DEC 8 1950

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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ASCAP'S $11,000,000 FOR 1950

Moola Comes Over the Mountain In Kate Smith's $6,000,000 TV Take

NBC television's expensive gamble on daytime television with the hour-long, cross-the-board "Kate Smith Show" is paying off in a way that may open up a whole new concept of selling daytime video. Program, which could have cost the web close to $6,500,000 a year for time and talent if sponsors had turned it down, by this week had 11 different bankrollers pacted for 18 of its 20 available 15-minute segments. With other bankrollers now rapping at its door to get in, NBC hopes to achieve a complete sellout by the week's end. As of now it represents $6,000,000 in annual billings.

New concept is that of selling such a show on a participating basis. NBC exec veepee Sylvester L. (Pat) Weaver had inaugurated the same idea on the web's big "Saturday Night Revue" and succeeded in selling out a show that would have been too expensive for one or two advertisers to sponsor. Recognizing that there would be even more sponsor reluctance to pick up the tab on a daytimer, Weaver gave his salesmen the go-ahead on the participating setup. While some of the bankrollers on the Smith program are top-spending advertisers, the fact that many newcomers have also bought in indicates, according to web execs, that the idea will provide a chance for clients who don't have too heavy budgets to get into video.

Sponsors pay $85,000-$90,000 for

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Touring 'Pacific' Biggest Legit Earner in Years; 650G Profit in 26 Weeks

Touring company of "South Pacific" is believed to be the highest-profit legit production in many years. It earned an operating net of almost $200,900 during October, including nearly $64,100 for a single week in Dallas, when the gross reached $112,000. The show had amassed a total profit of over $647,900 as of Oct. 28, in a 26-week run. The original Broadway company, which had played 80 weeks by then, had netted the sum of $671,900 as of the same date.

For the week ending Oct. 28, split between Dallas and Omaha, the road company grossed over $88,900, on which it made an operating profit of more than $44,200. It paid theatre rental of $15,100 for the week and included in the company expense of almost $29,600 were $8,200 company payroll, $1,500 for musicians, $1,800 for company crew, $8,892 author royalties, and $2,200 director royalty.

Other company expense items included almost $560 for wardrobe attendants and dressers, $550 for stage managers, $550 for company and general managers, $250 for pressagent, $100 scenic designer royalty, $150 for rental of electri-

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Jessel Glorified Jock In Planned New Airers

Hollywood, Dec. 5.

George Jessel cut a recording over the weekend for the proposed "George Jessel Time" packaged by Don Davis in quarter-hour segments for airing three times weekly. Jessel tells nostalgic stories about show biz personalities as lead-in to records identified with his subject, making him a glorified platter-pusher in effect.

Audition disk deals with Al Jolson. It was cut at ABC, giving the net first refusal on a package buy.

TV Legiter As B'way Tryout

Last Friday night's (1) Ford Theatre TV presentation of Zoe Akins' "Another Darling" set something of a precedent for show business, with the hour production representing a tryout for a projected Broadway legit entry.

Singular aspect was that the TV version, adapted by Nancy Moore, went out over the CBS video lanes simultaneously with its performance last week by the Cincinnati Civic Theatre at the Cincinnati Art Museum.

Aldrich & Myers have an option on the legit play, but not the TV rights. The legit producers and potential backers "screened" the show's legit possibilities on the basis of the TV adaptation.

'Korean Circuit' Route Cancelled by War Dept.

Hollywood, Dec. 5.

In view of the critical military situation in Korea, the Danny Kaye and Edward G. Robinson troupes slated to entertain troops in Korea have been cancelled. Kaye was to have teamed with N. Y. Giants' manager Leo Durocher and the Dunhills for a jaunt of the fighting fronts starting in January. Robinson was to have left this month. Order calling off the trips came from Gen. Douglas MacArthur.

It's not likely that any top entertainers will be called upon by the Pentagon to entertain GIs in the war theatres until the U. S. military picture gets better. Military officials had been seeking names for trips to Korea for some time.

The Kaye and Robinson Korean jaunts were to have been the first big top names since those played by Bob Hope and the late Al Jolson. Jack Benny had been slated to tour the area, but had to call off the trip on advice of his medico.

Kaye and Durocher had previously teamed on an entertainment tour of the Pacific area under USO-Camp Shows auspices.

BIGGEST TAKE IN ITS HISTORY

Presaging television's upbeat to Tin Pan Alley, the American Society of Composers, Authors and Publishers will rack up the biggest take in its 36 years' history. When all performance fees are collected, the 1950 music melon should hit $11,000,000.

Considering the loss of $1,250,000 in picture theatre revenues under last year's adverse decision by Judge Vincent L. Leibell, in N. Y. Federal district court, and the downbeat of radio, the $11,000,000 peak gross is the more remarkable. The music men envision $15-$20,000,000 in a matter of years.

Despite the seat-tax loss from the picture houses, current negotiations directly with the film producers should see $750,000-$1,000,000 in direct synchronization film licenses on Hollywood productions.

Breakdown of ASCAP's take shows that radio is still the most important source of revenue by far. Despite the inroads of television, radio will shell out approximately $8,000,000 in performance fees this year. This will be about $500,000 more than received from the AM broadcasters in 1949.

Television, meantime, is rapidly building up as the second major user of music. While ASCAP received virtually nothing from TV last year, the take from video in 1950 is expected to hit $1,000,000.

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10-HOUR LP SET BY CO.; BIBLE TO BE 1ST

Utflizing the development of long-play disks, a new outfit, the Record Book Society, has been formed with the aim of putting literary classics on wax. Initial work in its library, already processed, is the New Testament, which runs 10 hours on 10 long-play platters.

Disks are being pressed by Wagner-Nichols Recording Co., which has developed a super micro-groove record which permits a full-hour of material to run on a 10-inch disk. Radio and legit actor Alexander Scourby narrated the Biblical text. Record Book Society is operating on a subscription basis.

Asa's Stand-in for Jolie

Three-year-old Asa Jolson will receive the Civilian Order of Merit posthumously awarded his foster father, Al Jolson, tomorrow morning (6) at the Pentagon. Jolson's widow, Erle, who arrived in Washington this evening with young Asa, will be on hand for the presentation.

Presentation will be made by General George C. Marshall, U. S. Secretary of Defense. The award was taken up with the White House and approved there.

Powerful Interests Back Ex-Nazis Seeking to Control German Pix Biz

By GEORGE F. GAAL

Frankfurt, Dec. 5.

Powerful state, financial and industrial interests have allied themselves with former top Nazi picture executives in an attempt to start a giant film monopoly—patterned on the Nazi state-owned UFA combine—before the end of this year. Reports reaching western officials to this effect indicate that this monopoly group is attempting to regain control of the 50,000,000 marks ($12,000,000) UFA empire, decreed to be sold at auction by the Allied High Commission next summer.

Available information indicated that by manipulation it will be able to evade High Commission anti-trust laws and thus could become a critical threat to the recouping independent industry. Outfit is planned to be formed in the Ruhr state of North Rhine-Westphalia

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Radio Shows Now Serving As Legit Attractions

A new source of material for plays targeted at stock companies is being developed by Samuel French, drama publishing outfit. Company is putting out plays based on radio shows. Initialer, published recently, is a dramatization of the airer "Crime Photographer."

Also being released by French are two works by James Reach, both based on radio programs. These are "My Friend Irma" and "People Are Funny."

Disk, Sheet Sales Zoom Upward

Although starting later than anticipated, disk and sheet music sales zoomed sharply upwards this week as the Christmas market began opening up. Normal holiday pickup begins immediately after Thanksgiving, and platter companies, in particular, believe that loss of a week will result in a last-minute rush of sales. If such a jam-up takes place, it's feared that it will be difficult for the distribs to get enough of the right records to the right outlets in time.

The gale which swept the eastern seaboard last week is seen as a contributing factor in delaying the Christmas pickup.

Rise in sales is being felt across the board with the current pops as well as the Xmas songs sharing in the gravy. Among the pops, "Tennessee Waltz" is heading the field in both sheet and disk form while "Rudolph, the Red Nosed Reindeer" is maintaining its leadership among the Xmas entries. "Frosty the Snow Man," a new holiday tune, is also showing up strongly.

Par Helps Foot Bill For Ringling Costumes In DeMille Pic Tieup

Sarasota, Fla., Dec. 5.

Costumes for Ringling Bros.-Barnum & Bailey circus next season will be the most elaborate in the show's history—thanks to Paramount. Studio is footing a large part of the bill, since the costumes will be used in Cecil B. DeMille's pic built around RB-B&B, "The Greatest Show on Earth."

Part of the deal calls for delivery of the costumes to the circus' winter quarters in Sarasota, Fla., by Jan. 15, instead of the normal April date. DeMille plans to start shooting in Sarasota at that time with some of the acts and crew of the show plus stars Betty Hutton, Dorothy Lamour, Lucille Ball and James Stewart.

Costumes will run to about $200,000. They're being done by legit designer Miles White, with Brooks Costume, N.Y., making them.

LAST FRONTIER HOTEL
LAS VEGAS
PRESENTS
The Hour of Charm
All Girl Orchestra and Choir
Under the Direction of
PHIL SPITALNY
DEC. 1 TO DEC. 28

Local Film Bluenosing Tossed Again At Supreme Ct. But Via TV This Time

Washington, Dec. 5.

The Supreme Court was asked today (Tues.) to decide whether televised motion pictures are subject to censorship by states.

If the High Court should accept jurisdiction, it would probably go a long way in its opinion toward deciding the question of whether motion pictures shown in theatres must continue to be subject to state and local censorship boards.

Today's appeal was brought by the Pennsylvania Board of Motion Picture Censors after the U. S. district court of eastern Pennsylvania and the 3rd circuit court of appeals had both ruled that the state censors had no control over video programs, even when they are films.

Fighting the censorship board are five TV operators in Pennsylvania—Allen B. DuMont Laboratories, Inc., with a station in Pittsburgh; Philco, WCAU, Inc., and Triangle Publications, all with stations in Philadelphia, and WGAL, Inc., located in Lancaster.

Oddly enough, this is the second

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Durante Gets NBC-TV Carte Blanche Deal To Allow Nitery Dates, Etc.

NBC prexy Joe McConnell has given Jimmy Durante carte blanche "to do anything you please" as regards the number of TV monthly shows the comedian will do on the Wednesday night "Four-Star Revue." The Schnoz was committed to "eight or nine" but wants to cut it down, depending on his urge to do a picture, take on a nitery chore, and the like. Durante's package calls for $50,000 per.

The Copacabana, N. Y., is particularly in need of the Schnoz's boxoffice succor due to (1) Phil Silvers' failure to hold up currently, and (2) a booking jam which Danny Thomas may be able to resolve. Durante comes in Jan. 4

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Fairbanks' Truman Talk

Washington, Dec. 5.

Douglas Fairbanks, Jr., in Washington for several days, called on President Truman last week to make "another peripatetic report on my operations in Europe." Fairbanks told newsmen that he comes back to Washington and reports to the President every few months, "after every trip." He said he "picks up odd jobs to do from the embassies."

Asked on whose behalf he went abroad, he said he was making his report as vicepresident of the United Nations Assn.

Maggi McNellis Exits TV 'Search'—Wants More Time for Personal Life

Interference with her marital life is causing Maggi McNellis to bow out of the Vim-Motorola "Talent Search" (NBC) after Dec. 18 and concentrate on "Leave It to the Girls," the Sunday night NBC show of which she is moderator. "Girls" is a comparatively "easy" show because it's at 7 p.m. and permits her the major portion of the evening off. For the same reason of an "easy" hour she will take on "Say It With Acting" Jan. 6, with Bud Collyer captaining the challenging charades team, on Saturdays at 6:30 p.m. That also leaves her the major portion of the evening free. Miss McNellis will continue her third show, the "Somerset Maugham Theatre" (CBS) on Wednesdays.

Miss McNellis is married to Clyde Newhouse, who inherited the Newhouse Art Galleries, New York. He would prefer he to do a daytime TV show instead. She is currently talking a 3-a-week daytime series which, if it materializes, would displace almost her entire nighttime video commitments, which are her personal preference.

TV femcee is continuing on "Tal-

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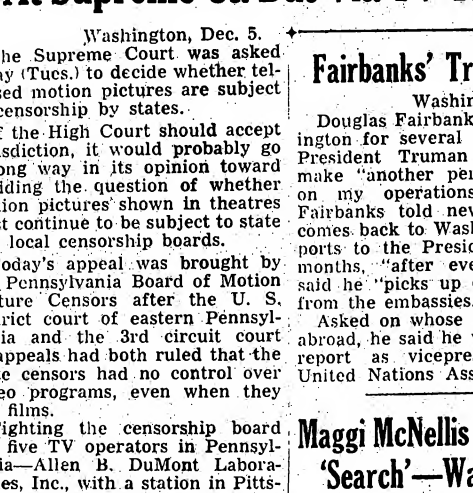

12, 6

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Opening Dec. 8

Ringling Bros., Barnum and Bailey Circus

Havana, Cuba

Represented by

ASSOCIATED BOOKING CORP.

Camp Shows Mulls Wartime Status

Plans have been set for Veterans Hospital Camp Shows to resume its wartime status. VHCS board passed a resolution calling for the organization to drop Veterans Hospital tag and operate as Camp Shows, Inc.

With the change, it will again be possible to function wherever soldier entertainment is necessary instead of restricting to patients in Army, Navy and Veterans Administration hospitals.

CS is still in the process of reactivization. Expansion will depend greatly on the Korean situation, but in all events, it is holding itself in readiness.

Plan Revamped USO

Washington, Dec. 5.

A revitalized, revamped United Service Organizations, to take over recreation and amusement for the armed forces in the current crisis, is in the making.

Harvey Firestone, Jr., head of USO since its legal reactivation last January, has appointed a committee of nine to study the situation and make recommendations. Their report is due at a meeting scheduled for New York City on Feb. 7. The committee, appointed last week, included one rep of each of the six USO member groups — YMCA, YWCA, Jewish Welfare

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BERGMAN-ROSSELLINI TO MAKE PIC IN FRANCE

Rome, Dec. 5.

Marking her first film since RKO's "Stromboli," Ingrid Bergman will star in a picture to be made in Paris next February, according to a spokesman for her husband, Roberto Rossellini. Disclosure took local industry circles by surprise inasmuch as the actress at one time declared that she had no plans to resume her professional career.

Picture will be called 'Europe 1951.' Rossellini will both produce and direct. Although the venture is to be lensed in France, it is to be an Italo-French production. Financing has been arranged privately by French and Italian interests.

Rossellini held confabs on the project with French associates during his recent trip to Paris, but the deal wasn't consummated until last week.

Active Show People Wooed by Army Unit

A pitch for a limited number of potential draftees in the N. Y. area, actively engaged in show business, to continue with their professions in an Army reserve unit is being made by the 306th Army Special Service unit. Enlistment in the group is also open to vets. Show business categories include performing, writing, lighting and makeup.

Information pertaining to the operation is being supplied by Capt. Nicholas Giordano, Recruiting Officer for the division.

Jack Lait's All in the Family

THE SPORADIC TRICKLE of actors discernible in New York as of today is a pitiful remnant of the glory era.

When Broadway meant my way of life I knew more performers by their first names than there are altogether now.

I wasn't stage-struck then. I didn't court the professionals because they were especially glamorous. I, too, was "in the business," as a playwright, a critic, a tradepaper reporter. And I reveled in a world of its own, "the stage."

There is a slight swell in employment of "flesh" actors with the rise of television. But that isn't perceptible in the outer reaches of the spiral which spun and spanned out to create that agglomeration of art, ham, snobbery, temperament, egotism and egocentricity which we understood, and which we generically called "us."

We were distinctive in dress, viewpoint and gragarious exclusiveness.

During "the season" we hummed. Every infinitesimal item of gossip was magnified into vast importance. We constituted the biggest and most sophisticated village on earth.

In summer, the members, even the poorer ones, scattered around Long Island, also in communities of their own kind. There they made believe they enjoyed resting, a dip in the ocean, a drive through rural roads. But all that was boresome. What they lived for was gathering together at night to discuss each other and the others, to plan and mull the forthcoming activities after Labor Day, to show off before the natives in impromptu "benefit" entertainments where they could indulge all the whimsical ambitions which directors and stage-managers proscribed in paid appearances.

To lay up nuts for the summer, many took so much every working week, bought postal money-orders made out to themselves with it, and mailed them faithfully to some address where they would be inviolate until the lay-off period.

DURING THE BROADWAY months they fraternized in their own clubs, restaurants, speakeasies and side-street hotels, which were myriad. No Waldorf for even the few who could afford such luxury; in that atmosphere they would have been lonesome and homesick.

Even the chorus people flocked together, generally with a sprinkling of musicians. Many a cutie who was offered dates shrugged them off; she would rather hang around the drugstores, beaneries and hole-in-the-wall beer-joints where she would be among p'fessionals, where she could be understood when she talked shop—told what a mean so-and-so the leading lady was, and what a back-busting rehearsal schedule her "turkey" had.

If she went out with a man who wasn't in show business he was a "John," a sucker and an alien. The weird things he thought, said and did would make material for the boys and girls next night, when they could gab with those who were in the know and shared their sentiments.

The Broadway sidewalks in the '40s swarmed with actors and their associates—writers, composers, press agents, company managers, score-arrangers, advance-men and bookers.

The southeast corner of Seventh avenue and 47th street was the concentration point of the vaudevillians; the northeast corner for burlesquers; Shubert Alley, back of the Hotel Astor, pet huddle-spot of the "legits."

They all streamed in and out of the VARIETY office, where many got their mail, and which was the heart of the Rialto.

Now that sort of mingling together is past. The esprit of a sui generis world within a world has evaporated.

THERE IS NO "ROAD" to speak of, therefore no other cities where the traveling troupes huddle together and set up little Broadways, and where members of the select circles come, and go, and are replaced by others, who are hailed with "Da-a-rling!" and "You old son of a gun!"

Hollywood has inherited some, but by no means all of the tradition. The colony there is comparatively small, and as the older ones die or retire, the newcomers, who have never been exposed to the inbred Broadway method of life, never adopt it.

The veteran stars, most of them from New York, visit one another at their gaudy mansions and talk of Manhattan as "home." The palms and the swimming pools still seem unreal to them, and transitory.

I don't get on Broadway a dozen times a year now. The old night-club habit I have long since abandoned. I no longer write for the stage and I am determined that I never shall again. There is too much grief with it now, and so little reward except money, which I can earn in more pleasant ways, in view of what the ways of old have become.

Columnists still wrap their paragraphs around something they call "Broadway." But they know there isn't any such thing any more.

(Reprinted from N. Y. Mirror, by permission.)

Merit Awards to Helen Hayes, Sauter, Lastfogel for Vets' Hospital Shows

Washington, Dec. 5.

Four volunteers who have consistently worked to bring entertainment to Veterans' hospitals throughout the country will be cited for their efforts by the Veterans' Administration Thursday (7).

Those who will trek to Washington to receive Awards of Merit from Omer W Clark, Deputy Administrator of the Veterans' Administration, are: Abe Lastfogel, chairman of the Board of Directors of Veterans' Hospital Camp Shows, Inc., and guiding light of USO-Camp Shows since its inception; James Sauter, prexy of Veterans' Hospital Camp Shows; Helen Hayes, head of the American Theatre Wing; and Caroline Witherspoon, independent entrepeneur of hundreds of individual hospital stints.

Awards will serve to highlight an anticipated step-up of Vet Hospital entertainment necessitated by the inevitable increase of patients as current crop of war casualties are transferred from regular service medical centers. Although the VA recreational program has been an outstanding ex-

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Only One Studio Exec Called Her Broadcast Destructive, Sez Hedda

Hollywood, Dec. 5.

Columnist-radio spieler Hedda Hopper admitted she started a tempest with Bette Davis broadcast last week, but claimed "only one studio executive called it destructive criticism." Her interview with Eric Johnston, prez of the Motion Picture Assn. of America, will be aired next week.

Commenting on the Davis incident, Miss Hopper said her intention is to show only the better side of Hollywood, and any studio head is invited to come on her program if he has a gripe to air. Her taped interview with Johnson was postponed after he reportedly asked her to hold off his "important message" until the heat cooled from previous week's show, when she blasted the studios for their handling of young stars. She avoided further criticism of film industry Sunday by taking off on gambler Mickey Cohen.

PRICE HIKE VS. ATTENDANCE DIP

Zenith Must Untie Legal Knots With Major Cos. to Get Test Pix

Chicago, Dec. 5.

Zenith Radio has discovered that there are considerably greater legal problems in putting feature pictures on the air than merely the okay of the studio that produced them. Getting these knots untied is what's currently holding up the test of Zenith's Phonevision system, which was slated to get underway last Friday (1).

Although it has the go-sign from every company but 20th-Fox for use of their product on the air, Zenith will be delayed anywhere from several days to several weeks in getting the other clearances necessary. It is trying to set up a program of 90 pix to be used daily in the test of the home boxoffice video gadget in the Chicago territory.

Explaining 20th's refusal to participate in the experiment, prexy Spyros Skouras declared last week: "The only tie between television and films should be in the theatres." Nevertheless, execs of other pic companies opined this week that Skouras "may soon be going along."

All the other majors and minors were nudged into providing product for the test by the Dept. of Justice, to which Zenith prexy Eugene F. McDonald appealed via his attorney, Burton K. Wheeler, who as a U.S. senator from Montana, is credited with fathering the Federal Communications Act.

Zenith was under the impression it had pretty well cleared its hurdles away when, after getting producer okays, it succeeded in making a deal with James C. Petrillo, prexy of the American Federation of Musicians, for using original soundtracks on the air. Actually, however, the Phonevision outfit

(Continued on page 4)

Universal President
N. J. Blumberg
is an advocate of
More Work and Less Prophesy
as he reprises his credo of Everyone a 'Committee of One' to Plug Pix
* * *
an interesting editorial feature in the upcoming
45th Anniversary Number
of
VARIETY

Mulvey, Grinieff Deny Reports Of Their UA Tieup

James A. Mulvey in San Francisco and Jacques Grinieff in New York both flatly denied yesterday (Tuesday) the widespread reports in the trade since last Friday (1) associating them with United Artists. Mulvey told VARIETY for quotation that he was not going with UA as president or in any other role.

Grinieff admitted that he has been negotiating for a number of weeks a deal that would put him into the UA picture, but said it was far from consummation. In the interim, another group has popped up in California with a proposal to take control of the company, and negotiations are now going on in that quarter.

At the same time, as affairs of the distrib continued to get more crucial, attorneys for UA producers met on the Coast Monday afternoon (4) to discuss ways and means of protecting their clients' interests in released and unreleased pictures. Outcome of the session may result in immediate litigation against UA which could carry the company to the brink of bankruptcy, one producer admitted in Hollywood Monday night.

The legal get-together was coincidental with the flood of rumors concerning the Mulvey-Grinieff deal. Actually, Grinieff, in maneuvering to gain a foothold in UA, has proposed the possibility of Mulvey stepping into the top position. Mulvey, president of Samuel Goldwyn Productions, has been apathetic on the proposal, promising to show real interest

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Extend Johnston Pact Five Years

Eric A. Johnston's contract as president of the Motion Picture Assn. of America, which still had three years to run, yesterday (Tues.) was extended five years by the MPAA board, bringing the new expiration date to 1958.

Board action, in effect, was ratification of the premature renewal. It had been approved last week, with the formal finalization having taken place yesterday.

Unlike the first extension of Johnston's original employment pact in 1946, after he had been with the MPAA for a year, the new extension was not accompanied by any reports or trade rumors of lack of confidence in Johnston. Latter, said to be a long-range planner, simply wanted to know where he stood and MPAA board answered with the pact, which runs to 1958. Terms are the same, providing for a salary of $100,000 annually, plus expenses.

Johnston joined MPAA in 1945 under a five-year pact. Year later there were strong rumors in the trade that the org's board was unhappy with the association. The rumors were met with extension of that original pact to 1953.

Skouras, Lichtman To Coast for Zanuck Gab

After a week's delay, 20th-Fox prez Spyros P. Skouras and veepee Al Lichtman left for the Coast over the weekend. Duo will huddle with production veepee Darryl F. Zanuck and other studio execs for 10 days to two weeks before returning to the homeoffice.

Twentieth veepee and eastern studio rep Joseph H. Moskowitz, meanwhile, returned to the h.o. Monday (4), after several weeks' conferences with studio officials.

ANGLO-U. S. ACCORD INKED IN NEW YORK

Anglo-American film agreement, which authorizes American film companies to remit annually $17,000,000 of their earnings in Britain, was formally inked in New York yesterday (Tues.) by reps of the British government and the U. S. film industry. Rupert G. Somervell, under secretary for the British Board of Trade, signed for Britain, while Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, and Eric Johnston, head of the Motion Picture Assn. of America, were the Yank signatories.

Negotiated in London early this summer by Arnall and Johnston, in association with British government officials, the one-year pact became effective as of Oct. 1. Aside from the $17,000,000, the treaty also establishes special bonus arrangements under which American companies may increase their dollar remittances through film production in Britain and distribution of British pictures in the western hemisphere.

MANY CLOSINGS, SURVEY REVEALS

Can exhibitors safely raise their admission prices to compensate for the general attendance dip suffered during recent weeks? Or will a hike in ticket tabs result in scaring more potential customers away from the boxoffice and so force still more theatres to shutter?

Those are the questions confronting theatre operators this week, in the face of generally drab b.o. conditions around the country, which have forced a number of marginal houses to close down. Round-robin survey of key cities conducted by VARIETY reveals sharply-divided opinions on the subject. While the Fox-West Coast circuit, for one, has found that boosting prices has not hurt attendance but has resulted in bigger grosses, exhibs in the majority of territories scanned by VARIETY still fear to hike their prices.

F-WC's increase in admission scales was taken in the face of subsequent-run shutterings in the Los Angeles territory. In Chicago, on the other hand, the very fact that a number of marginal houses were forced to go dark has convinced exhibs that it would be unwise to attempt boosting prices at this time. In St. Louis, while several theatres have upped their scales, a number of exhibs are staying open only in hopes of being able to sell

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Par Advance Coin Gives Texas Oilmen Their Coin On Greshler's 'At War'

Group of Texas oilmen who backed Abby Greshler in production of the new Jerry Martin-Dean Lewis film, "At War With the Army," will probably get the fastest payoff in Hollywood history. Paramount, which will release the film, is advancing almost twice the film's production cost, and the angels will get all of their original investment back the day "Army" goes into distribution.

The Texans, making their debut in film financing, advanced $340,000 of the $420,000 which the negative cost. Remainder was represented by deferments by Martin and Lewis, Fred Finklehoffe, who served as co-producer and authored

(Continued on page 18)

Potential Buyers Mount for RKO Control; Brandt Group in New Try

Darryl F. Zanuck
is of the opinion that
New Faces Are the Best B.O. Hypo
and the 20th-Fox production chief cites his own impressive roster
* * *
an interesting byline piece in the forthcoming
45th Anniversary Number
of
VARIETY

Indications continued this week that Howard Hughes might part with his controlling interest in the RKO production-distribution setup. J. Arthur Warner, head of J. Arthur Warner, Inc., Wall street investment bankers, flew to the Coast over the weekend for negotiations on the sale.

Warner is not associated with another group of Wall streeters who have combined in a loose alliance which is said to control jointly more shares than Hughes in RKO. They are highly disturbed by reports of the RKO topper's plan possibly to sell his interest in the picture company.

Some members of the group reportedly met Monday, but its plans are still very vague. Most unlikely of the steps discussed is a ganging-up in an effort to wrest control of RKO from Hughes through a proxy fight. Possible, however, is the formation of stockholders' protective committee or merely a request to Hughes for representation on the board.

Meanwhile, Harry Brandt's efforts to acquire Hughes' interest in the RKO theatre chain has reportedly taken on some new life. Brandt, through his Trans-Lux

(Continued on page 8)

Filmites Abandon Phoenix Meet; Too Far for Too Little

Scheduled emergency meeting of major film company presidents and studio toppers this week on the "state of the industry" has been called off. Trade's business execs and production officials felt the agenda outlined was inadequate to warrant a three-day stay in Phoenix, where the conclave originally was slated to open on Friday (8).

Business mapped for the meeting was discussion and possible action on new steps to be taken to meet the steady decline at the boxoffice, and the challenge of television. Trade matters which also might have come up included the Council of Motion Picture Organizations and weighing of changes in the Production Code. While these matters have obvious importance, the reasoning behind the meeting's cancellation was that

(Continued on page 18)

Balaban's Coast O.O.

Barney Balaban, president of Paramount, leaves N. Y. today (Wed.) for Coast conferences with Y. Frank Freeman, Samuel Briskin and other studio executives.

He'll be gone about a week.

ELC in Brandt Tiff on 'Twist'

Controversy centered around the acceptability of "Oliver Twist" exploded on a new front yesterday (Tues.), with Eagle Lion Classics, distributor of the film, pitted against N. Y. Circuit Operator Harry Brandt.

Opening gun was fired Nov. 30 by ELC, according to the Brandt side. A spokesman for the theatre op said that Brandt had received a letter on that date from Winston Frost, ELC secretary, which asserted ELC "was informed" that

(Continued on page 18)

National Boxoffice Survey

Pre-Xmas, H.O.'s Clip Biz; 'Solomon' Champ for 3d Time; 'Point,' 'Dance,' 'Eve' Next Strongest

First-run biz continues to lag as many spots strive to get back to normal after record snows and a hurricane. Both Pittsburgh and Cleveland suffered terrific losses as a result of snowstorms, but are getting back on regular schedule this session. Atlantic seaboard cities, just getting over the big wind of Nov. 25, were hurt further by an all-day rain Monday (4). These factors, coupled with early pre-Christmas buying, are proving a body blow to the boxoffice in many keys.

"King Solomon's Mines" (M-G) is again champ, being the third week in a row that it has finished first nationally. Should wind up with around $400,000, which is more than double its nearest competitor's total, according to reports from VARIETY correspondents.

"West Point Story" (WB) is moving up into second slot. It was third last week, with almost the same coin total as "Let's Dance" (Par), which is third this round. Fourth money is going to "All About Eve" (20th), stout testimonial to this picture's continued strength although now on release well into its second month. "Jackpot" (20th) will be fifth, still failing to live up to much high crix appraisal.

"Two Weeks With Love" (M-G) is landing in sixth spot while "Breakthrough" (WB) is seventh. "Tripoli" (Par), "Harriet Craig" (Col) and "American Guerrilla" (20th) round out the Big 10 list in that order. Runner-up pix are far from strong for most part, with "Trio" (Par), "Rio Grande" (Rep), "Woman on Run" (U) and "State Secret" (Col) finishing in that sequence. "Trio," playing in smaller houses mostly, is being kept out of the top list mainly because not racking up a big coin total.

"Joan of Arc" (RKO), now on pop-scale runs, is a bit uneven this stanza but gaining in profitable dates. "Killer That Stalked N. Y." (Col) is average and okay on its two playdates this frame.

"Milkman" (U) is big in Cincy while "Fuller Brush Girl" (Col) looks nice in Frisco. "Two Flags West" (20th), firm in Chi, shapes up neatly in Toronto.

"High Lonesome" (EL), trim in Louisville, is lightweight in L.A. "Destination Moon" (EL) looms strong in Pittsburgh. "Macbeth" (Rep), fine in Chi, is solid in Washington.

"Mad Wednesday" (RKO) looks nice in Washington. "Southside 1-1,000" (Mono) is fair in L.A. "Edge of Doom" (RKO) shapes up okay in Buffalo.

(*Complete Boxoffice Reports on Pages 12-13*)

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DAILY VARIETY
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'Solomon's Mines' 1st in Nov. B.O., 'Eve' 2d, 'Grande' 3d, 'Guerrilla' 4th

VARIETY's boxoffice compilation for November shows "King Solomon's Mines" (M-G) an easy winner, according to biz reports from correspondents in 24 key cities. American production, made mainly on location in South Africa, is winding up the month with nearly $900,000 total gross. This is all the more phenomenal in view of the fact that the film was only out on playdates to any extent the last two weeks of the month. It was first both weeks.

"All About Eve" (20th) just managed to nose out "Rio Grande" (Rep) for second honors. However, "Grande" actually came through with more big and socko sessions than "Eve," but it did not have the advantage of major circuit affiliations. "Eve" was third nationally in October.

"Grande" was first one week, fourth another and fifth the initial stanza out in the keys. The John Wayne starrer also was among the top 10 boxoffice winners the fourth week of November.

"American Guerrilla" (20th) pushed up to fourth spot largely because of Tyrone Power's popularity. Fifth place money went to "Breakthrough" (WB) while "Let's Dance" (Par) was sixth. Both are new in the past month.

"To Please a Lady" (M-G), which wound up 12th in October, its first month out, captured seventh position while "The Jackpot" (20th) was eighth. The James Stewart comedy so far has been uneven and not grabbing the tall coin anticipated.

"West Point Story" (WB), just starting out, took in enough on two weeks to grab ninth position. Tenth place goes to "I'll Get By" (20th), which was 11th the previous month.

Runnerup pix in November largely comprise some productions just going out into the keys and a few spotty films. "Tripoli" (Par),

(Continued on page 20)

Val Parnell
(Managing Director of Moss' Empires, Ltd.)
who operate Europe's biggest chain of live theatres, which includes the London Palladium, doesn't think much of that Ole Debbil TV in relation to stage shows as he observes
Who Can Applaud a Television Cabinet?
* * *
an editorial feature in the upcoming
45th Anniversary Number
of
VARIETY

Realart Deal Included In U's $1,500,000 Net During the Past Year

Part of the estimated $1,500,000 profit with which Universal wound up the year ending last Oct. 31, was represented by income received under the company's reissue deal with Realart. Latter arrangement is working out exceptionally well for U, giving it an income of better than $100,000 a month for the last few months of the fiscal year. It is expected to increase still farther.

U made the deal with Realart in 1947, receiving $3,250,000 against a percentage. There was a recoupment arrangement by which the reissue outfit wasn't to begin paying the percentage until it had recovered its advance payment. The advance was completely recouped in the middle of this year and the percentages thereupon began to go to U.

Reissues included in the deal include all U product from the 1933-34 to the 1945-46 seasons. Realart is headed by Budd Rogers, who is a director of U. Incidentally, U earned an estimated $2,500,000 gross before taxes, which includes the income from Realart, during the last fiscal year.

$614,383 NET FOR UA THEATRE CHAIN

United Artists Theatres reports net income of $614,383 for the year ended last Aug 31, compared with a profit of $905,414 for the previous year.

Under the company's bookkeeping system, the net profit includes undistributed earnings of partially-owned subsidiaries. When the revenue is received, it is applied to the current year's operation. UAT actually had a net loss of $166,117 for the year ended last Aug. 31. However, its share of income of partially-owned firms amounted to $780,500, bringing the combined total net to $614,383.

UAT balance sheet shows current assets at $1,619,517, including cash of $1,154,749. Current liabilities are listed at $1,284,765. Debt includes a 4% promissory note for $3,500,000, plus a bank loan of $750,000 at 3%.

Close Harmony Of Top-Echelon Now Exists at U

Complete harmony is understood to exist now among the three major groups who figure in ownership and management of Universal. They are all said to be in complete agreement on the series of exec changes, which included naming of Alfred E. Daff as director of world sales recently, and culminated in Charles J. Feldman's appointment as domestic sales manager last week.

The three major interests involved in U are headed by J. Arthur Rank, Leo Spitz-William Goetz and Nate J. Blumberg. Rank is the biggest single stockholder, with about 15% of the company's shares, while Spitz and Goetz together have around 13%, which makes them second biggest. Blumberg actually owns no U stock, according to the last proxy statement, but holds warrants for 31,900 shares at $10 (current market is around $9.50), which would represent about 3%.

While the balance of stockholdings and management control is somewhat delicate, giving rise to recurring reports of intramural stress, the political situation currently is authoritatively reported to be completely stable. Last manifestation of actual strife is said to have disappeared with departure of J. Cheever Cowdin, Charles D. Prutzman, Joseph H. Seidelman, et al., from the board last year.

Rank and Spitz have both been

(Continued on page 8)

Egyptian Group Stands In Way of UA Venture With Fairbanks-Niven

Group of Egyptian financiers appears standing in the way of the newly projected production-distribution deal linking United Artists with partners Douglas Fairbanks, Jr., and David Niven. The two had entered tentative agreements with the Egyptian syndicate to produce a series of five films, with the latter to provide part of the financing and to obtain distribution rights in Europe and the Near East.

UA subsequently came up with what Fairbanks and Niven regarded as a better offer. The distrib proposed to put up a portion of its blocked earnings in England, where the Fairbanks-Niven team would operate. This called for world-wide rights to UA.

UA still is willing to go along if the Egyptian group will bow out of the picture. Feeling is that the latter might regard as binding a few oral agreements said to have been made by Fairbanks. Unless he can free himself from the entanglement, UA may be expected to drop the whole idea.

Swerling-Bartlett Collab

Jo Swerling has collaborated with Sy Bartlett on a film original, "Amigo." Spencer Tracy is reading it now, with the idea of starring in it.

Swerling is also due to write "The Life of Hans Christian Andersen" for Samuel Goldwyn.

November's Big 10

1. "Solomon's Mines" (M-G).
2. "All About Eve" (20th).
3. "Rio Grande" (Rep).
4. "American Guerrilla" (20th).
5. "Breakthrough" (WB).
6. "Let's Dance" (Par).
7. "To Please Lady" (M-G).
8. "The Jackpot" (20th).
9. "West Point Story" (WB).
10. "I'll Get By" (20th).

Theatre Bldg. Hit By Can. Steel Ban

Toronto, Dec. 5.

A Federal government order banning the use of steel for construction use in the Canadian amusement field was announced over the weekend. The order will become effective Jan. 1, according to Federal Trade Minister C. D. Howe.

The move follows that of the U. S. under both countries' joint economic and defense planning. Banned construction will include theatres, nightclubs, cocktail bars, sports arenas and bowling alleys.

In the film field, the three big chains had virtually completed their immediate building plans after a splurge of unprecedented activity, but Famous Players-Canadian currently has two theares under construction and, according to Jules Wolfe, director, has sufficient steel to meet the needs of their 1,500-seater in Edmonton and a 1,200-seater in Moncton. With the site acquired Famous also had plans in the blueprint stage for a 1,600-seater in Hamilton.

Meanwhile, with only the press interpretation of the banning order, prospective builders of new theatres and their legal departments were in communication with Canadian government heads in Ottawa for actual copies of the new

(Continued on page 20)

Flock of Young Actors Eligible If Uncle Sam Extends Its Draft Calls

Hollywood, Dec. 5.

Richard Long, Universal-International contract player, reports for military service Dec. 12, but the film studios, as a whole, wont be well supplied with actors if the Government extends its draft calls for men between the ages of 18 and 26.

Lineup of thesps in that category at Metro includes Vic Damone, Carleton Carpenter, Richard Anderson, Marshall Thompson, Mario Lanza, Robert Sherwood and Jonathan Colt. U-I, in addition to Long, has Tony Curtis, James Best and Rock Hudson. Twentieth-Fox has Robert Wagner, Jeffrey Hunter, Craig Hill and Robert F. Patton. Columbia has Scotty Beckett, Jerome Courtland and John Derek. Paramount has Jerry Lewis, and Samuel Goldwyn has Farley Granger.

KELLY SEEN SALES REP FOR EDWARD SMALL

Arthur W. Kelly reportedly will take over sales representation for Edward Small with the switch by Harry Kosiner to Columbia at the end of this year. Kelly is former exec v.p. of United Artists and reps Charles Chaplin on sales.

Kosiner has served as eastern rep for Small since 1943. His chores at Columbia are still undefined, but he will serve on the administrative staff in the home-office sales department. Prior to joining Small, Kosiner was on the staff of the Office of War Information and before that represented Walter Wanger in the east.

Small distributes through Columbia. In addition to watching domestic and foreign sales on his product, his New York office reps Monogram on several pix it is releasing through UA.

SEG Hearing Delayed

Hearing by the National Labor Relations Board on Screen Employees Guild s questioned jurisdiction, which had been set for last Wednesday (29), has been postponed to Dec. 11.

Postponement was permitted to give SEG time for preparation of argument.

Film Companies Eye Excess Profits Bill Favorably as Earnings Slip

Maurice Bergman
urges
Let's Mobilize the Kibitzers
* * *
one of the many editorial features in the forthcoming
45th Anniversary Number
of
VARIETY

New excess profits tax going through the Congressional hopper is being viewed with considerable favor by the major film companies, since it means that unless there's a surprise upturn in business they will not be subject to the new levy.

Provision which saves the big producers, distributors and exhibs from having another healthy chunk of coin taken out of their shrinking earnings is that the base period for figuring excess profits is any three years from 1946 to 1949 inclusive. That gives the firms the option—which they'll, of course, take—of using the big 1946-47-48 years as their base.

Since profits have diminished considerably from those years, it is obvious that an "excess" over what was earned then is unlikely. Should grosses take a surprise bounce, sending them up above early postwar levels, filmites would be more than glad to pay the extra tax which would go along with such a windfall.

The bill was slated to go through the House yesterday (Tuesday). Senate finance committee is holding hearings on a companion measure this week. When passed, there will have to be a compromise made.

House bill is retroactive to July 1, 1950. It fixes the point at which the excess profits levy takes hold at 85% of average earnings for the three years. A 75% tax is charged against the overage. A 45% bite (present is 38%) is put on anything below that, with a $25,000 minimum credit allowed. There is also a ceiling of 67% on combined normal, surtax and excess profits tax.

No provision has been specifically made, as had been requested by Eric Johnston, Motion Picture Assn. of America prez, for frozen foreign funds which are received by the U. S. companies in years subsequent to the date they were actually earned. In other words, the firms do not want to pay excess profits on any bundle of coin they may happen to get from abroad after the new levy becomes effective, although the money was actually earned earlier. It is believed in Washington that a provision for this contingency will be made.

Johnston, who was to testify before the Senate committee today, has requested postponement to Friday. If that's impossible, he'll file a brief.

Warners Denies Yule Slowdown In Firings Gripe

Hollywood, Dec. 5.

Warners denied charges that it was slowing production over holiday period, in a special statement issued after AFL Film Council protested layoff notices given many of lot's personnel. Studio said "it is not shutting down as Christmas holidays approach."

Council said that Warners' claim that four pictures would roll between Dec. 14 and Jan. 8 was misleading. Studio countered that "until council can prove that those scheduled pictures have not been started within that period, the studio considers the AFL statement harmful and damaging."

Warners said that two pix now shooting will be finished by Christmas, but two others are expected to start before holiday and another two by Jan. 8. Studio added "it is our hope at all times to employ as many people as production requires. It is not our intention to shirk responsibility of operating our studios, nor will we assign its operation to others.

Zenith Must Untie

Continued from page 3

has found that it is only the beginning.

All rights to some of the pix it wants are owned by the studios, and they offer no problem. However, it is found that many important films are snarled up by the fact that actors, producers, directors or writers have percentages or other continuing rights. Also that contracts with individuals and guilds naturally make no mention of usage of the film on a pay-as-you-see TV system, so that literally hundreds of clearances must be obtained if Zenith is to shunt off potential lawsuits.

Problem is even more complicated by the fact that the contracts of each studio vary, so McDonald's men can't even follow a pattern in greenlighting the tracks. Difficulty would be considerably simplified if Zenith were satisfied with minor product, but both it and the film companies are in agreement that to make a fair test there should be a fair selection of pix.

As a result, Zenith has not even given the pic companies a delivery date on the product it desires—or actually even indicated specifically what films it wants. They're ready to service the product, however, for the test of the willingness of 200 Chi subscribers to "order" motion pictures which will be sent into their home receivers at the cost of $1 per showing.

Meanwhile, Zenith paid out $70,000 to Illinois Bell Telephone to equip the 300 homes for the test and to set up the separate switchboard which will handle the subscription calls. Separate phone lines were run into each home. Zenith personnel will man the central board and the company will also handle the necessary bookkeeping and billing. The entire Phonevision operation is set up in its own leased building in the North Side Lake View exchange area where the test will be conducted.

L. A. to N. Y.

Marina Berti
James Burkett
Janis Carter
Joan Davis
Helen Deutsch
Jose Ferrer
Frank Fontaine
Howard Freeman
Jack Haley
Van Johnson
William Keighley
Perry Lieber
Norman Lloyd
Diana Lynn
Joseph H. Moskowitz
Gail Patrick
David E. Rose
Andy Russell
Della Russell
Robert Vogel

N. Y. to L. A.

Goodman Ace
Irving Berlin
Eddie Cantor
Hume Cronyn
Jules Goldstone
Mrs. Samuel Goldwyn
Al Lichtman
Frank Loesser
Al Palca
Spyros Skouras
J. Arthur Warner

N. Y. to Europe

Frances Derry
Alec Finlay
Rita Andre Finlay
Tammas Fisher
Robert Helpmann
Gilbert Miller
Samuel Selsky
Robert Wilson

Europe to N. Y.

Anna Neagle
Max Shulman
Clifton Webb
Herbert Wilcox
Michael Wilding

SNIPERS GANG UP ANEW ON PIX

Chas. Skouras' Wall St. Effect

Charles P. Skouras' frank statement on the Coast last week concerning the heavy inroads of TV on theatre grosses got widespread press play. A number of film execs in New York were disturbed by the National Theatres prexy's candidness in citing figures on poor biz and stating "we know where to put the blame . . . television is giving us terrific competition."

Skouras' remarks were made at a luncheon of the Hollywood Foreign Correspondents Assn. Thursday (30). They were picked up, apparently out of the tradepapers, the following day by the press associations. They were also carried by the Dow-Jones tickers, which provide financial news to Wall street and brokerage houses throughout the country, and were said to have an unsettling effect on film shares.

Skouras said business was very poor in New York, Chicago and Southern California, which had heavy TV coverage. He declared that attendance was down from 10% to 15% in tele areas and off only 2% to 4% in non-TV territories. (Actually, other execs have repeatedly pointed out, theatre chain and distribution figures don't show any such simple correlation between poor grosses and TV areas—which is a baffling phenomenon, since there's little doubt that tele hurts.)

"Television is here to stay," NT topper asserted. "It stands to reason if you have a movie at home, you are going to stay at home." But, he added, "we are not going to give up." He said it took two years for film execs to realize the value of sound on films, and that radio was feared and shunned until it was discovered it could be helpful in selling stars and pix. He remarked that he hoped producers would wake up to the fact that TV could also be used to publicize films. He predicted widespread use of tele in theatres.

Depinet, Gamble Meeting This Week To Determine Stepped-Up COMPO

Moving slowly now because of lack of coin and uncertainty concerning its future, Council of Motion Picture Organizations is expected to move into a higher gear almost at once if its problem with Theatre Owners of America progresses toward settlement this week. Prexy Ned E. Depinet and the TOA committee headed by Ted Gamble are slated to meet on the matter within the next few days.

Depinet is in New York and Gamble is expected back there from Palm Springs today (Wed.). Since cancellation of the Phoenix meet of company prexies, Depinet will be available for the Gamble huddle tomorrow and Friday.

If Depinet and the Gamble group can arrive at a formula for meeting TOA's demands for greater representation on the COMPO board, immediate steps will be taken to give effect to the arrangement in stepped-up operation of the new public relations agency.

Actually, any formal change in COMPO's organizational setup will take months to achieve. However, it is anticipated that by contacting "points of influence" by telephone, COMPO and TOA toppers can

(Continued on page 8)

Famous Players-Canadian Prexy
John J. Fitzgibbons
sees
Other Things Besides TV Cutting Into Film Boxoffice
* * *
an interesting editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

'Articulate' Pic Execs Would Tell Story of H'wood

Council of Motion Picture Organizations clearly is weighing all possible approaches for its upcoming, multi-faceted job of public relations. New plans added to those previously disclosed include enlistment of "articulate" film execs who, in their travels, would stop in at local newspaper offices to discuss the industry in general. Also under consideration is the employment of a group of "orators" to tour the country, speaking in the industry's behalf before civic meetings and the like.

New widening of the p.r. program was discussed last Thursday (30) by COMPO execs before the

(Continued on page 18)

Catholic Lay Opinion Piles Up in Opposition To Mooring's 'Born' Rap

With considerable Catholic lay opinion apparently piling up in opposition to the views of William H. Mooring, Columbia is hoping that the 26 diocesan newspapers serviced by the Coast critic will skip running his review of "Born Yesterday" this weekend. In any event, Col is plugging for the editors to see the film themselves and at least run some of their own opinion along with that of Mooring.

Col got immediate support from the Motion Picture Assn. of America and Hearst columnist Louella O. Parsons in answering Mooring's blast that "Born" contained subtle Marxist propaganda. Miss Parsons remarked that Mooring was "really reaching" and further support for the pic along the same tack is known to be coming from other Catholic lay sources later in the week.

Fortunately, as far as the distrib was concerned, an advance copy of Mooring's review was available. It was not slated to be printed until this coming weekend in the Los Angeles Tidings, the Brooklyn Tablet and the other papers.

Most trade observers agreed with Miss Parsons' view that Mooring's attack was influenced more by his

(Continued on page 8)

SAM DIAMOND BACK AS 20TH PHILLY MGR.

In a sudden reshuffle of personnel, 20th-Fox this week moved Sam Diamond, who had been New York branch manager, back to his old post as chief of the Philadelphia exchange. He succeeds Sig Horowitz, who resigned over the weekend for undisclosed reasons.

In revealing the moves, 20th sales veepee Andy Smith, Jr., emphasized that Diamond was returning to Philly at Smith's request, so that the move does not represent a demotion for him. Until a new branch manager is named for the N. Y. area, Martin Moskowitz will assume the chores coincident with his job as Empire State district chief.

EVEN CLAIM FILM CUED CHINA WAR

While the Council of Motion Picture Organizations moved actively ahead on one public relations front last week, the industry was taking its accustomed beating on a couple others. In one instance Hollywood was inferentially charged on a radio show with contributing to the Chinese Communist attack on Korea.

The roundabout reasoning was heard on the "Tex and Jinx" program on WNBC, N. Y. Being interviewed was Robert Payne, author of a biog on Mao Tse-tung, leader of the Chinese Reds.

Other incidents in a bad week for industry public relations included remarks by Francis Cardinal Spellman in New York; a charge, widely played in the press, by William H. Mooring, reviewer for Catholic newspapers, that "Born Yesterday" is subtle Marxist propaganda; and a talk, also widely publicized, by Charles P. Skouras indicating film biz was very bad because of inroads of TV.

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According to Payne, Mao had been deceived on the fighting quality of the American GI by a Hollywood film he had seen. Inference appeared to be that Mao might not have chanced the attack on U. S. troops if he hadn't been led to believe via the picture that they weren't much in the way of fighters.

Pic in question was Harry Joe Brown's 1945 20th-Fox release, "A Walk In the Sun," which Mao saw when it was shown to GI's stationed in Yenan, capital of Red China, during World War II. Payne then jumped to the conclusion that Hollywood should be "controlled," presumably by the Government.

"I'm afraid it wasn't a very good film," Payne said. "It was about guerilla fighting in Italy and it was done in a very unreal, Hollywoodish way, and Mao commented at the end, 'Is this how Americans fight?' And at that moment we all felt a little bit of panic.

"He hadn't seen Americans fighting, actually," Payne continued. "He's heard reports of a little band in Yenan who'd done very well, but

(Continued on page 18)

COL SHOWS QUARTER NET OF $290,000

Columbia Pictures' net profit for the 13-week period ended Sept. 30 amounted to $290,000, the company disclosed in New York yesterday (Tuesday). Sum represents a drop of $47,000 from the $337,000 net racked up in the equivalent 1949 semester ending Sept. 24.

Earnings per common share for the 1950 13-week stretch equaled 33c as against 40c. Comparative earnings on the common, after preferred dividends, are calculated on the 654,311 shares outstanding at the end of both periods.

Company's operating profit for the quarter ended Sept. 30 was $530,000. This compares to $553,000 chalked up for the same period of 1949. Estimated provision for federal taxes this year came to $240,000, a hike of $24,000 over the comparable 13-weeks in 1949.

No Question Now

New Castle, Pa., Dec. 5.

Before last week's blizzard, City Council defeated an ordinance calling for a 10% municipal amusement tax. After the storm the city got a bill for $20,000 for snow removal.

Council met again and passed the amusement tax.

Arbitration Awaits Allied Attitude; Seek Exhib Coalition on System

Morris Loewenstein
as President of the Oklahoma Theatre Owners
puts accent on the
Hinterlands' Greater Concern with the Advancing Candy and Popcorn Prices
* * *
another editorial feature in the upcoming
45th Anniversary Number
of
VARIETY

Arbiter Setup Within COMPO Being Considered

Plans for developing a film industry arbitration system within the framework of the Council of Motion Picture Organizations reportedly were under consideration in top trade circles this week. Idea was broached at last week's N. Y. meeting between reps of Theatre Owners of America and numerous distribution executives.

Reasoning behind the move is that COMPO's purpose of enhancing industry public relations could be served best only if the intramural film trade squabbles are cut to a minimum. Means of accomplishing this would be through the arbitration system being projected.

Since the industry largely already is united under the COMPO roof, it is felt that the all-industry organization figures as the most feasible base for setting up the arbitration plan. Also the proposal could serve to ease the strain placed on COMPO by the current differences with Theatre Owners of America. Latter, which was host at last week's meeting, is a leading advocate of arbitration. If COMPO is successful in devising a mutually acceptable plan, it follows that TOA would be more willing to go along with the all-embracing industry group.

Primary consideration is the means of bringing Allied States into the arbitration setup within COMPO. Bylaws direct that trade practices are beyond the jurisdiction of COMPO and any change in this respect would require Allied's approval, as well as that of all other charter member groups.

INTERSTATE SURVEY KEY TO COMPO EXHIB QUIZ

Council of Motion Picture Organizations, which is considering a survey of exhibitors to determine their community status and activities in civic and other affairs, is pointing to a pilot study conducted by Interstate Theatres of Texas as showing the nature of information which could be obtained on a national basis.

Survey by Interstate shows that the circuit's theatre managers are "solid" citizens, according to Arthur L. Mayer, COMPO executive vicepresident. Total of 150 theatremen participated in the Interstate quiz. Compilation of answers shows that the average manager is in his 30's, probably a war veteran, is married and has one child, it was said.

Majority of managers belong to their local chamber of commerce, Rotary or other clubs, and engaged in a variety of civic activities. Of those answering, 134 actively had participated in local welfare campaigns, according to the survey.

Fate of an arbitration system for the industry hinged largely on the attitude of Allied States Assn. this week following the initial meeting on the matter between Theatre Owners of America and distribution executives.

Participants at the conclave unanimously agreed that any system for out-of-court handling of distributor - exhibitor differences demands that substantially all exhibs become party to it in order to be effective. For this reason, no definite action in the way of developing a proposed system was taken at the meeting, which was called by TOA.

Efforts now will be made to bring Allied and other regional theatre groups together at an all-industry conference to devise a mutually acceptable system. Prior to the TOA-hosted session, Allied board chairman Abram F. Myers said he was in a state of uncertainty regarding the amount of ground which arbitration legally is permitted to cover. Myers is not averse to the principle of arbitration but his comments did suggest that the binding plans advanced by some industryites might not be acceptable by the courts. Whichever plan is adopted, if one is, will be submitted to the U. S. district court in N. Y. for inclusion in the industry's antitrust decrees. It's considered likely, also, that the Department of Justice will be consulted before any system is finalized.

Among the strong supporters of arbitration within the Allied fold is Bennie Berger, board member of the national group and president of North Central Allied. His thought is that there "is a crying need for the development of an appropriate, intelligent arbitration system to handle industry problems."

Also backing the idea of creating an arbitration system is the Independent Theatre Owners Assn., N. Y. group headed by Harry Brandt. Outfit formally endorsed the principle of arbitration in a resolution last week.

Meanwhile, the entire subject of last week's TOA conference and the next steps to be taken are sprouting peculiarities. Reps of both the theatre organization and the distribs are maintaining a curious secrecy on details.

North Central Allied Takes Action to Bring Distribs to 'Senses'

Minneapolis, Dec. 5.

Accusing distributors of being "blind" and refusing to recognize the fact that grosses are declining while film rentals and other operating costs continue to rise, North Central Allied directors at a meeting here took action designed to "bring the companies to their senses." Directors appointed a committee of four headed by Henry Green of Minneapolis to work out a "plan to bring about reduction of film rentals fairly and equitably."

"NCA members are crying the blues and we hope to convince distributors that film rental reductions are essential," explained S. D. Kane, NCA executive counsel. After a special committee has devised a plan it will be submitted to the entire board for approval.

Directors took the position that a general admission boost would not help to solve their problem in view of present television and other competition and tightening of amusement pursestrings. Another committee was appointed to work with Kane to defeat a bill that would enable Minnesota municipalities to impose admission tax, and to combat other legislation injurious to theatres when State legislature convenes Jan. 2. NCA succeeded in knocking out such a bill at the last legislative session, but league of municipalities has announced intention to sponsor it again.

IF RIP VAN WINKLE WOKE UP TODAY!

Naturally Mr. Van Winkle asked a lot of questions about industry happenings.

"When I dozed off, years ago," said Mr. Van Winkle, "there was a young Lion named Leo of M-G-M who was the talk of the entire industry. Who's doing the roaring now?"

M-G-M's TECHNICOLOR GIANT!

"KING SOLOMON'S MINES"

Breaking records at Radio City Music Hall and across the nation!

Celebrate the Happy Holidays with a Big M-G-M Technicolor Musical

"PAGAN LOVE SONG"

M-G-M's BIG ADVENTURE DRAMA FILMED IN INDIA!

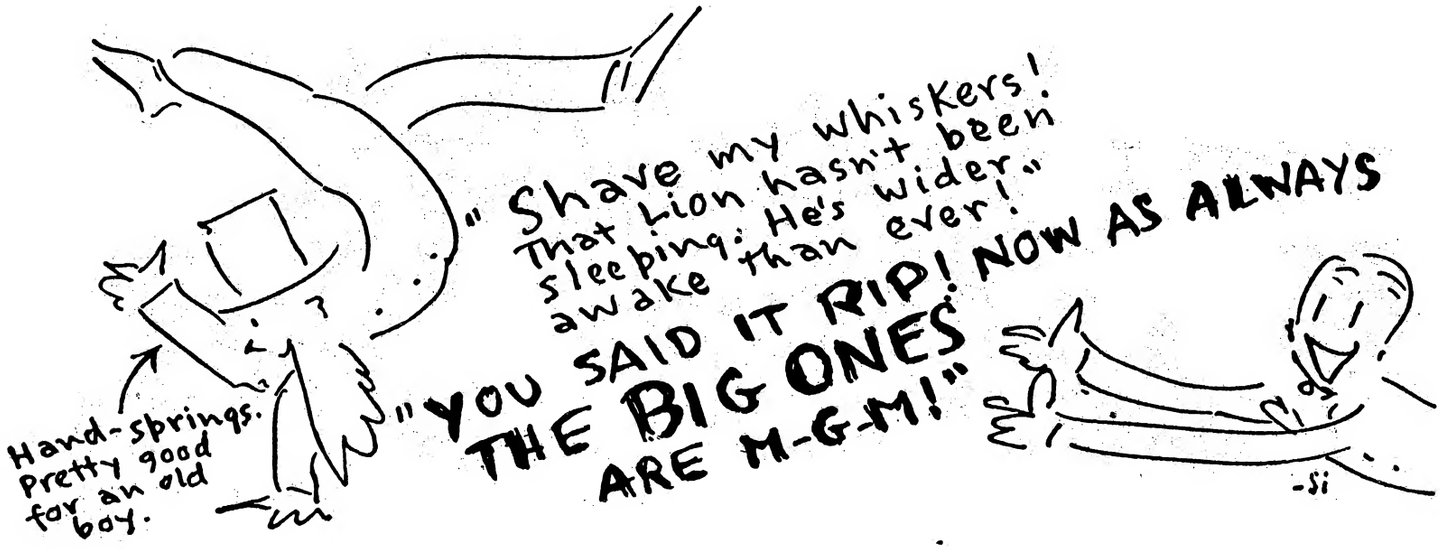
Rudyard Kipling's

"KIM"

TECHNICOLOR MASTERPIECE

Thousands in the Cast!

Yes indeed! Mr. Van Winkle found that M-G-M was still the big noise of the industry—that's what probably woke him up. And when he heard about the magnificent "MAGNIFICENT YANKEE" and "MR. IMPERIUM" and "ACROSS THE WIDE MISSOURI" and all the other M-G-M enterprises he did hand-springs.



Exhibs Warned on Getting Hooked For Legal Fees If Joining NSS Suit

Exhibs were being warned by their trade associations during the past week to beware getting hooked for legal fees if they accept the invitation to join in the Philly antitrust suit against National Screen Service. Lawyers for the Philly group have agreed that their only pay will be 40% of what they win—if anything—from NSS, but exhib organizations in other cities are wondering who foots the tab if the theatremen lose and NSS asks the court for recovery of costs of defending the action.

The warnings on possibly being tripped for these legal fees were contained in a growing batch of evidence during the past couple weeks that the exhib fraternity is not unanimous in sharing the venom of the Philly group for the accessory and trailer service. Both the Independent Theatre Owners Assn. of New York and the Allied Theatre Owners of Indiana indicated lack of sympathy for the antitrust suit.

Nevertheless, it was said in Philly this week that 300 exhibs have already signified their intention of joining in the suit.

Philly action was filed in Federal district court there several weeks ago by Rio Haven, Inc., and Max M. Korr Enterprises, of Allentown, Pa. It charges NSS with "conspiring" with the majors to raise prices of trailers and promotional services, and to "force" exhibs to buy trailers they did not need or use. It further alleges a kickback arrangement by NSS to the distribs.

Following filing of the suit three exhibs, including Korr, formed what they have labeled the National Independent Motion Picture Exhibitors Protective Committee. They sent letters to all indie theatremen inviting them to join the action. Serving with Korr on the committee are B. C. Bordonaro, of Olean, N. Y., and J. E. Pennington, of Topeka.

Indiana Allied organization, in a bulletin to members this week, stated: "It is not our practice to urge any member one way or another in a matter of this kind, but we do feel that we should not encourage any mass action of such a nature from our ATOI members."

Reason for its feeling, ATOI states, is that it has always been able to take up complaints with NSS officials and "get their serious consideration." Pointing out that NSS execs George Dembow and William Brenner traveled to Indianapolis to sit around a table and discuss complaints, bulletin asserts "we were met at least half way on those things that most needed attention."

ATOI also urged that action be withheld until completion of the survey on NSS currently being made by a National Allied committee. "After the facts are accumulated," bulletin states, "this Allied committee will seek an interview with NSS to try and work out any inequities and grievances that are revealed as common. So we would first like to see what the facts are, then have the opportunity of a meeting with NSS to see if something can't be done before we think in terms of lawsuits."

Both ATOI and the New York indie group headed by Harry Brandt made the warning on court costs. ITOA, in addition, passed a resolution at a meeting last week called the suit "harmful to the best interests of independent exhibitors." It also moved to see that exhibs throughout the country were informed of the resolution.

Warners to Set Release Plans at 2-Day Sales Sesh

Plans for Warners' forthcoming top releases will be discussed tomorrow (Thursday) and Friday at a homeoffice meeting of the company's district managers. Ben Kalmenson, veepee in charge of distribution, will preside over the two-day sales session.

Some nine district managers representing the U. S. and Canada are scheduled to be on hand. Among homeoffice execs due to attend are Maj. Albert Warner, veepee Samuel Schneider, ad-pub chief Mort Blumenstock and various division sales managers.

Sam Morris' WB Suit Back on the Calendar

Long pending in N. Y. Federal court, a $250,000 breach-of-contract suit brought by ex-Warner veepee Samuel Morris against Warner Bros. was restored to the trial calendar last week by Judge Gregory F. Noonan upon submission of new evidence by the plaintiff. Action was previously stayed by another jurist until certain vital material could be introduced.

Morris claims he has a life pact with Warners which provides for a $300 weekly salary in return for acting as an "adviser" for the company in California. He charges that he went to the Coast shortly before 1947, but was paid only up to November of that year.

Depinet-Gamble

Continued from page 5

know before the week is out what the future of COMPO will be.

Should the results be favorable, it is likely that the organizations will be advanced further coin by the Motion Picture Assn. of America and various large circuit operators. It has been living so far on about $40,000 advanced by the MPAA and a dribbling of the 1/10th of 1% dues from exhibs.

On the basis of the telephonic round-robin indicating agreement to the new plan, it is believed likely that exec v.p. Arthur L. Mayer would begin slowly expanding his present skeleton staff and move into the public relations field on a wider basis. More concrete action by COMPO would also be likely on the three boxoffice promotion plans which were approved by its board at the recent session in New York.

Gamble Group's Formula

Gamble committee has a formula for increasing representation of TOA on the board, and it has the approval, in general terms, of Depinet. They'll go into it in detail, however, at their powwow this week. Depinet will then have to take it up with reps of the nine other constituent organizations in COMPO, particularly Allied States Exhibitor Assn., TOA's rival in the national exhib field.

Whether Allied will go for the proposals as finally evolved by Depinet and the Gamble committee (Si Fabian and Gael Sullivan) is the big question. Other groups, it is expected, will go along without too much argument, since keeping TOA in COMPO is highly important in income and preservation of its all-industry character.

Once the "points of influence" telephoning has been successfully accomplished, it won't matter too much how long the formal changes in COMPO's board takes. That would have to await approval by the boards of the constituent organizations and then another board meet of COMPO itself.

Meantime, problem of collecting COMPO dues continues. While the directorate recently okayed a proposal for basing assessments on 1949 film rentals, there has been no agreement on the mechanics of collection. It is generally agreed that the distribs could do the job best, but salesmanagers are reticent about gratuitously piling further work on their employes in the field.

Mayer has sounded out Andy Smith, of 20th-Fox, chairman of the salesmanagers committee, and Smith is to discuss the project with his group. There's been little urgency shown in the matter, however, since with the TOA dispute still in the air there's slim chance of getting much coin from exhibs. TOA is not even officially a member of COMPO, so its exhibs are not expected to pay up dues. And while TOA members are not ponying up, Allied can hardly be expected to.

Once the TOA problem appears to be settled, MPAA will undoubtedly chance a further loan to COMPO. A number of circuit heads have also volunteered to make advances on their dues, which would give the organization further operating funds.

North Central Allied President

Benjamin N. Berger

reprises

Grassroots Exhibs' Vexations with the Distribs

* * *

an interesting byline feature in the forthcoming

45th Anniversary Number

of

VARIETY

SALESMEN CONVENTION MAPS WAGE INCREASES

Cincinnati, Dec. 5.

Coliseum of Motion Picture Salesmen of America's fifth annual convention, held here over the weekend, mapped wage increases and other benefits it will seek for 800 members in new contract negotiations with distributors to be opened before April.

Attorney David Beznor, Milwaukee, general counsel, said requests will be for a boost of salaries and expenses, improved employment conditions and to strengthen security provisions for salesmen.

Harris B. Wynn Jr., of Metro in Atlanta, was elected president to succeed Charles L. Dortic, Columbia, Albany. Next year's convention will be held in Denver.

Other new officers are: William Warner, United Artists, Los Angeles, and Ted Mendehnall, Columbia, Omaha, vice-presidents; N. "Pro" Provencher, Eagle Lion, Milwaukee, secretary; Thomas McKean, Paramount, Oklahoma City, treasurer. Executive board: William Wink, Warners, Omaha; George Ware St. Louis, 20th; Edgar Shinn Paramount, New Orleans; David Williams, Eagle Lion, Atlanta; Ross Williams, UA, Cincinnati; Harold Zeltner, Metro, Chicago; Reville Kniff, 20th, San Francisco; Harry Blatt, Universal, Seattle; Floyd Klingsmith, Pittsburgh, and William C. Bugie, Albany.

Catholic Opinion

Continued from page 5

knowledge that Garson Kanin authored the pic than by the film itself. Columnist declared: "Apparently Mooring is influenced in his criticism because of author Garson Kanin, who, he says, is a supporter of Wallace and a defender of Gerhart Eisler. I do not know Kanin's political affiliations, but if there are any pink ideas infiltered into 'Born Yesterday' they are way over my head."

Kenneth Clark, director of information for the MPAA, sent a wire over the weekend to all papers subscribing to Mooring's reviews. MPAA exec said, "I feel very deeply and sincerely that the picture gives warmth and positive support to the democratic ideals, principals and institutions of America." Clark asks editors to see the pic themselves.

"Born" has not yet been rated by the Legion of Decency. Catholic church reviewing group, incidentally, last week placed "The Sinners," French drama, in its "C or Condemned" category. Written and directed by Julien Duvivier, the film is being released in this conutry by Lopert Films. It has already played its New York first-run.

Allied States Proxy

Trueman T. Rembusch

voices the current exhibitor perspective and concludes

My Theatres Are Not For Sale

* * *

one of the many editorial features in the upcoming

45th Anniversary Number

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VARIETY

The Hughes Enigma

One of the aspects of Howard Hughes' management of RKO that is equally baffling to large Wall street shareholders and the company's distribution execs was pointed up in the 1951 product announcement released Monday (4). It states that 75% of the pix for next year are already completed.

Big question is why, with 24 finished films available, Hughes has refused to allow RKO to distribute anything more than a mere trickle of product during the past four months. Result of holding back releases has cost RKO a fortune, losses of the distributing company having mounted to more than $100,000 during some weeks. No one has much doubt that the RKO topper has some aim in piling up losses for this year and product for next, but the question is—what?

Alperson Buys Rights To 'Star,' 'Young in Heart'

Hollywood, Dec. 5.

Negatives and full rights to "Star Is Born" and "Young In Heart" have been purchased from David O. Selznick by Edward L. Alperson, who'll probably remake "Star" at a later date. Pic stars Fredric March and Janet Gaynor. Latter also toplines "Heart," with Douglas Fairbanks, Jr., and Paulette Goddard.

Re-release is possible, but Alperson says plans are still very tentative.

RKO Buyers

Continued from page 3

Corp., which would actually acquire the houses, is understood to have $1,000,000 in cash available to swing the deal.

Hitch is whether Hughes would accept this against the total price of about $6,500,000 for his stock. He owns 929,000 shares for which the Brandt syndicate is offering $7 per. The balance of the total purchase price would be paid Hughes over the next three years.

Warner, according to Wall street reports, went to the Coast for huddles with C. J. Tevlin, one of Hughes' principal lieutenants. Warner is said to have no association with a syndicate of Canadians who were reported last week to have been in negotiations with Hughes on buying production-distribution company control to the extent of drawing up a contract. Price mentioned was $6,500,000.

Other Potential Buyers

No further word was available on reports that after the Canadian deal had definitely fallen through some six weeks ago, the group again had reps on the Coast for talks with Hughes' execs last week. It has since been learned, incidentally, that the Hughes toppers have also talked to other potential buyers for the picture company aside from the unidentified Canadians and Warner.

Most important of the Wall street shareholders in RKO is David J. Greene. He reportedly controls more than 300,000 shares, making him easily the second largest holder to Hughes. While somewhat perturbed at Hughes' manner of operating the company, Greene is believed to be conciliatory in his attitude. He is understood to feel that such radical action as a proxy fight into which Hughes might well pour millions of dollars—is unnecessary. He is thought to believe that the large minority stockholders can get pretty much what they want without a big fight.

Hughes is under obligation of an antitrust decree to divorce the production-distribution from the theatre circuit operation of RKO by Jan. 1. While other stockholders will get a share in each of the two new companies formed after divorcement, Hughes must give up his holdings in one or the other. He has informed the New York statutory court that heard the antitrust proceedings that he will give up his theatre interest. However, it is believed that his decision is not irrevocable, although the action on the picture company sale more likely means that he is getting out of RKO altogether rathen than switching his interest to the circuit.

With the Jan. 1 deadline nearing, Brandt group figures time is working on its side in forcing Hughes to sell to it. However, Noah Dietrich, Hughes' chief lieutenant, told VARIETY some weeks ago that plan was to put the theatre shares in trusteeship.

While Brandt cohorts maintain that trusteeship would be disadvantageous to Hughes in that he'd lose control of the stock, Dietrich said it would be favorable, since it would enable him to continue getting the theatre income.

B.O. Rivals in Legit, 'Harvey,' 'Yesterday' Play Next Door as Pix

Two legit shows which vied for top boxoffice honors in N. Y. a couple of seasons back will renew the rivalry shortly on Broadway, but in film form. Universal, which paid $1,000,000 for the screen rights, will open its adaptation of "Harvey" at the Astor on Dec. 20. Columbia's "Born Yesterday" will move into the competition five days later when it tenants the Victoria next door. Rights to the latter film cost Columbia $750,000.

Slated as another entry for the Broadway b.o. sweepstakes at the holiday season is 20th-Fox's "Mudlark," which recently earned Command Performance honors in England. Film preems at the Rivoli on Dec. 21.

U's Harmony

Continued from page 4

reported recently as exercising the whip hand in U. Actually, the internal workings of the setup have been relatively smooth considering the diversity of interest of the British producer, the American management and the Spitz-Goetz group, which got its stock through merger with U of its International production unit.

Rank, it is said, has "asked for nothing that he hasn't received," while the American group has received the same treatment from him. Spitz, it is agreed, has been playing an increasingly important role in top-echelon decision-making, but not a dominant one and not one that isn't in harmony with that of Blumberg and Rank.

Giving rise to the more recent reports that Rank was trying to dominate was undoubtedly the withdrawal of Joseph Seidelman as foreign chief some months ago and more recent appointment of Daff to the worldwide sales post. Seidelman's resignation was admittedly the result of ill-feeling between him and John Davis, Rank's chief lieutenant.

Daff, it is equally true, is undoubtedly favored by Rank and Davis. However, refuting the idea that this means he is not similarly approved by the Spitz and Blumberg groups is the fact that he was originally suggested for the worldwide job by Spitz.

Feldman's appointment last week involved a lower-echelon political situation that resulted in resignation of A. J. O'Keefe. Latter had been assistant general salesmanager for the past five years and it was originally supposed that he would become domestic sales chief when William A. Scully left. Scully decided to go into a semi-retirement consultant status about six weeks ago.

Management's naming of Feldman to the Scully vacancy is believed to have influenced O'Keefe's decision to walk. Feldman was under O'Keefe as eastern salesmanager for the past year. Before that he was western sales manager for four years. He joined U in 1929 as a salesman and was soon promoted to manager of the Denver office, with regular advancements since then.

O'Keefe was with U for 20 years, rising from branch to district to western salesmanager prior to his appointment as assistant general salesmanager.

Technically, the new domestic sales topper won't actually fill Scully's shoes. Scully was v.p. in charge of distribution, a post that is unfilled, inasmuch as Daff was jumped from foreign chief to the newly-created post of worldwide sales head.

'VICIOUS CYCLE' NIPS THEATRE TV

Depinet Outlines Plans for 32 Films In 1st Independent Year for RKO

New RKO film firm will step away from its theatre-operating affiliate on Jan. 1 with plans for releasing 32 features in its first year. Stepped-up program will be accompanied by a 27-week sales drive designed to hypo the production-distribution organization out of its current deficit operation.

Announcement of the new line-up was made by prexy Ned E. Depinet at the company's three-day pre-divorcement meeting in N. Y. which concludes today (Wed.). Depinet, who had returned to the homeoffice last Sunday (3) after Coast huddles with principal stockholder Howard Hughes, expressed confidence that the new pix company will be successful despite the disaffiliation from the exhib partner.

Schedule of 32 films for 1951 represents an increase of six over the past year. However, the previous selling season ran from Sept. 1 to Aug. 31, thus the new listing for a calendar year constitutes a change in releasing skedding.

New lineup includes five from the Jerry Wald-Norman Krasna team, first of which is "I Married a Woman," marital comedy written by Goodman Ace, which is now in preparation. This is tentatively set for July 7 release. Walt Disney will contribute "Alice in Wonderland" as a July 28 release, Depinet reported. He added that the Disney pic, which will be in Technicolor, will be heralded with a full-page ad in Life six months in advance of its distribution.

Goldwyn Has 8

Samuel Goldwyn's part in the program listing is indefinite, as yet, but likely will be "Story of Hans Christian Andersen." He disclosed the producer has eight story properties under consideration but probably will do the Andersen pic if he can cast it satisfactorily. Danny Kaye and James Stewart are being considered for the title role, with Moira Shearer slated for the top femme assignment. The Goldwyn picture is tentatively listed for handling by RKO in July.

An exploitation special on the

(Continued on page 20)

Joseph H. Hazen

is of the opinion that the TV Challenge May Stimulate Pix Biz to the Fullest Blossom of Its Potential

in a piece entitled

The Will To Survive

* * *

an interesting editorial feature in the upcoming

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See Test Dates On Prior Run In Drive-In Verdict

Test bookings to determine the qualifications of drive-in theatres for prior-run product are being viewed as a likely result of last week's Philadelphia federal court decision directing that sky's-the-roofers be given the same film-licensing opportunity as conventional houses.

In view of the ruling, distribs figure that they still would be free to sell prior-run away from the ozoners if booking experiments show that launching the films at the drive-ins means detracting from bookings in subsequent situations. Thus, the interpretation is that the decision does not automatically mean that drive-ins are entitled to prior-runs on the basis of their ability to pay. Instead, the companies could license a group of perhaps six pix to the drive-in for the sake of experiment. If the results show conclusively that the bookings have a depressive effect on the value of the films at follow-up theatres, the companies believe they would be justified in selling away from the outdoor house in the future.

Philly case involved the Boulevard drive-in, situated between Bethlehem and Allentown, Pa. Operator of the house, and plaintiff in the action, is David Milgram. Finding for the latter, Federal court judge Kirkpatrick stated: "Without exception the distributors have refused to consider any bids from the plaintiff for first-run films and have stated with substantial unanimity they will not license such films, even though he may offer, as he has offered on two occasions, higher prices than could be obtained from exhibitor defendants." The other exhibs in

(Continued on page 20)

Herman Levy Cautions That All Drive-Ins Don't Get Crack At 1st Run

Herman M. Levy, general counsel for Theatre Owners of America, yesterday (Tues.) cautioned against drawing the conclusion that the drive-in decision of the Philadelphia district court means that all ozoners automatically will have the right to negotiate for first-run product. He points out that the opinion in the Milgram suit was that Milgram's theatre, the Boulevard, was "suitable" for showing pix on first-run.

Consequently, Levy observed in a press statement, it is important that the suitability of each drive-in house in each locality must be considered individually. He added it was not possible to adopt an overall formula determining the dealings of distribs with all outdoor houses.

Levy stressed that the competitive factors in any given situation shall decide the licensing policy for prior runs under the Philadelphia ruling, if it is sustained. For this reason, the Milgram action was not a "local" matter.

Rep Skeds TV Shots To Build Rex Allen

Hollywood, Dec. 5.

Republic is setting a precedent by lining up a series of TV appearances as part of a buildup campaign for Rex Allen, its giddyap star. To date only Monogram has looked the other way when its contractees appeared on television, neither prohibiting nor sanctioning such acts officially.

Allen has three video shots on his program, and Republic is negotiating for at least one more.

LOEW'S $1.55 EARNINGS, $7,900,000 FOR YEAR

Loew's had earnings of $1.55 per share in its fiscal year ended last Aug. 31, it was estimated this week by E. F. Hutton & Co., stock brokers. Major is slated to release official figures next month on its profit.

Figured on the basis of common shares outstanding, the estimated $1.55 net would represent earnings of approximately $7,900,000 for the year. Loew's reported income of $6,744,761 for the fiscal year ended Aug. 31, 1949. This was equivalent to $1.31 per share.

Wall street investment firm, commenting on the industry generally, states in a report on a market and business survey that film stocks are "well deflated at current levels and appear attractive for income and modest appreciation." Theatre attendance is expected to rise and foreign revenue is likely to show new improvements.

WHAT'S FIRST--- UNITS OR SHOW?

Theatre television backers, itching to get their new medium rolling, are running into the same "chicken-or-the-egg" problem that plagued home video immediately after the war—whether set installations or good programs will come first. Exhibitors are extremely wary of plunking down up to $25,000 for the necessary equipment, and yet it's agreed that the profit-making programs won't become available until enough theatres install the equipment to provide the necessary boxoffice.

If the progress of home TV is any indication, however, big-screen proponents are hoping that their medium will mature the same way. In the broadcast TV industry, while execs were wondering how to get people to buy receivers to watch the poor programs then being aired and also how to lure advertisers to pour money in for such a small audience, the novelty factor took hold. Advertisers and the public rushed into video at the same time, thereby solving both problems almost simultaneously. Theatre TV'ites hope the same situation will apply to their medium.

News of RCA's decision to trim prices on big-screen equipment down to $13,500 if 500 or more exhibs order the units, meanwhile, is expected to have wide ramifications. While a number of indie exhibs and top circuits are now considering placing orders, it's believed too early to tell exactly how much business RCA will attract with its new price scale. But of equal importance is the probability

(Continued on page 20)

Sheaffer Sells U Stock; Goldenson's Par Report; Girden's Translux Sale

Washington, Dec. 5.

Daniel M. Scheaffer, member of the board of Universal Pictures, sold 1,800 shares of that company's $1 par common stock in a series of six transactions in the monthly period from Oct. 11 to Nov. 10, the Securities & Exchange Commission reports. This left Sheaffer with 907 shares.

Leonard H. Goldenson, president of United Paramount Theatres, filed an amended July report showing the SEC that he owned 400 shares of United Par common, that he had bought certificates of interest for another 300, giving him certificates for 1,750 more shares; and that he and his wife jointly owned certificates for 250 shares in the exhibition chain.

William M. Girden, of Translux, sold 2,000 shares of the chain's $1 common and retains only 500, he notified SEC. Frederick R. Ryan, member of the board of Republic, Pix, bought 500 shares of the $1 cumulative preferred, upping his holdings to 1,200, plus an additional 800 shares of the 50c common. R. B. Larue, of General Precision Equipment Corp., increased his holding of the corporation's no par common to 300 shares, by the purchase of an additional 100.

In the broadcasting field, Samuel Paley reported making a gift of 1,000 shares of Columbia Broadcasting $2.50 class B common, leaving him with 15,000 shares in which he claims no beneficial interest. He also has in his name 7,000 shares of the class A $2.50 par common in which he says he has no beneficial interest. Ralph F. Colin, of the CBS board, sold 50 of his 1,078 shares of Class A common. Dr. Peter C. Goldmark, recently elected a CBS vicepresident, notified the Commission that he didn't own any CBS stock.

Three officers of RCA made purchases of that company's no par common stock. Charles B. Jolliff increased his shares to 400 by purchasing 100. Harold R. Maag bought 100 shares, which gives him 300; and L. W. Teegarden bought 200 shares, making a total of 241 for him.

Theatre TV's Sock-to-Fair Army-Navy Biz; B&K Happy Over Big 10 Draw

Six theatres carrying the Army-Navy football game Saturday (1) via big-screen television reported business ranging from excellent down to only fair for the afternoon. While the game was carried on the full NBC-TV network, and so was not an exclusive for the theatres, Sam Pinanski's Pilgrim, Boston, played to SRO biz during the day.

Two United Paramount theatres in Chicago and one in Detroit, which had carried football games through the season, bypassed the contest. Circuit has a theatre TV tie with the Big 10 and, with negotiations now in progress for next season, didn't want to jeopardize its relations with the midwest conference by carrying a non-Big 10 game.

TOA Analysis of Theatre TV

Chicago, Dec. 5.

Boxoffice potential of theatre television is just "a matter of stretching your imagination." That's the enthusiastic analysis of David Wallerstein, Balaban & Katz v.p. and co-chairman of the teevee committee of Theatre Owners of America. Opinion is based largely on B&K's experiences with big-screen telecasting of five Big Ten football games, which wound up with good results last week in two of the circuits' houses.

Final two U. of Illinois games, telecast exclusively in State-Lake and Tivoli theatres, did overflow biz at the Loop house and near-capacity at the south side Tivoli.

B&K exec indicated he is confident that the public will buy theatre video, especially if exclusive fare is offered. Because of the conference ban on regular live telecasting, the five Big Ten games were only shown on the B&K screens. Next big step is to get more theatres equipped for video, Wallerstein pointed out. This not only will make it possible to obtain exclusive rights to major sports events and other entertainment for big screen telecasting but will also work to reduce the price of equipment.

RCA has already indicated it would be able to cut its $25,000 tag for its direct transmission theatre system if it were assured of sufficient orders for large-scale production.

B&K uses both the RCA system and the Paramount instantaneous film method. RCA equipment, used in the Tivoli, requires no extra

(Continued on page 18)

Sidney Sheldon

ribs censorship in

Mustn't Do That!

* * *

another editorial feature in the forthcoming

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Wald-Krasna Help Fix RKO Pix Not On Their Sked

Hollywood, Dec. 5.

Jerry Wald and Norman Krasna, in addition to prepping their own slate of pix, are actively engaged in the editing, previewing and polishing of 15 pix which were either on the RKO shelf or in production when they joined the studio. They're getting no screen credit and no compensation for the chore.

They are doing it, it is said, under a gentleman's agreement with RKO topper Howard Hughes as part of their five-year indie production deal at the studio. Pix on which they have been working include "Two Tickets to Broadway," "Sons of the Musketeers" and "This Kind of Woman."

With the USO and War Dept. anxious for them to go ahead with the film, W&K are planning a switch in their story on the wartime entertainment agency. It was to have starred Al Jolson. It now will star a femme actress instead. Frederick Hazlett Brennan is doing the screenplay.

CHADWICK EXPECTS PETRILLO TV DEAL

Hollywood, Dec. 5.

Citing independent producers' need to have both theatre and video distribution in order to survive, I. E. Chadwick, prexy of Independent Motion Picture Producers Assn., reported he expects deal with James C. Petrillo shortly permitting release of indie films for television. Petrillo has been open to a deal for some time. He recently okayed one with Robert Lippert on basis of payment of 5% of each station's class A rate card for time consumed for each showing. Lippert, however, wanted only to repay musicians who made original soundtrack.

Deal with indies probably will follow pattern of offer to Lippert. Chadwick reported that theatre use of indie pix no longer is enough, and since foreign productions are presently cornering all video coin it's about time indies were allowed a chance to collect what revenue is available in the medium.

Impellitteri to Be Saluted by Exhibs

N. Y.'s Mayor Vincent R. Impellitteri will be saluted by a majority of the city's top theatre operators at a testimonial dinner at the Hotel Astor on Dec 18 S. H. Fabian is serving as general chairman.

Various committees at work on arrangements are headed by Ed Rugoff, Harry Brandt, Robert M. Weitman, Jack Levin and Morton Sunshine.

Media, Prockter Into Major Picture Prod. In Switch From Tele

In a switch on the usual films to television procedure, two companies which have concentrated until now on producing video shows are entering major film production. They are Media Productions, which is teaming with United Productions of America to turn out a film titled "The Thurber Carnival," and Prockter Productions, which has set plans for five feature-length films for theatrical release.

Media Productions was formed by legit producer T. Edward Hambleton, Alfred Stern and John Houseman, with Howard Teichman and Telenews. Latter two, however, have since bowed out of the company. Organized originally to produce films especially for TV, the outfit turned out two 27½-minute pix, both of which have shown a profit. They are "The Stronger," with Geraldine Fitzgerald, and "Gloria, a Day in the Life of a Chorus Girl."

Thurber film will be budgeted at $650,000-$700,000, with author James Thurber taking an active part in the production and reserving the right to okay all scripts and material. (Thurber is reportedly still peeved about what he claims was the poor treatment given his "Secret Life of Walter Mitty" by

(Continued on page 62)

THE BIG DRAW

THE BIG FACT:

Louella Parsons Reports That Alan Ladd is "One of the Most Publicized Persons of the Century's First 50 Years."

ALAN LADD is one of the WORLD FIGURES MOST WRITTEN ABOUT SINCE 1900 —and one of only two film personalities included. List is result of survey by famed Burrelle Clipping Service—radioed as another Parsons scoop over coast to coast network of the American Broadcasting Company!

Alan Ladd • Mona Freeman Charles Bickford in "BRANDED" with Robert Keith • Joseph Calleia Peter Hanson • Selena Royle • Tom Tully • Color by Technicolor • Produced by Mel Epstein • Directed by Rudolph Maté • Screenplay by Sydney Boehm and Cyril Hume • Based on a novel by Evan Evans

THE BIG GUN

you've waited for since "Whispering Smith" is

ALAN LADD

in

"BRANDED"

COLOR BY TECHNICOLOR

"Top he-man coin-grabber" in "perfect Ladd vehicle" with "glorious scenery for Technicolor" adds up to "large scale western" for "profitable returns!"

(quotes: Variety, Independent, Showmen's, M. P. Daily, Daily Variety)

Paramount

IN '51 gives you 3 big ones in January: "Branded" Martin & Lewis in "At War With The Army" • "The Goldbergs"

L.A. Lags Again But 'Craig' Good $28,000; 'Tripoli' NG 20G, 'Southside' Fair 15G, 'Solomon' Fine 30G, 3d

Los Angeles, Dec. 5.

First-run pace is lagging this week with only four new bills, and some of them not much help. A heavy fog was blamed for failure of last week's biz to measure up, but it still finished ahead of recent sessions.

Best of new bills is "Harriet Craig," which is shaping good $28,000 or near in two theatres. "Tripoli" looms very mild around $20,000, also in two houses. Just fair $17,000 is shaping for "High Lonesome" in five sites while "Southside 1-100" is fair $15,000 in two spots.

Third frame of "King Solomon's Mines" still is nice at $30,000 for third frame in two locations while second round of "All About Eve" is good $36,000 in five houses. "Cyrano" looms fine $7,500 in second roadshow frame. Second session of "West Point Story" is off to $22,000 in three spots.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"All About Eve" (20th) (2d wk). Good $36,000. Last week, sock $62,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"West Point Story" (WB) (2d wk). Fair $22,000. Last week, good $37,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"King Solomon's Mines" (M-G) (3d wk). Nice $30,000. Last week, sock $36,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Harriet Craig" (Col) and "Blues Busters" (Mono). Neat $28,000. Last week, "Mad Wednesday" (RKO) and "Pgymy Island" (Col), $16,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1—"Tripoli" (Par) and "Indian Territory" (Col) (L.A. Par only). Mild $20,000. Last week, "Copper Canyon" (Par) and "Music in Moonlight" (Rep) (reissue) (2d wk), $15,300.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1)—"Southside 1-1000" (Mono) and "Two Lost Worlds" (EL). Fair $15,000. Last week, "Right Cross" (M-G) and "Dial 1119" (M-G) (2d wk), $13,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1)—"High Lonesome" (EL) and "Good Time Girl" (FC). Light $17,000. Last week, "Milkman" (U) and "Bandit Queen" (Lip) (9 days), $23,500.

Four Star (UA) (900; 60-$1) — "Faust and Devil" (Col) (3d wk). Slow $1,000. Last week, $1,600.

Fine Arts (FWC) (677; $1.20; $2.40) — "Cyrano" (UA) (3d wk). Opens third frame today (Tues.). Last week, big $7,500.

Broadway Grosses

Estimated Total Gross
This Week $422,900
(Based on 18 theatres.)
Last Year $485,600
(Based on 17 theatres)

Cagney Bangup $11,000 in K.C.

Kansas City, Dec. 5.

Wickets are doing moderately this week, after upbeat last session. "West Point Story," at Missouri, shapes fine. "Jackpot" is slow in three houses as is "Tripoli" at the Paramount. Midland continues to do well with "King Solomon's Mines" in a second week. Mild weather prevailed up to weekend when colder temperatures hit.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Ravaged Earth" (Indie) and "Blood and Thunder" (Indie). Solid $3,800, best money at house in many weeks. Last week, "Immortal Sergeant" (20th) and "Wing and a Prayer" (20th) (reissues), $2,500.

Kimo (Dickinson) (550; 50-75) — "Henry V" (UA) (2d wk). Near pace of first week, pleasing $1,800. Last week, $2,000.

Midland (Loew's) (3,500; 45-65) —"King Solomon's Mines" (M-G) (2d wk). Big $14,000. Last week, great $23,000.

Missouri (RKO) (2,650; 45-65) — "West Point Story" (WB) and "Avengers" (Rep). Fine $11,000 for Cagney opus. Last week, "Where Danger Lives" (RKO) and "Border Treasure" (RKO), mild $9,000.

Orpheum (Fox Midwest) (1,913; 55-75)—"No Way Out" (20th). Returns house to solo film policy, after intermittent legit. Light $8,000 or near. Last week, legit.

Paramount (United Par) (1,900; 45-65)—"Tripoli" (Par) and "Cassino to Korea" (Par). Light $8,000. Last week, "Let's Dance" (Par) (2d wk), $8,200.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) —"Jackpot" (20th). Sluggish $12,000. Last week, "I'll Get By" (20th), good $16,000.

'Eye' Fancy $18,000 In St. Loo; 'Guerrilla' OK 16G; 'Solomon' 19G, 2d

St. Louis, Dec. 5.

Trade in downtown sector is being hypoed by practically all retail stores remaining open twice weekly up to 9 o'clock until Christmas. "All about Eve" is grabbing fancy coin at Ambassador but "American Guerrilla" did not finish its first week at the Fox much above an okay figure. "King Solomon's Mines" is holding nicely in second round at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"All About Eve" (20th). Fancy $18,000. Last week, "Let's Dance" (Par) and "Jackpot" (20th), $15,000.

Fox (F&M) (5,000; 60-75)—"West Point Story" (WB) and "Undercover Girl" (U). Opened today (Tues.). Last week, "American Guerrilla" (20th) and "Wyoming Mail" (U), okay $16,000.

Loew's (Loew) (3,172; 50-75)—"King Solomon's Mines" (M-G) (2d wk). Holding to nice $19,000 after wow $20,000 first stanza.

Missouri (F&M) (3,500; 60-75)—"Let's Dance" (Par) and "Jackpot" (20th) (m.o.). Oke $10,500. Last week, "Milkman" (U) and "Rio Grande" (Rep), $10,000.

St. Louis (F&M) (4,000; 60-75)—Closed. Last week, "Kind Hearts" (EL) and "Tight Little Island" (U), slow $4,000.

Shubert (Ind) (1,500; 60-75)—"Breakthrough" (WB) and "Blues Busters" (Mono). Nice $5,000. Last week, "Trigger, Jr." (Rep) and "Cowtown" (Col), $2,500.

'Tripoli' Strong $15,000, Mont'l; 'Baby' Big 14G

Montreal, Dec. 5.

Three new entries are giving biz generally a boost with two holdovers shaping neatly. "Tripoli" looks best of newcomers with great session at the Princess. "Pretty Baby" also is hefty at Capitol.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Summer Stock" (M-G) (2d wk). Oke $15,000 following socko first at $18,000.

Capitol (C.T.) (2,412; 34-60)—"Pretty Baby" (WB). Hefty $14,000. Last week, "Copper Canyon" (Par) (2d wk), okay $11,000.

Princess (C.T.) (2,131; 34-60) — "Tripoli" (Par). Great $15,000. Last week, "Union Station" (Par), $13,000.

Loew's (C.T.) (2,855; 40-65)—"Let's Dance" (Par) (2d wk). Still fine $17,000, after hefty opening week at $21,000.

Imperial (C.T.) (1,839; 34-60) — "Isle of Samoa" (Col) and "Palomino" (Col). Big $8,000. Last week, "Road to Glory" (20th) and "Four Men and Prayer" (20th) (reissues), $7,500.

'Jackpot' Lusty $22,000, Philly

Philadelphia, Dec. 5.

The Army-Navy annual grid classic last Saturday meant little to first-runs although biggest crowd in years was here for game. Best of newcomers is "The Jackpot," which shapes fancy at the Fox even if it did not measure up to hopes on initial shows. "Emergency Wedding" looks dull at Aldine. Second week of "King Solomon's Mines" still is great at Stanley. "West Point Story" continues brisk in second Mastbaum week.

Estimates for This Week

Aldine (WB) (1,303; 50-95)—"Emergency Wedding" (Col). Wan $7,500. Last week, "Edge of Doom" (RKO) (2d wk), nice $10,500.

Boyd (WB) (2,360; 50-99)—"Harriet Craig" (Col) (2d wk). Slim $12,000 after fair $18,000 opener.

Earle (WB) (2,700; 50-99)—"Killer That Stalked New York" (Col). Fair $14,000. Last week, "Where Danger Lives" (RKO), same.

Fox (20th) (2,250; 50-99)—"Jackpot" (20th). Fast $22,000. Last week, "American Guerrilla" (20th) (2d wk), $14,000.

Goldman (Goldman) (1,200; 50-99)—"Two Weeks With Love" (M-G) (2d wk). Okay $10,000. Last week, neat $16,000.

Mastbaum (WB) (4,360; 50-99)—"West Point Story" (WB) (2d wk). Good $21,000 after solid $28,000 opener.

Randolph (Goldman) (2,500; 50-99)—"Let's Dance" (M-G) (3d wk). Trim $12,000 after $17,500 for second week.

Stanley (WB) (2,950; 50-99)—"King Solomon's Mines" (M-G) (2d wk). Great $26,000. Last week, terrific $37,000.

Stanton (WB) (1,475; 50-99)—"Hell Town" (Indie) and "Buffalo Stampede" (Indie) (reissues). Fine $12,500. Last week, "Captive Girl" (Col) and "Counterspy" (Col), $11,500.

Trans-Lux (T-L) (500; 50-99)—"Trio" (Par) (3d wk). Nice $6,000. Last week, $7,500.

World (Goldwurm & Schwartz) (460; 50-99)—"Bitter Rice" (Indie) (2d wk). Solid $7,500 after mighty $9,000 opener.

'Kiss' Tasty $12,500 In Toronto; 'Tripoli' 10G

Toronto, Dec. 5.

Such action films as "Two Flags West," "Tripoli," "Wyoming Mail" and "Kiss Tomorrow Goodbye" are keeping the first-runs in a happy mood. Biz also is holding steady on such holdovers as "All About Eve" in two houses and "Trio."

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 35-57)—"Wyoming Mail" (U) and "Chain Gang" (Col). Neat $13,000. Last week, "Cairo Road" (Mono)

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Cincy Mercury Climbs, So Does Biz; 'Story' Stout 12G, 'Milkman' Big 8G

Cincinnati, Dec. 5.

Biz generally has regained a sturdy trend in wake of record early-winter freeze last week. Woman On Pier 13" plus support of Arthur Godfrey's Talent Scouts has biggest coin total currently. "West Point Story" is sturdy at Palace while "Milkman" looks oke in Keith's. These are the only new bills. "King Solomon's Mines" and "Jackpot" are holdover winners.

Estimates for This Week

Albee (RKO) (3,100; 55-95)—"Woman On Pier 13" (RKO) and Arthur Godfrey's Talent Scouts onstage. Latter the builder-upper for an okay $20,000. Last week, "Let's Dance" (Par), pleasing $11,000 at 39-75c scale.

Capitol (Mid-States) (2,000; 39-75)—"Jackpot" (20th) (2d wk). Good $6,000 trailing $6,500 preem.

Grand (RKO) (1,400; 39-75)—"King Solomon's Mines" (M-G) (3d wk). Solid $7,500 on heels of strong $8,500 second round.

Keith's (Mid-States) (1,542; 39-75)—"Milkman" (U). Big $8,000 or near, reflecting lift from creamy advance campaign. Last week, "Kansas Raiders" (U), $6,500.

Lyric (RKO) (1,500; 39-75)—"Holy Year At Vatican" (Indie) dualed in first half with "Happy Years" (M-G) and in second half with "Let's Dance" (Par) (m.o.). Fairish $4,500. Last week, "Hell Town" (Indie) and "Buffalo Stampede" (Indie) (reissues), $4,000.

Palace (RKO) (2,600; 39-75)—"West Point Story" (WB). Sturdy $12,000 or over. Last week, "Where Danger Lives" (RKO), favorable $8,500.

Hub's Holdovers Hold Down Trade; 'Joan' $10,000; 'Solomon' Fat 29G, 2d

Boston, Dec. 5.

Aftermath of last week's generally solid grosses resulted in holdovers at most houses with "King Solomon's Mines" at State and Orpheum still holding up nicely. "West Point Story" at Met is fair, while "Let's Dance" at Paramount and Fenway is mild, both in second round. Only newcomer "Joan of Arc" at Memorial is a bit disappointing. Boston closed last week for an interior decoration job, and is skedded to reopen Christmas Day with "Vendetta" and possibly a stageshow.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"State Secret" (Col) (2d wk). Okay $7,500. Last week, nice $10,000.

Beacon Hill (Beacon Hill, Inc.) (780; 40-95)—"Golden Salamander" (EL) (2d wk). Down to $5,000. Last week, fair $7,000.

Fenway (NET) (1,373; 40-85)—"Let's Dance" (Par) and "Young Lovers" (Indie) (2d wk). Off to about $4,000 after neat $7,500 for first.

Memorial (RKO) (3,500; 40-85)—"Joan of Arc" (RKO). First time at pop prices but mild $10,000. Last week, "Never Dull Moment" (RKO), good $15,000.

Metropolitan (NET) (4,367; 40-85)—"West Point Story" (WB) and "Bandit Queen" (Lip) (2d wk). Down to $15,000 after nifty $25,000 for first.

Orpheum (Loew) (3,000; 40-85)—"King Solomon's Mines" (M-G) (2d wk). Still solid $19,000 after boff $28,000 in first.

Paramount (NET) (1,700; 40-85)—"Let's Dance" (Par) and "Young Lovers" (Indie) (2d wk). Off to $9,000 after good $15,000 for first.

State (Loew) (3,500; 40-85)—"King Solomon's Mines" (M-G) (2d wk). Holding nicely in with $10,000. Last week, hefty $17,000.

Key City Grosses

Estimated Total Gross
This Week $2,065,000
(Based on 22 cities, 190 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,347,000
(Based on 24 cities, and 202 theatres.)

'Eve' Standout In Mpls., $12,000

Minneapolis, Dec. 5.

Among current newcomers, "All About Eve" stands out best, but even it is not so good. Current downbeat stems partly from proximity of Christmas. Aside from "King Solomon's Mines," in third week, some moveovers, most pix are turning in dull totals.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Let's Dance" (Par) (m.o.). Mild $4,000. Last week, "Woman on the Run" (U), slow $4,500.

Gopher (Berger) (1,000; 50-70)—"King Solomon's Mines" (M-G) (3d wk). Still in high. One of season's real boxoffice performers here. Big $7,000 after smash $9,500 second canto.

Lyric (Par) (1,000; 50-70)—"American Guerrilla" (20th) (m.o.), here from State. Okay $4,500. Last week, "Southside 1-1,000" (Mono) and "Blues Buster" (Mono), sad $3,000.

Radio City (Par) (4,000; 50-70)—"All About Eve" (20th). Widely heralded but only good $12,000 looms. Last week, "Let's Dance" (Par), mild $10,000.

RKO-Orpheum (RKO) (2,800; 35-70)—"Harriet Craig" (Col). Fair $7,000. Last week, "Where Danger Lives" (RKO), same.

RKO-Pan (RKO) (1,600; 35-70) —"The Torch" (EL) and "I Killed Geronimo" (EL). Strong twin bill combo for this spot. Light $5,000. Last week, "Prehistoric Woman" (EL) and "Chain Gang" (Col), good $6,200.

State (Par) (2,300; 50-70)—"Right Cross" (M-G). Film's merits and cast names attracting dough. Fair $7,000. Last week, "American Guerrilla" (20th), $7,500.

World (Mann) (400; 50-85)—"Toast of New Orleans" (M-G). Winning favor and getting help, too, from cast names. Good $3,500. Last week, "New Miniver Story" (M-G) (3d wk), okay $2,000.

'Story' Great $23,000, Denver, 'On Run' $11,000

Denver, Dec. 5.

"West Point Story" is the big news here this session, being smash in two theatres. "Woman on the Run" also is nice in three spots. "Quicksand" shapes okay at Paramount. Most holdovers are down sharply. "Miniver Story" now showing enough to stay more than four days of second round.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Woman on Run" (U) and "Bedside Manner" (Indie), day-date with Tabor, Webber. Fine $3,500. Last week, "Three Husbands" (UA) and "Chain Gang" (Col) $4,000.

Broadway (Wolfberg) (1,500; 35-74) — "Two Weeks with Love" (M-G) (2d wk). Good $6,500. Last week, fine $10,500.

Denham (Cockrill) (1,750; 35-74) — "Let's Dance" (Par) (2d wk). Way off at $7,500. Last week, big $14,000.

Denver (Fox) (2,525; 35-74) — "West Point Story" (WB) and "Big Timber" (Mono), day-date with Esquire. Big $19,000 or near. Last week, "Jackpot" (20th) and "Military Academy" (Col), $18,000.

Esquire (Fox) (742; 35-74) — "West Point Story" (WB) and "Big Timber" (Mono), also Denver. Sock $4,000. Last week, "Jackpot" (20th) and "Military Academy" (Col), $3,500.

Orpheum (RKO) (2,600; 35-74) — "Miniver Story" (M-G) and "Cowtown" (Col) (2d wk-4 days) split with "China Sky" (RKO) and "Bombardier" (RKO) (reissues), 3 days. Poor $9,000. Last week, "Miniver" and "Cowtown," fair $11,500.

Paramount (Fox) (2,200; 35-74)

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Pitt Digs Out, Biz Up; 'Solomon' Socko $23,000, 'Eve' Big 15G, Both 2d

Pittsburgh, Dec. 5.

Golden Triangle has finally dug out of worst snow in history of city, and biz is zooming all along line. Combination of shopping crowds and people just eager to get out again after being cooped up for a full week is doing the trick, and sending grosses up sharply. Of course, after last stanza, in which amusement industry practically came to a standstill, anything would be an improvement. "King Solomon's Mines" is kicking forward at Penn after being stationary for days. "All About Eve" is shooting into high at Harris after getting worst break of them all, having opened on day that storm was at its peak. "West Point Story" at Stanley and "Destination Moon" at Warner both are getting back on their feet. Only "The Jackpot" at Fulton is not recapturing lost momentum.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Jackpot" (20th) (2d wk). Excellent notices, good word-of-mouth but still weakest of all the downtown bills. Holding for 9 days, but won't make $6,500. Last week, miserable $4,000, getting in only one good day before storm broke.

Harris (Harris) (2,200; 45-80)—"All About Eve" (20th) (2d wk). Picking up strong after devastating opener and may stick around until nearly Xmas. Should hit great $15,000 or over, and more than double last session. Last week, snowbound take was barely $6,000.

Penn (Loew's) (3,300; 45-80)—"King Solomon's Mines" (M-G) (2d wk). Smashing through to $23,000, shooting into high as soon as snow got out of way. Holds two extra days in second week before moving to Ritz. Last week, "Mines" had-two and a half big days in before storm dropped it ti $15,000.

Stanley (WB) (3,800; 45-80)—"West Point Story" (WB) (2d wk). Also climbing out from under and will hit close to $12,000 or over. Got in only Thanksgiving Day and part of following day last week before the Big Snow, so it was $7,000.

Warner (WB) (2,000; 45-80)—"Destination Moon" (EL) (2d wk). Another one that's picked up momentum after storm, strong $8,000. Last week, same as others, only $4,000.

Bad Weather, Lesser Pix Bop Chi; '2 Weeks'-Stooges-Barton Oke 42G, 'Craig'-Vaude $35,000; 'Solomon' 13G, 2d

Chicago, Dec. 5.

Bad weather and some weak new product are giving the Loop one of its minor biz seasons, with little support from holdovers. Best in town is Oriental entry of "Two Weeks With Love" and Three Stooges, Eileen Barton and Skylarks onstage. With two more weeks to go on the same attraction, it is heading for okay $42,000. Chicago entry of "Harriet Craig" plus Gil Lamb and Mary Small topping stageshow is slow $35,000 in sight. Duo-bill of "The Miniver Story" and "Emergency Wedding" is shaping average $15,000 at the State-Lake. Reissues combo of "Room Service" and "Show Business" look fairish $10,000 at Palace.

Sole bright spot this week is "King Solomon's Mines," with solid $13,000 prospect in second turn at the Grand. "Two Flags West" and "Admiral Was a Lady" is finishing at okay $11,000 in second week at Roosevelt. "Petty Girl" with "Between Midnight and Dawn" is mediocre $10,000 in second round at United Artists. "American Guerrilla" is shaping very poor $8,000 in fourth stanza at the Woods. "Macbeth" continues firm at World with $3,200 in sight for fourth week.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Harriet Craig" (Col) with Gil Lamb and Mary Small topping stageshow. Lean $35,000. Last week, "The Milkman" (U) and Carmen Miranda in person, $38,000.

Grand (RKO) (1,200; 55-98)—"King Solomon's Mines" (M-G) (2d wk). Fast $13,000. Last week, $19,000.

Oriental (Indie) (3,400; 55-98)—"Two Weeks With Love" (M-G) and 3 Stooges, Eileen Barton, Skylarks onstage. Okay $42,000. Last week, "West Point Story" (WB) with Yvonne DeCarlo heading stageshow (2d wk), nice $33,000.

Palace (RKO) (2,500; 55-98)—"Room Service" (RKO) and "Show Business" (RKO) (reissues). Good $10,000. Last week, "Where Danger Lives" (RKO) and "Pygmy Island" (Col), $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Two Flags West" (20th) and "Ad-

(Continued on page 24)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dance' Lively $11,000, Seattle

Seattle, Dec. 5.

First-runs are beginning to feel impact of Christmas buying, with purse strings tightening a bit. "Two Weeks with Love" shapes sock at Liberty while "Let's Dance" looks big at Fifth Avenue. "King Solomon's Mines" still is terrific in second Music Hall session after record opening week. Coliseum is dark because of big remodeling program, which will take until Christmas week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Deported" (U). Good $4,000. Last week, "Rio Grande" (Rep) and "Surrender" (Rep) (3d wk), big $4,400.

Coliseum (Evergreen) (1,877; 65-90)—Dark this week. Last week, "Jackpot" (20th) and "Hot Rod" (Mono) (2d wk). Nice $6,300 in 6 days.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Let's Dance" (Par) and "The Torch" (EL). Big $11,000 or close. Last week, "Harriet Craig" (Col) and "Counter Spy Scotland Yard" (Col), $10,600 in 10 days.

Liberty (Hamrick) (1,650; 65-90)—"Two Weeks With Love" (M-G) and "Dial 1119" (M-G). Sock $10,000. Last week, "Milkman" (U) and "2 Lost Worlds" (EL) (2d wk-5 days), $4,400.

Music Box (Hamrick) (850; 65-90)—"Edge of Doom" (RKO). Good $5,500. Last week, "Next Voice" (M-G) (2d wk), $3,800.

Music Hall (Hamrick) (2,200; 65-90) — "King Solomon's Mines" (M-G) and "Happy Years" (M-G) (2d wk). Wham $16,000. Last week, all-time record at $23,000.

Orpheum (Hamrick) (2,600; 65-90)—"West Point Story" (WB) (2d wk). Still good at $7,000. Last week, great $16,000.

Palomar (Sterling) (1,350; 50-84) — "Mister 880" (20th). (2d run) plus stage. Okay $5,000. Last week, "No Way Out" (20th) (2d run) plus stageshow, nice $6,500.

Paramount (Evergreen) (3,039; 65-90) — "American Guerrilla" (20th) (3d wk). Down to $5,000 in 6 days. Last week, good $7,700.

'Solomon' Paces Buff. At Smash $17,500

Buffalo, Dec. 5.

Outstanding in mild current week is "King Solomon's Mines," smash at the Buffalo. "Breakthrough" shapes strong at the Paramount but "Edge of Doom" looks only okay at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"King Solomon's Mines" (M-G). Smash $17,500 or over. Last week, "American Guerrilla" (20th), $13,200.

Paramount (Par) (3,000; 40-75)—"Breakthrough" (WB) and "Return Jesse James" (Lip). Strong $13,000. Last week, "Let's Dance" (Par), $11,500.

Center (Par) (2,100; 40-75)—"West Point Story" (WB) (2d wk). Down to $7,500. Last week, rousing $14,000.

Lafayette (Basil) (3,000; 40-70)—"State Secret" (Col) and "Tougher They Come" (Col). Light $8,500 or near. Last week, "Harriet Craig" (Col) and "He's Cockeyed Wonder" (Col), $10,400.

Century (20th Cent.) (3,000; 40-70)—"Edge of Doom" (RKO) and "Palooka Squared Circle" (Mono). Okay $10,500. Last week, "Never Dull Moment" (RKO) and "Hit Parade 1951" (Rep), $9,000.

'PARADE'-CUGAT FAIR 20G IN SLOW INDPLS.

Indianapolis, Dec. 5.

Another cold weekend plus accelerated Christmas buying has showbiz generally on the skids at first-runs. "Hit Parade of 1951," with Xavier Cugat band onstage, will just get by at Circle. Best straight-filmer is still "King Solomon's Mines" in its second week at Loew's. "Jackpot," at Indiana, is disappointing.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Hit Parade of 1951" (Rep) with Xavier Cugat orch onstage. Fair $20,000 as against stout $26,000 when band played spot last year. Last week, "Let's Dance" (Par) and "Squared Circle" (Mono), mild $9,000 at 44-65c scale.

Indiana (G-D) (3,200; 44-65) — "Jackpot" (20th) and "Texan Meets Calamity Jane" (Col). Thin $8,500. Last week, "West Point Story" (WB) and "Modern Marriage" (Mono), $10,500, not bad considering blizzard.

Loew's (Loew's) (2,427; 44-65)—"King Solomon's Mines" (M-G) (2d wk). Hefty $11,000 on top of sock $16,000 opener. Good enough to hold again but will get only two days of third week on account of booking jam.

Lyric (G-D) (1,600; 44-65) — "Wyoming Mail" (U) and "Can't Cheat Honest Man" (U) (reissue). Okay $5,000. Last week, "Southside 1-1000" (Mono), $3,500.

'Solomon' Boffo $24,000 in D. C.

Washington, Dec. 5.

"King Solomon's Mines" at Loew's Palace currently is helping to brighten a generally mild session. Holdovers or moveovers at all but three of mid-town first-runs are keeping down the average, though "Trio" at the Playhouse and "Bitter Rice" at another Lopert arter, the Dupont, are showing fine staying power. "Macbeth," in second week at Trans-Lux, continues surprisingly steady. "Mad Wednesday" at RKO Keith's is better than average, but below hopes.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Two Weeks With Love" (M-G) plus vaude. Pleasant $19,000. Last week, "I'll Get By" (20th) plus vaude, bright $21,000, considering lacing from storm.

Dupont (Lopert) (378; 50-85) — "Bitter Rice" (Indie) (4th wk). Smart $4,500 after big $5,500 last week. Holds again.

Keith's (RKO) (1,939; 44-80) — "Mad Wednesday" (RKO). Nice $10,000, but not up to hopes. Last week, "Where Danger Lies" (RKO), $9,000.

Metropolitan (Warner) (1,163; 33-73)—"Rio Grande" (Rep) (2d run). Average $5,000. Last week, "Last Buccaneers" (Col), same.

Palace (Loew's) (2,370; 44-74) — "King Solomon's Mines" (M-G). Boff $24,000, soaring to year's record breaker. Last week, "American Guerrilla" (20th), tepid $15,000.

Playhouse (Lopert) (485, 50-85) —"Trio" (Par) (3d wk). Steady $6,000 after $7,000 last week.

Warner (WB) (2,164; 44-74) — "West Point Story" (WB) (2d wk). Okay $8,000 after better than hoped $14,000, fancy, last week.

Trans-Lux (T-L) (654; 44-80) — "Macbeth" (Rep) (2d wk). Surprisingly firm $5,000 after sock $7,000 last week.

'Eve' Paces Omaha, Hep $11,000; 'Tripoli' Ditto

Omaha, Dec. 5.

"All About Eve" shapes standout with best gross here this week. Biz is off from previous seven days. "Tripoli" also is good at larger Orpheum. "King Solomon's Mines" at State in its second week is holding great. Actually, "Breakthrough" shapes as the real sock at the Brandeis, with toll takings at a smaller house.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Tripoli" (Par). Good $11,000. Last week, "Let's Dance" (Par), $11,500.

Paramount (Tristates) (2,800; 16-65)—"All About Eve" (20th). Fine $11,000 or over looms. Last week, "Jackpot" (20th), $10,000.

Brandeis (RKO) (1,500; 16-65)—"Breakthrough" (WB). Sturdy $7,000. Last week, "Where Danger Lives" (RKO), $6,000.

State (Goldberg) (865; 20-75) — "King Solomon's Mines" (M-G) (2d wk). Still fancy at $7,000. Last week, smash $10,500. Holds a third week.

Rain, Holdovers Nip Broadway; 'Let's Dance'-J. Dorsey-Cole Trio Big $74,000, 'Woman' 15G, 'Dial' NG 10G

Broadway first-runs were laboring under enough handicaps this week before the heavy rainfall of last Monday (4). But that downpour, which lasted all day, dropped grosses sharply and in many cases to the lowest point in many weeks.

The Street is largely holdover and extended-run currently, which is a handicap. It also has been hurt by an early Christmas buying rush and intense interest in Korea war news.

Oddly enough, the slight rain Saturday (2) did not hurt, the day being the best for deluxers since the previous Sunday, and way ahead of any recent days.

"Let's Dance," with Jimmy Dorsey and Nat "King" Cole Trio topping anniversary stageshow at the Paramount, will get a big $74,000 on the initial week; it holds for three rounds. "Woman on Run," one of the two straight-filmers, is mild $15,000 at the Criterion. "Dial 1119" sounds like thin $10,000 in first Globe stanza.

Monday's rain is sloughing "King Solomon's Mines" in final week at the Music Hall. Likely will not go over $100,000 in this fourth round, but making a smash total of $500,000 for the four weeks.

Rialto, with $7,000 for fifth week of "International Burlesque," is holding this pic for a sixth session. Sexy ballyhoo has paid off. New bill of "Farewell To Yesterday," with vaude, is suffering with the others, with not more than $17,000 likely at the Palace.

"Cyrano" is holding near capacity in second full week with $15,000 at the Bijou, advance sale indicating a longrun. "Red Shoes" looks like good $20,000 in second round of pop-scale run at the Victoria.

Second weeks for the Capitol and Roxy are taking a beating as are many other houses.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) — "American Guerrilla" (20th) (5th wk). Fourth stanza ended Monday (4) slipped to $10,000 after $15,000 for third week. Continues, with "Harvey" (U) slated to open Dec. 21 following Heart Fund benefit Dec. 20.

Bijou (City Inv.) (589; $1.20-$2.40)—"Cyrano" (UA) (2d wk). Initial holdover session ended last night (Tues.) held to about $15,000 after great $18,000, virtual capacity, in initial full week which included extra matinees besides usual Saturday - Sunday extra shows. In for run.

Capitol (Loew's) (4,820; 55-$1.50)—"Two Weeks With Love" (M-G) with Skitch Henderson orch, the Vagabonds, Kay Armen heading stageshow (2d wk). Frame ending today (Wed.) is slipping to light $32,000 or near after fair $51,000 opening week. Stays only four days of third week, with "Watch Birdie" (M-G) opening Dec. 11. "Pagan Love Song" (M-G) is scheduled for Dec. 25 as house's Xmas picture.

Criterion (Moss) (1,700; 50-$1.75) —"Woman on Run" (U) (2d wk). First week ended last night (Tues.) only reached modest $15,000 or under. In ahead, "Right Cross" (M-G) (2d wk), $6,200.

Globe (Brandt) (1,500; 50-$1.20) —"Dial 1119" (M-G). First week looks to go only to slim $10,000. In ahead, "Tripoli" (Par) (2d wk), $6,000.

Mayfair (Brandt) (1,736; 50-$1.20)—"Rio Grande" (Rep) (3d wk). Off to $11,000 after nice $16,000 for second. "Cheer Box" exploitation stunt, tieup with Republic and N. Y. Daily Mirror, proving fine plug for pix. Holiday and comfort gifts for troops in Korea being collected via campaign.

Palace (RKO) (1,700; 55-$1.20)—"Farewell to Yesterday" (20th) with vaude. Lagging with rest of Street, and shapes up for mild $17,000. Last week, "Saddle Tramp" (U) with vaude, $18,000, below hopes.

Paramount (Par) (3,664; 55-$1.50) —"Let's Dance" (Par) plus Jimmy Dorsey orch, Nat "King" Cole and Trio topping stageshow (2d wk). First week of Par flagship's anni bill ended last night (Tues.) hit big $74,000. In for three weeks. Last week, "Copper Canyon" (Par) and Dick Contino, Bill Snyder orch, Patti Page heading stage bill (2d wk), $43,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"King Solomon's Mines" (M-G) with stageshow (4th-final wk). Off to $100,000 in final session after fine $128,000, a bit below hopes, for third round. Makes smash $500,000 for four weeks, this one being first session to dip below $127,000. "Kim" (M-G) and annual Xmas stageshow and pageant opens tomorrow, Thurs.).

Rialto (Mage) (594; 44-98)—"International Burlesque" (Indie) (5th wk). Continues surprisingly well, with current session solid $7,000 after $7,500 for fourth round. Holds a sixth.

Rivoli (UAT-Par) (2,092; 90-$1.25) — "Never Dull Moment" (RKO) (2d wk). Off to around $9,000 after mild $13,000 opener.

Roxy (20th) (5,886; 80-$1.75) — "Jackpot" (20th) plus Philharmonic Piano Quartet, Paul Remos and Toy Boys, iceshow topping stage bill (2d wk). Dipping with the others, with sluggish $50,000 likely. Stays a third. Last week, barely good $72,000, and below expectancy.

State (Loew's) (3,450; 55-$1.50) —"Harriet Craig" (Col) (5th wk). Off to $9,000 or near after oke $12,000 last round. "Operation X" (Col) opens next Saturday (9).

Strand (WB) (2,756; 55-$2) — "Breakthrough" (WB) with Mimi Benzell, Herb Shriner topping stageshow (3d-final wk). Looks to slide down to $25,000 this stanza after mild $36,000 last week. "Highway 301" (WB) with Dave Apollon, Peggy Mann, others on stage opens Friday (8).

Sutton (R&B) (561; 90-$1.50)—"Trio" (Par) (9th wk). Eighth stanza ended Monday (4) held strong with $10,700 after $12,400 last stanza. Stays indef.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Kind Hearts" (EL) (26th wk). Off to $3,200 after okay $3,400 last frame. "Rapture" (EL) supplants on Dec. 13.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Prelude To Fame" (U) (4th wk). Continues sturdy at $5,000 after fine $7,000 last session. Continues.

Victoria (City Inv.) (1,060; 95-$1.50)—"Red Shoes" (EL) (3d wk). Initial holdover round ended yesterday (Tues.) held nicely at $20,000 or near after rousing $26,000 in first week. Stays on. "Born Yesterday" (Col) opens Dec. 25.

Xmas Buying Hurts Det.; 'Story' Mildish $17,000, 'Solomon' Rich 21G, 2d

Detroit, Dec. 5.

The Christmas-buying rush is making its first inroads at the box-office here this round, with all comers suffering. "King Solomon's Mines" still is leading the entries in second Palms stanza with a fine total. "Killer Stalked New York" is being helped to okay session by Duke Ellington band onstage at the Broadway-Capitol. "West Point Story" looks mild at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"American Guerrilla" (20th) and "Experiment Alcatraz" (RKO) (2d wk). Dull $17,000. Last week, $26,000, with snow burying early expectations.

Michigan (United Detroit) (4,000; 70-95)—"West Point Story" (WB) and "Counterspy Scotland Yard" (Col). Mildish $17,000. Last week, "Let's Dance" (Par) (2d wk), $12,000.

Palms (UD) (2,900; 70-95)—"King Solomon's Mines" (M-G) (2d wk). Rich $21,000. Last week, $30,000.

Madison (UD) (1,800; 70-95) — "Midnight and Dawn" (Col) and "Rusty's Birthday" (Col). Slow $8,000. Last week, "Sleeping City" (U) and "Blues Busters" (Mono), same.

Broadway-Capitol (UD) (3,400; 70-95)—"Killer Stalked New York" (Col) and Duke Ellington orch onstage. Oke $16,000. Last week, "Johnny One-Eye" (UA) plus stageshow with Illinois Jacquet orch, $20,000.

United Artists (UA) (1,900; 70-95)—"I'll Get By" (20th). Slow $10,000. Last week, "Jackpot" (20th) (2d wk), 8,000.

Adams (Balaban) 1,700; 70-95)—"Joan of Arc" (RKO) (2d wk). Holding at $7,000. Last week, nice $10,000.

Downtown (Balaban) (2,900; 70-95)—"Deported" (U) and "Wyoming Mail" (U). Poor $5,000. Last week, "Outrage" (RKO) and "Holiday Rhythm" (Lip), $6,500.

soon
a
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Boxoffice
Greatness!

the
Mudlark

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to open
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Wometco Carib
Miami Beach, December 22, 1950

There's No Business Like 20th CENTURY-FOX Business!

Kim
(COLOR)

Hollywood, Dec. 5.

Metro release of Leon Gordon production. Stars Errol Flynn; features Dean Stockwell, with Paul Lukas, Robert Douglas, Thomas Gomez, Cecil Kellaway, Arnold Moss, Laurette Luez. Directed by Victor Saville. Screenplay, Leon Gordon, Helen Deutsch, Richard Schayer, from Rudyard Kipling novel; camera (Technicolor), William Skall; editor, George Boemler; music, Andre Previn. Tradeshown Nov. 27, '50. Running time, 112 MINS.

Mahbub Ali, the Red Beard	Errol Flynn
Kim	Dean Stockwell
Lama	Paul Lukas
Co. Creighton	Robert Douglas
Emissary	Thomas Gomez
Hurree Chunder	Cecil Kellaway
Lurgan Sahib	Arnold Moss
Father Victor	Reginald Owen
Lalull	Laurette Luez
Hassan Bey	Richard Hale
The Russians	Roman Toporow Ivan Triesault

Metro has quite a spectacle, but not much else, in this version of Rudyard Kipling's "Kim." The story of youthful adventure in India comes to the screen as rambling, overlength, spotty entertainment. However, there are sufficient exploitation angles to give it importance in fast playdates.

Entertainment possibilities would be decidedly sharpened by drastic trimming of the present 112 minutes of footage. Cutting would heighten story values to be found in the account of a young orphan who plays at being a native and encounters derrin-do adventures while aiding British intelligence ferret out a dastardly Czarist Russian plot to seize India.

Chimerical aspects of the yarn are solid stuff for the screen, and had a straight-line format been used to put them on film general public acceptance would have been strong. Footage has been cloaked in lush Technicolor, and the location shots blend expertly with the studio-filmed sequences. Visual dressing helps somewhat to carry the episodic plot line and story does have its appealing moments, particularly when young Dean Stockwell is on screen enacting the title role.

He captures the charm of the Kipling character in firstrate style, slotting it exactly for acceptance by the young ticket buyers. His sly, knowing native ways in urchin street life, his daring in plunging into danger, and rebellion against strict school life are all phases that will please the moppets.

All of the adults do not come off as fortunately. Errol Flynn is the star, playing with flamboyant gusto the wily and amorous horse-trader who aids the government and Kim foil the Russians. Role permits Flynn a few side excursions into romance, and the only one of these developed is with Laurette Luez, sultry femme spy, in an episode more ludicrous than flaming. For the part, Flynn is bedecked in flowing robes, red beard and crew haircut.

The lama sequences, in which Paul Lukas plays the holy man who advises young Kim, are much too long and slow. Robert Douglas is in an out of the footage as the British intelligence head. There are good characters contributed by Thomas Gomez, Cecil Kellaway, Arnold Moss and Reginald Owen.

Leon Gordon produced and did the script with Helen Deutsch and Richard Schayer. He gave it a fancy, costly-looking production dress, but both supervision and writing fall short of the mark. Victor Saville's direction hits some high spots of action, but in the main is too measured for such an adventure story. The excellent photography was done by William Skall, and the Andre Previn musical score has a native flavor. *Brog.*

For Heaven's Sake

Hollywood, Dec. 1.

Twentieth-Fox release of William Perlberg production. Stars Clifton Webb, Joan Bennett, Robert Cummings, Edmund Gwenn; features Joan Blondell, Gigi Perreau, Jack La Rue, Harry Von Zell, Tommy Rettig. Directed and written by George Seaton, from play by Harry Segall; camera, Lloyd Ahern; editor, Robert Simpson; music, Alfred Newman. Tradeshown Nov. 29, '50. Running time, 92 MINS.

Charles	Clifton Webb
Lydia	Joan Bennett
Jeff Bolton	Robert Cummings
Arthur	Edmund Gwenn
Daphne	Joan Blondell
Item	Gigi Perreau
Tony	Jack La Rue
Tex	Harry Von Zell
Joe	Tommy Rettig
Michael	Dick Ryan
Tax Agent	Charles Lane
Joe's Father	Robert Kent
Doctors	Whit Bissell Ashmead Scott
Western Union Woman	Dorothy Neumann
Dowager	Esther Somers
House Detective	Jack Daly
Elevator Boy	Bob Harlow
Doormen	Perc Launders Richard Thorne

Clifton Webb is still baby-sitting, this time as a celestial being who watches over children waiting to be born. That's the setup in "For Heaven's Sake," and, as a fantasy, it has a good measure of chuckles and should meet a generally okay reception, although indications are for just average grosses. An added marquee bolster is the teaming of Edmund Gwenn with Webb, also in the same baby-sitting capacity.

Aim of the angelic team of Webb and Gwenn is to see that unborn moppets Gigi Perreau and Tommy Rettig get together with the parents they have picked out. Emphasis is on moppet Perreau's troubles, since she has been waiting for seven years for the marital team of Joan Bennett and Robert Cummings to switch a little of the time they devote to legit productions to becoming parents.

To bring it all about, Webb materializes to act out a rich westerner who wants to angel the next Bennett-Cummings production. He gets in trouble when he finds he likes earthy desires, such as playwright Joan Blondell, champagne and the power of money. How he is saved from a complete fall from grace and little Miss Perreau's parents finally get together so she can be born is told with engaging and witty moments that help overcome earlier sags in the footage. Young Tommy Rettig also gets his wish when angel Gwenn inspires Robert Kent to write the story that will give him the money to get married.

Webb and Gwenn are rather unorthodox angels, the former a worldly creature willing to test himself against earthly pleasures. George Seaton's scripting, from a play by Harry Segall, gives them both humorous lines to toss off in the sophisticated setting, and former's direction pegs the chuckles.

Miss Bennett and Cummings neatly realize the footlight characters, more wedded to the stage than to each other. Miss Blondell has been absent from the screen too long; she's that good. The two moppets register strongly in completely natural portrayals. Jack La Rue belts over a caricature of screen gangsters who carry film roles into real life. Harry Von Zell, a breezy westerner; Charles Lane, income tax agent, and the others are good.

William Perlberg has furbished the production with excellent sight values, and Lloyd Ahern's camera displays them neatly. There is a minimum of trick photography, merely that of the angels passing through doors. *Brog.*

Storm Warning

Hollywood, Dec. 5.

Warners release of Jerry Wald production. Stars Ginger Rogers, Ronald Reagan, Doris Day, Steve Cochran; features Hugh Sanders, Lloyd Gough, Raymond Greenleaf, Ned Glass, Paul E. Burns, Walter Baldwin, Lynn Whitney, Stuart Randall, Sean McClory. Directed by Stuart Heisler. Written by Daniel Fuchs, Richard Brooks; camera, Carl Guthrie; editor, Clarence Kolster; music, Daniele Amfitheatrof. Tradeshown Dec. 4, '50. Running time, 93 MINS.

Marsha Mitchell	Ginger Rogers
Burt Rainey	Ronald Reagan
Lucy Rice	Doris Day
Hank Rice	Steve Cochran
Charlie Barr	Hugh Sanders
Rummel	Lloyd Gough
Faulkner	Raymond Greenleaf
George Athens	Ned Glass
Hauser	Paul E. Burns
Bledsoe	Walter Baldwin
Cora Athens	Lynn Whitney
Walters	Stuart Randall
Shore	Sean McClory

Warners has a tough melodrama in "Storm Warning," a feature that weaves a hard-hitting plot around violence, murder and the Ku Klux Klan. A semi-factual presentation that avoids shouting its points, and a good marquee lineup of names, should rate it attention in most playdates.

Story points a probing finger at Klan activities and the reign of terror that goes with the sheeted bigots. However, the well-written script by Daniel Fuchs and Richard Brooks never lets itself go overboard on the moral side, preferring to emphasize the lesson by devoting itself to a soundly established, melodramatic tale about an innocent bystander who becomes involved in violence.

Ginger Rogers, model, stops off in a small town, presumably southern, to visit overnight with her married sister. She finds the streets strangely deserted and while walking them inadvertently witnesses the brutal slaying of a newspaperman by Klansmen. Terrified and sick by the experience, she finds her sister and then discovers the husband is one of the killers.

To spare her sister, she lies at the inquest, as do all other possible witnesses. Later, the drunken brother-in-law tries to rape her and then takes her to a Klan meeting for trial. A determined county prosecutor braves the meeting, saves the model, but in the ensuing melee the sister is accidently killed by her husband, himself shot down by police, and justice finally gets in its licks.

The Jerry Wald production is presented in a matter-of-fact manner that strengthens both the melodrama and the moral it poses. Stuart Heisler handles direction and cast in a way that insures a punchy, grim yarn, getting excitement and suspense in the telling.

Miss Rogers does well as the model, and the county prosecutor is given a lot of sock by Ronald Reagan, portraying a character who beats his head against the stonewall of prejudice and fear. Unexpected and very good is the offbeat assignment of the sister, as done by Doris Day, and Steve Cochran scores soundly as the stupid, killer husband. Hugh Sanders, Klan leader; Raymond Greenleaf, Ned Glass, Paul E. Burns, Stuart Randall and the others contribute capably to the story.

Low-key lighting in keeping with the meller mood, tight editing and a good score register among the expert technical credits. *Brog.*

The Killer That Stalked New York

Columbia release of Robert Cohn production. Stars Evelyn Keyes, Charles Korvin, William Bishop; features Dorothy Malone, Lola Albright, Barry Kelley. Directed by Earl McEvoy. Screenplay, Harry Essex, based on magazine article by Milton Lehman; camera, Joseph Biroc; editor, Jerome Thoms; score, Hans Salter. Tradeshown, N. Y., Nov. 29, '50. Running time, 79 MINS.

Sheila Bennet	Evelyn Keyes
Matt Krane	Charles Korvin
Dr. Ben Wood	William Bishop
Alice Lorie	Dorothy Malone
Francie Bennet	Lola Albright
Johnson	Barry Kelley
Commissioner Ellis	Carl Benton Reid
Dr. Cooper	Ludwig Donath
Moss	Art Smith
Andy Bennet	Whit Bissell
Mayor	Roy Roberts
Belle	Connie Gilchrist
Skrip	Dan Riss
Officer Houlihan	Harry Shannon
Walda Kowalski	Beverly Washburn
Mrs. Kowalski	Celia Lovsky
Owney	Richard Egan
Danny	Walter Burke
Joe Dominic	Peter Virgo
Dr. Penner	Arthur Space
Ted James	Don Kohler
Willie Dennis	Jim Backus
Tom	Peter Brocco
Jerry	Tommy Ivo
Mrs. Dominic	Angela Clarke

The "killer" in Columbia's "Killer That Stalked New York" is the smallpox epidemic that struck the city several years ago, which created a mild furore at the time. In trying to avoid presenting a mere clinical story, Col has come up with a melodramatic yarn that is nothing more than a cops-'n'-robbery story with a twist. As such, it's okay for duallers and similar exploitation-based bookings, but hardly has the stuff necessary for anything more important.

"Killer" was completed and tradeshown more than six months ago. Twentieth-Fox, however, brought out its "Panic in the Streets," which bore a marked similar theme, several weeks before Col was ready with its film. Latter company, as a result, shelved "Killer" until the 20th pic had run its course. Audiences who remember "Panic" will be almost certain to notice the resemblance, and Col has lost whatever advantage might have resulted from getting its version to the screens first.

Basic idea of a smallpox epidemic running rampant through the biggest city in the world in this era might have had in it the makings of something much better. But Harry Essex, who penned the screenplay from a magazine article by Milton Lehman, chose instead to give it the flamboyant treatment. There are some excellent documentary touches, such as the authentic-looking N. Y. background, the part played in the vaccination campaign by N. Y.'s mayor, etc., but they're only the sugarcoating to a trite tale about a couple of jewel smugglers trying to cheat each other out of the loot.

Evelyn Keyes is the "smallpox Mary" of the story. She had picked up the virus in Cuba, where she went to get the jewels and unknowingly, of course, brought it back to the States. While she is ill, her lover and confrere, Charles Korvin, swipes the stones, leaving her to die. Meanwhile, everyone with whom Miss Keyes has come in contact has contracted the disease, and the city authorities are frenziedly trying to find the carrier. Rest of the yarn deals with Miss Keyes' chase of Korvin and the city's chase of her. After finally catching up with her doublecrossing partner, she gives herself up to the cops and medicos.

Acting is extremely spotty, as directed by Earl McEvoy, with the tendency to overdramatize being the chief fault. Miss Keyes, subjecting herself to unflattering makeup (she walks around with a fever most of the time) turns in the best job. Korvin has little chance as the heel, and Charles Bishop is just another juvenile as the young doctor who first diagnoses the illness and then leads the chase. Dorothy Malone, Lola Albright and Barry Kelley top an undistinguished supporting cast.

Production mountings furnished by Robert Cohn fare better. Joseph Biroc's low-key lensing is good, and Jerome Thoms has done a neat editing job to retain whatever suspense is in the story. Hans Salter's score is as melodramatic as the story. *Stal.*

The Great Missouri Raid
(COLOR)

Hollywood, Nov. 29

Paramount release of Nat Holt production. Stars Wendell Corey, Macdonald Carey, Ward Bond; co-stars Ellen Drew, Bruce Bennett, Bill Williams, Anne Revere; features Edgar Buchanan, Lois Chartrand, Louis Jean Heydt, Barry Kelley, James Millican. Directed by Gordon Douglas. Story and screenplay, Frank Gruber; camera (Technicolor), Ray Rennahan; editor, Philip Martin; music, Paul Sawtell. Tradeshown Nov. 28, '50. Running time, 84 MINS.

Frank James	Wendell Corey
Jessie James	Macdonald Carey
Major Trowbridge	Ward Bond
Bee Moore	Ellen Drew
Cole Younger	Bruce Bennett
Jim Younger	Bill Williams
Mrs. Samuels	Anne Revere
Dr. Samuels	Edgar Buchanan
Mary Bauer	Lois Chartrand
Charles Ford	Louis Jean Heydt
Mr. Bauer	Barry Kelley
Sgt. Trowbridge	James Millican
Bob Younger	Paul Lees
Clell Miller	Guy Wilkerson
Jim Cummings	Ethan Laidlaw
Allen Parmer	Tom Tyler
Arch Clements	Steve Pendleton
Charlie Pitts	Bob Bray
Sgt. Brill	Paul Fix
Jack Ladd	James Griffith
Augustus	Bob Osterloh
Dick Liddil	Alan Wells
Bob Ford	Whit Bissell

Those early-day outlaws, the James brothers, have made many screen appearances, so there is much that is familiar in "The Great Missouri Raid." However, none of the previous appearances has been any better, most of them not as good, so the display of action in this Nat Holt production for Paramount release has a good chance in the outdoor market.

A sound script by Frank Gruber deals sympathetically with Frank and Jesse James, the slightly lesser-known Younger brothers and sundry other outlaws in that troubled period just following the war between the states. Enactment of the varied characters is good, the casting lines up nicely to give it some marquee worth, and the chase and gunplay action has been filmed in Technicolor.

Script gives a believable explanation of the forces that put the James boys outside the law. There's plenty of sympathy for the outlaws, but it is developed logically and doesn't go maudlin. Motivation hangs on the death of a Union soldier, killed while brutally questioning the James parents as to the whereabouts of Frank, a Quantrell Raider. The soldier's brother, a Union officer, swears himself to a lifetime chase to bring the James boys to justice, setting off a web of circumstances that sees the brothers, the Youngers and others taking to a life of banditry after being hounded away from a respectable existence.

Wendell Corey and Macdonald Carey, as Frank and Jesse, play their roles very well, looking and acting the part of farmboys turned outlaws as they run through the fast, often furious action. Ward Bond is good as Major Trowbridge, whose personal vengance sets up the development. Ellen Drew and Lois Chartrand are believable as the girls who marry Jesse and Frank, respectively. Romance flavor comes through excellently.

Gordon Douglas's direction swings the footage through many exciting moments. The bank holdups that follow the personally-inspired raids against the Jameses, the train robberies, the flights through rugged terrain, the more intimate family and romance incidents are all told most acceptably.

Anne Revere and Edgar Buchanan enact the mother and stepfather of the outlaws capably. Bruce Bennett, Bill Williams and Paul Lees expertly portray the Younger boys. Louis Jean Hepdt and Whit Bissell are the Ford brothers, the latter the Judas who guns Jesse in the back.

On the technical side, Holt's production has firstrate support, through Ray Rennahan's color lensing, the editing musical score and other contributions. *Brog.*

The Blue Angel

"The Blue Angel," German-made film originally reviewed in VARIETY, April 30, 1930, in the English-dubbed version and currently being rereleased in the U. S. by Classic Films in the original German with English subtitles, emerges after 20 years as one of the standout films produced since the advent of sound. Starring Marlene Dietrich and Emil Jannings, this pic moves to a shattering climax through a progression of brilliantly executed sequences.

Pic's story of the stiff-laced professor who falls in love with a music hall hussy is presented with the standard European approach to such questions. From the bluenose viewpoint, it is not any more objectionable than the current flock of Continental films which, as a whole, are a bit more relaxed in dealing with sex than U. S. films. Even the profusion of cheesecake shots of Miss Dietrich's legs are legitimately used in developing the film's tragedy. From every angle, pic is a powerful b.o. entry in the art house circuit.

Miniature Reviews

"Kim" (Color) (M-G). Film spectacle based on Kipling's tales of youthful adventures in India.

"For Heaven's Sake" (20th). Clifton Webb, others, in comedy fantasy. Generally okay entertainment for average biz.

"Storm Warning" (WB). Tough melodrama built around Klu Klux Klan terrorism. Good names and biz prospects.

"The Killer That Stalked New York" (Col). Meller based on N. Y.'s smallpox scare of several years ago; okay for duallers.

"The Great Missouri Raid" (Color) (Par). Good outdoor actioner with familiar Jesse-Frank James plot.

"The Sound of Fury" (UA). Gripping melodrama of mob violence, cause and effect. Exploitable.

"Revenue Agent" (Col). Good program melodrama built around work of income tax agents. Actionful.

"Lightning Guns" (Songs) (Col). Fast-paced Charles Starrett western.

"Short Grass" (Mono). Rod Cameron in western feature for general action bookings.

The Sound of Fury

Hollywood, Dec. 5.

United Artists release of Robert Stillman production. Stars Frank Lovejoy, Kathleen Ryan, Richard Carlson; features Lloyd Bridges, Katherine Locke, Adele Jergens, Art Smith, Renzo Cesana, Irene Vernon. Directed by Cyril Endfield. Screenplay, Jo Pagano, from his novel, "The Condemned"; camera, Guy Roe; music, Hugo Friedhofer; editor, George Amy. Previewed Dec. 1, '50. Running time, 91 MINS.

Howard Tyler	Frank Lovejoy
Judy Tyler	Kathleen Ryan
Gil Stanton	Richard Carlson
Jerry Slocum	Lloyd Bridges
Hazel	Katherine Locke
Velma	Adele Jergens
Hal Clendenning	Art Smith
Dr. Simone	Renzo Cesana
Helen Stanton	Irene Vernon
Sheriff Demig	Cliff Clark
Donald Miller	Carl Kent
Tommy Tyler	Donald Smelick

Mob violence provides the springboard for the melodrama to be found in "The Sound of Fury." It is a shocking, but gripping, account of lynching, socked over in this independently-made Robert Stillman production for United Artists release. Critically, it is solid. Boxoffice-wise, its chances are unpredictable; it definitely has to be strongly exploited.

The hysteria that usually goes with the telling of such a theme is absent from Jo Pagano's screen adaptation of his novel, "The Condemned." It is a thoroughly effective, forthright statement of a case, involving itself just enough with cause and effect to document the plot development and make it a hard-hitting melodrama for the seeker of offbeat screen fare.

There's much punch gained by the use of cast faces that are not too familiar to the melodrama scene, and the performances do a lot to belt over the story. Cyril Endfield's direction is a strong assist in making story points and performances count. Working with a good script that quietly goes about the effective buildup to the 13-minute sequence of extreme mob violence that climaxes the picture, Endfield unfolds it with sock.

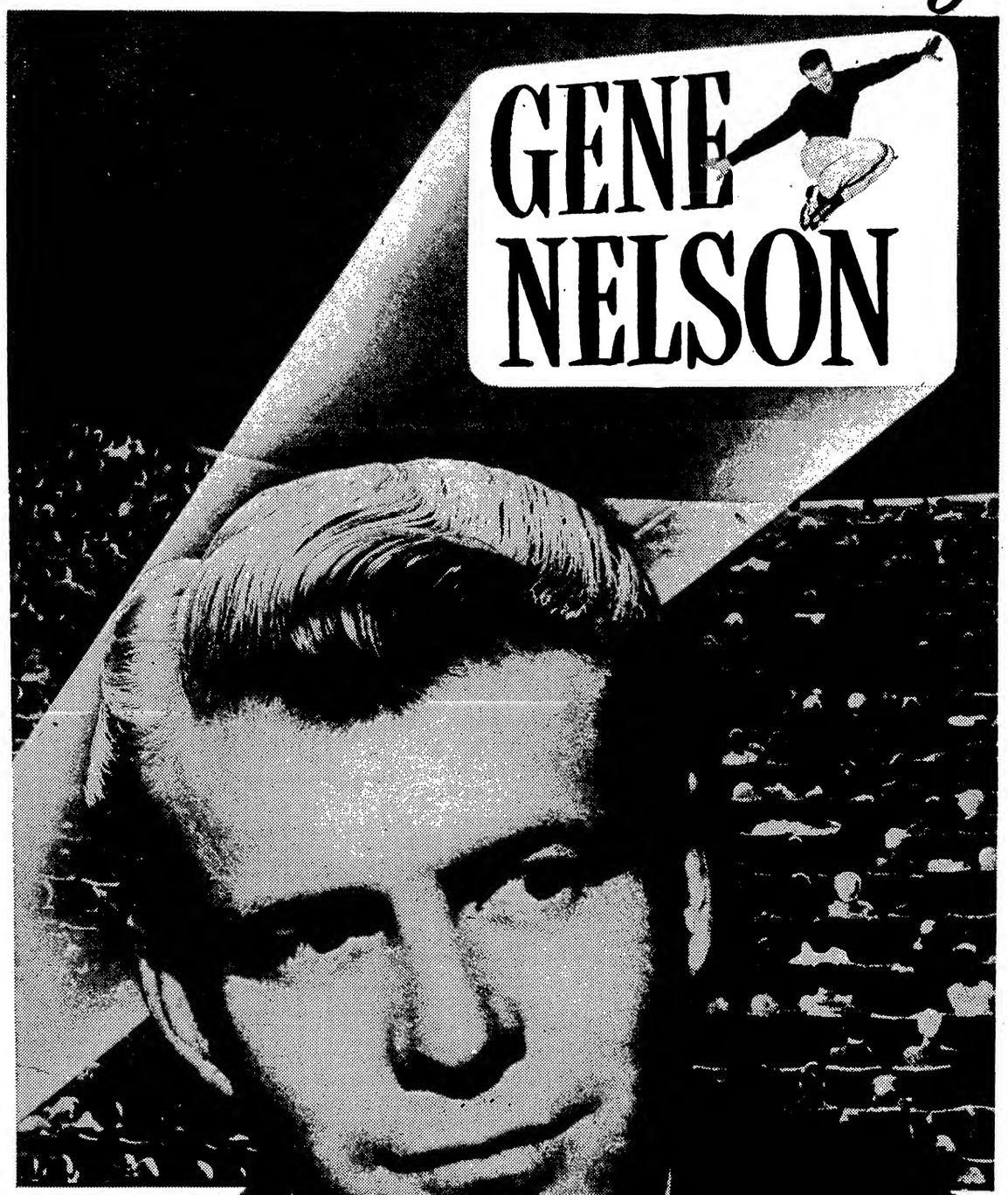
The plot is simple. Frank Lovejoy, just an average citizen, has a wife, a son, another child on the way, and no job. His path crosses with that of Lloyd Bridges, a cheap paranoic stickup man. To obtain money, Lovejoy teams with Bridges. After a few holdups they try kidnapping. Bridges wantonly kills the victim, a deed that stuns Lovejoy and arouses the public.

Lovejoy breaks, implicates Bridges and, when both are in jail, the townspeople are stampeded into a thirst for blood by the emotional newspaper reporting of the case by Richard Carlson, a columnist. They storm the jail in an extremely sinister, excitement-pitched sequence and deal out mob

(Continued on page 20)

GOING UP!

--and the public is watching!



High on the Warner Bros. list of stars-on-the-rise is Gene Nelson. He is now being starred with James Cagney, Virginia Mayo, Doris Day, Gordon MacRae in "THE WEST POINT STORY"

Arg. Exhibs Worried Over Possible Big Dive Because of U. S. Pix Ban

Buenos Aires, Nov. 28.

Alarm is beginning to spread among exhibitors here because film grosses have been dropping sharply in the last few months. Decline amounts to over 30% of what is normal takings at this time of the year when grosses hit skids somewhat as the spring weather offers outdoors competition. But some exhibitors fear the public is beginning to lose the habit of pix-theatre attendance because of the extremely old fare being dished out. Long-fought for permits to renew imports of U. S. films still are being stalled.

At the insistence of the exhibitors, the Entertainment Board has relaxed somewhat and gave the green light to a couple of Italian pix, which they had been holding back to fill in gaps in case negotiations with the "Norte-Americanos" end in another stalemate.

At present, U. S., distributors are waiting for Senor Raul A. Apold, the presidential press under-Secretary to call them together for a last look at the pact for renewal of imports. And also the long hoped for signing with the treasury minister Dr. Ramon A. Cereijo.

In the meanwhile distribs are reissuing all their oldest material, with such museum pieces as "Love Me Tonight" at the Broadway, and "Two-Faced Woman" at the Ideal. United Artists this week released another of the pictures imported the latter part of this year under an individual capital investment deal with the Argentine government. This is "Deadly Is the Female," which went into the Opera Screen when the Katherine Dunham Dancers closed there after a record three weeks.

Another UA film, "Champagne for Caesar," ran five weeks at the Metropolitan while "The Crooked Way" is in its third at the Normandie. Next week, this theatre will show reissues of local productions of fairly recent vintage, "Dios se lo Pague" and "Almafuerte." In view of the product shortage the Entertainment Board has even relaxed its curtailment of British releases. Eagle Lion will be putting out "Full Circle" shortly.

How the North American films gross in comparison to local product, is shown by the fact that "Champagne for Caesar" at the Metropolitan, did $30,000 in three weeks while "Marihuana," one of the top Argentine pictures this year required seven weeks to do as much biz at the Monumental, which has the same capacity.

In some name theatres, the same pictures have been reissued several times, but none has achieved the record of "Gone With the Wind," which has already done 10 weeks at the Radar despite the fact that last year it ran for several months at that same house.

Unless the deal with the U. S. distribs materializes in the next two or three weeks, the outlook is extremely grim for Argentine exhibitors.

'DON JUAN' IN 6 MADRID VERSIONS; FLYNN'S TOPS

Madrid, Nov. 28.

The legendary "Don Juan" has taken Madrid by storm with four legit and two film productions, based on the character, currently being shown in the city. Of the six versions, Warner's filmization of "Don Juan," with Errol Flynn is the only one doing sock business. The other film, a Cifesa production, directed by Saenz de Heredia and starring Antonio Vilar and Annabella, in its fifth week at the Avenida Cinema, has drawn a mixed reception.

The quartet of legiters includes a Salvador Dali version at the State-subsidized Maria Guerrero theatre. Alejandro Ulloa is starred in a "Don Juan" production at the Calderon. Jose Seoane and Rosita Yarza are co-starred in a version at the Fuencaral, while Guillermo Marin and Maria Jesus Valdes are co-starred in Luca de Tena's "Don Juan Tenorio" at the Teatro Espanhol, subsidized by the municipality of Madrid.

'Cinderella' in London, Dec. 18.

London, Dec. 5.

The Prince of Wales theatre, which is currently housing the Broadway revue, "Touch & Go," is reverting to films.

On Dec. 18, it opens with Disney's "Cinderella" which has been booked for a season.

'Aunt' One of 2 Littler Pantomimes This Year

London, Dec. 5.

Emile Littler's two London pantomimes are to open on consecutive nights. The first, "Goody Two Shoes" bows in at the Casino on Dec. 20, while on the next night, "Charley's Aunt" opens at the Saville. Arthur Askey plays the Dame in "Shoes," others in this production being Charley Cairoli, The Cairoli Brothers and Leon Cortez.

The Saville show, which is in association with the Brandon-Thomas Co., has Leslie Phillips in the lead with Anne Brooke, Frederick Morant and Howard Lamb. This will be the 34th London season of "Charley's Aunt," which was originally produced at the Royalty in 1892.

Littler's 'Boy' Preems Solid in London; Levy's 'Tyassi' Rated Unlikely

London, Dec. 1.

Emile Littler presented "Blue For a Boy," billed as a "Musical Romp" at His Majesty's, Nov. 30, after a provincial tour. It is adapted from the old farce, "It's a Boy," by Austin Melford, and has kept much of its prewar flavor.

Fred Emney and Richard Hearne handle the two roles created by Leslie Henson and Sydney Howard, and are the mainstays of the production. Music by Harry Parr Davies is pleasing, but uninspired. Success of this apparently will depend mainly on the chief personalities.

Premiere had warm reception, and show should make good holiday attraction fare for patrons of the older tradition comedy.

Benn W. Levy's first new play in five years, "Return to Tyassi," relies almost entirely on fine writing and impeccable acting. It opened at Duke of York's Nov. 29, and the slenderness of plot and minimum action, gave it only a mild reception. This, coupled with a lukewarm press, indicates this Sherek Players production has limited chances.

The cast, headed by Alexander Knox, Helen Haye and Constance Cummings, interprets the roles with genuine sensitivity.

Aussie Coin for Brit. Pix

Sydney, Nov. 28.

Looks certain that Anthony Kimmins, British producer-director, returning shortly to this zone, will seek Aussie capital to boost the British coin total for his pic, "Smiley," due to go before the cameras at Pagewood early next year.

Ealing will use local money also for "Robbery Under Arms," top production set on the 1951 schedule at Pagewood. "Robbery" will be Ealing's fourth Aussie-made pic.

Current London Shows

(Figures show weeks of run)

London, Dec. 5.

"Accolade," Aldwych (13).
"Ace of Clubs," Cambridge (26).
"Blue For Boy," His Majesty's (1).
"Capt. Carvallo," Garrick (17).
"Carousel," Drury Lane (26).
"Cocktail Party," New (31).
"Dear Miss Phoebe," Phoenix (8).
"Dish Ran Away," Vaude (23).
"Follies Bergere," Hipp. (61).
"Fourposter," Ambassador's (8).
"His Excellency," Piccadilly (28).
"Holly and Ivy," Duchess (30).
"Home & Beauty," St. Mart (10).
"Home at Seven," Wyndh'm (39).
"King Rhapsody," Palace (63).
"Knight's Madn'ss," Vic. Pal. (38).
"Latin Quarter," Casino (38).
"Little Hut," Lyric (15).
"Mister Roberts," Coliseum (20).
"Party Manners," Princes (5).
"Reluctant Heroes," W'teh'll (12).
"Return to Tyassi," York's (1).
"Ring Round Moon," Gl'be (36).
"Seagulls Sorrento," Apollo (25).
"2d Tanqueray," Haymark't (14).
"Take It From Us," Adelphi (5).
"To Dorothy," Savoy (2).
"Top of Ladder," St. Jas. (8).
"Touch & Go," Wales (28).
"Who Is Sylvia," Criterion (6).
"Will Any Gent," Strand (13).
"Worm's View," Comedy (189).

Austria Cabaret, Vaude Artists Ask More Work

Vienna, Nov. 21.

With about 1,400 of its 1,800 members unemployed, veepee K. Fabiankovitch, of the Artists Union here, has urged drastic steps to combat amateurism. He claims that 370 foreign performers are at present appearing in Austrian cabarets, variety shows and the circus, but added that considerably more Austrians found jobs in other countries.

The Artists Union in the future will demand qualification tests on a rigorous basis before a player is given a job.

Banking Group Into Scalera's New Prod. Setup

Rome, Dec. 5.

The Scalera Film Studios of Rome, not the largest here but for years an important factor in the Italian picture industry, has a new corporate setup. Formerly, the company as producers and distributors were completely controlled by the Scalera family, but the need for actual cash as working capital recently pointed up the necessity of outside angels.

New alignment consists of two groups: the Scaleras and the other consisting of the Lombardo Bank of Milan plus an unnamed Swiss bank and the Bank of Milan. Each group has two men on the directorate, and each side has two men to represent them in company deals. The banking interest have named S. Bodini and S. Verdozzi, while Scalera has Bullio and Panserani.

This means that outside interests will finance Scalera pic production for the next three years. Actual amount involved was not disclosed but it is flexible with no limits set, depending upon currency fluctuations, number of films to be produced and returns from completed pix. At the end of three years a new arrangement will be worked out, naturally based upon the amounts of expenditures and receipts during the first period.

Banks Still in Dark on Pix

Although Italian banks have played an important part in the financing of local product, they still don't appear to realize what the stumbling blocks are in the actual pix production. And banks, at present, are reluctant to sink large amounts of coin into one picture at a time, figuring it too much of a gamble. The new Scalera setup will put in operation a new method of having money in several films at one time.

With a dull December season coming on, there are negotiations now in progress for prospective productions under the new setup. David O. Selznick has plans afoot for making "Julius Caesar," if he does not relinquish the Roman drama to Metro. Orson Welles has one picture in mind to make at this studio and Leonide Moguy plans another.

'Granada Uses Yank News; Nixes Anglo Pacts

London, Nov. 28.

Having fought and won a test case to decide the legality of their action in cancelling their newsreel contracts, the Granada group is now using the American Telenews, embellished with British items contributed by the British Broadcasting Corp.-TV newsreel. The new composite reel is being shown in some of the theatres controlled by the group and, it is reported, will also be going into a chain of news theatres.

The Newsreel Assn. thinks this move will help them in their current agitation for increased rentals. It will be good for exhibitors to learn how expensive it is to operate an up-to-date newsreel, they say.

Sam Marks in London on 'Dust'

London, Dec. 5.

Sam Marks planed to Paris after 10 days in London looking at studio facilities, but will not decide whether a "Handful of Dust" will be made in London or Hollywood until he returns to the U. S.

Marks has already signed Ray Milland for the starring role and will huddle with him on his return.

Pre-Xmas, Fog Blamed for London Biz Dip But 'Kiss' Socko $13,000; 'Men' Tall 7G, '2 Weeks' Lasts One

London, Nov. 27.

The pre-Christmas slump at film theatres has started ahead of schedule this year, and a generally lean week was not helped by a weekend of heavy fog. Of the six new entries in the West End last week, two did well, two failed to stay the course and were yanked while two other did average biz.

The two new hits are "The Men" at London Pavilion and "Kiss Tomorrow Goodbye" at the Warner. The former landed a resounding $7,000 opening stanza, and the Cagney starrer finished its first round with a sock $13,000. The disappointments are "The Naked Heart" at the Carlton, which was pulled after five days and "Two Weeks With Love" at the Empire which was yanked after mild $11,000 on initial week.

The other two new films, "Crisis," took a fair $5,800 in Gaumont first week and the British "The Clouded Yellow," at the Odeon, Marble Arch, which was fairly good at $7,300. "Mr. Music" is still going strong at Plaza with strong $9,000 for third round.

Estimates for This Week

Carlton (Par) (1,128; 65-$1.60)—"Naked Heart" (BL). British production roundly panned by crix and suffered worst weekend in town, with less than $1,000. Pulled after 5 days, and two reissues. "Monkey Business" and "It's a Gift" substituted.

Empire (M-C) (3,099; 50-$1.60)—"Two Weeks With Love" (M-G) and stage-show. For first time since introduction of vaudfilm here pic had to be yanked after one week. Mild $11,000. "To Please Lady" (M-G) now in for fortnight.

Gaumont (CMA) (1,500; 45-$1.60)—"Crisis" (M-G). Despite good press reaction, mild $5,800 in first week looms. "All About Eve" (20th) follows.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"For Heaven's Sake" (20th) (2d wk). Closed with mild $4,500, but stays another with "Highly Dangerous" (GFD) slated to follow.

London Pavilion (UA) (1,217; 45-$1.60)—"The Men" (UA). Crix gave this high praise. Powerful $7,000. Stays on at least 2 more weeks.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"Mudlark" (20th). Royal Command pic took dive in third week to $6,500, way behind other two rounds. Stays at least one more.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Clouded Yellow" (GFD). British thriller looks fair $7,300. Continues another fortnight.

Plaza (Par) (1,902; 65-$1.60)—"Mr. Music" (Par) (3d wk). Holding strongly at $9,000. In for another week, with "Tripoli" (Par) and "Friend Irma Goes West" (Par) due Dec. 1.

Rialto (LFP) (592; 45-$1.25)—"City Lights" (UA) (reissue) (5th wk). Still drawing big crowds at $5,800. Expected to run into 1951.

Warner (WB) (1,735; 45-$1.60)—"Kiss Tomorrow Goodbye" (WB). Crix no like this new Cagney starrer, but public responded to give house its best session in months; great $13,000. Stays on indef.

'Clochemerle' Rated As Decadent by Russ Crix

Moscow, Nov. 28.

At long last the French, though they are still under an obsolete capitalistic regime, have sent what the Soviets call a wonderful film. It is playing to full houses in the best Moscow theatres.

From the novel by Gabriel Chevallier, which was also used for a musical, "Scandals of Clochemerle" is a vivid true-to-life description of a bourgeois state and its officials, as viewed here. The hypocrisy, corruption and lies prevailing in bourgeois parties, whatever their label, are beautifully shown. So say the Russ crix. The story is that of the intrigues caused in a French village over chosing a suitable location for one of the rest stations.

Despite New Interest In British Pix, 85% Aussie Playdates Go to Yank Pix

Despite the fact that bigger British pictures are attracting more attention at Australian theatres today, American films still take up 85% of Aussie screen playing time, according to Roy Barmby, head booker for Greater Union Theatres, one of the big chains there. Barmby and Ted Lane, GU publicity director, are in N. Y. currently on a tour of the U. S., studying theatre conditions and American pix showmanship. They have been in this country since Oct. 21, and have visited San Francisco, Los Angeles, Houston (where they attended the Theatre Owners of America convention), K. C. and Chicago.

Overseating of smaller communities or cities, unlike the condition in the U. S. resulting recently from an influx of drive-ins, is not possible in Australia because the government does not allow it, Barmby pointed out. Government, via its Licensing Commission, never permits an overseated condition to develop through building of too many new theatres. An overseated situation may arise in some places (none was recalled) because of bad biz conditions. Barmby cited the instance of a city of 5,000, where one 1,200-seat theatre was protected by the commission in rejecting any requests to construct a new house.

Both Barmby and Lane were enthusiastic about the new American product they looked over in Hollywood, bulk of which will be released in 1951. They said this new screen fare, coupled with alert showmanship, should spell a big film theatre year in '51.

Lane discussed the coming 50th anni of Australia as a commonwealth next year and suggested that American companies permit their film stars and executives, who originally came from Australia, to go back during the year. He felt that visits by such players as Errol Flynn, Cyril Richards, Judith Anderson and director John Farrow would prove goodwill builders.

Barmby and Lane are guests of Capt. Harold Auten, U. S. rep for Greater Union, while in the east. After visiting Toronto, they return to N. Y. before starting home. Norman B. Rydge, GU chairman, visited the U. S. early this fall.

Chenal to Do 2d Pic in Arg.

Buenos Aires, Nov. 28.

With the English version of "Native Son," made by Argentine Sono Film under Pierre Chenal's direction, already on its way to the U. S. for exhibition, the French director has planed back to France with the intent of signing some French talent for his next film to be made in an Argentine studio.

Imported performers will be used for a French-language version of the new pic, which will be titled "Crime on Credit." It is a whodunit written by Chenal. Albert Closas, Spanish legit-film actor, already has been signed for the lead.

ASSOC. PICTURES NET EARNINGS $223,000

London, Dec. 5.

Associated Talking Pictures, the company which controls Ealing Studios, reported a net profit of $223,000 for the past year as against a loss of $168,000 in the previous 12 months.

As a result of the improved year's earnings, the accumulated loss of the group has been reduced to $462,000.

$25,000 Mex. City Cinema Fire

Mexico City, Nov. 28.

Fire attributed to unlawful smoking during a show destroyed the Cine Modelo, local second-run cinema, with a $25,000 loss. Two firemen were slightly injured. Coolness of cops regularly stationed inside the house averted a panic.

The theatre was recently bought by Miguel Arenas, a pic actor.

Inside Stuff—Pictures

Death of James K. McGuinness in N. Y., oddly coincided with announcement by Motion Picture Alliance for Preservation of American Ideals, of which he was one of its outspoken members, that it was leaving Motion Picture Industry Council to pursue on its own a battle against alleged Communist infiltration in the industry. Letter to MPIC said the Alliance was dissatisfied with MPIC failure thus far to get Alliance-inspired mandatory industry-wide loyalty oath or the joint MPIC-Alliance committee talks to bear fruit. In answering Alliance letter, MPIC said loyalty oath was not a dead issue in that a committee still is working on it. However, most of components of MPIC have nixed the oath, with sentiment leaning toward Screen Writers Guild oath formula, which calls for voluntary oath together with machinery to enable those falsely accused of "pink" affiliations to clear themselves.

Influential industryites reportedly have gone to bat in Washington to assist film executives of various nationalities who may have been enmeshed in the web of red tape that surrounds the McCarran Act. This law prevents entry in the U. S. of anyone who is now or ever was a Fascist or Communist. Idea behind the industryites' intervention is to improve goodwill between Hollywood and rival celluloid interests abroad. It's understood that a number of foreign film distributors and producers have been stalled in their attempts to come to the U. S. on business junkets through strict interpretation of the act by federal officials.

Random House, which has published a number of Broadway plays in book form, will enter the motion picture field with publication of the complete screenplay of 20th-Fox's "All About Eve," as written by Joseph L. Mankiewicz. If the book sells well, it's expected the publishing firm will turn out other original screenplays. Twentieth's "Follow the Sun," incidentally, which is now in production, is to be spotted in condensed form in the March issue of Readers' Digest.

Lloyd Shearer's closeup on the prolific Harry Warren in last week's Colliers' as a "great unknown" has touched off Hollywood interest anew in his biopic. George Jessel wanted to do the songsmith's career but found Warner Bros. controlled too much of the cream of Warren's songwriting crop, and the Burbank plant was holding out for too fancy a fee. Jessel (20th-Fox) still thinks there's enough later stuff in Warren's career to make an okay medley.

Payroll savings bond division of the U. S. Treasury Department has entered a unique tie-in with Universal. Unit is distributing a four-color poster urging the public to "Give an ear to 'Harvey' and his good advice." Partial head of a rabbit is depicted along with a still of James Stewart, star of the film.

New York newspaper and mag critics squawk that despite ownership by a number of the majors of music publishing firms, the titles of songs in musical productions are never given on credit sheets. Only exception is 20th-Fox. It generally takes a lot of telephoning, the reviewers beef, to get the names of the tunes from publicity departments.

Snipers Gang Up on Pix

Continued from page 5

I think the film chilled him and gave an impression that Americans were not really fighters, and that, I think, was very, very sad.

"And I think generally Hollywood has done an enormous amount of damage to America in Asia, and it's about time Hollywood was controlled and this entirely false picture of a tremendously energetic and fine and very brilliant America was shown to the world. We need tremendous changes in Hollywood. It's about time it came."

Francis Cardinal Spellman, of the Roman Catholic Diocese of New York, picked up the ball on the following day. He declared in a speech carried by the metropolitan dailies that motion pictures, radio and television have had bad effects on the minds and behavior of children.

Speaking before 500 persons at the annual conference of the New York State Assn. of Judges of Children's Courts, the Cardinal declared:

"The moving picture has moved indeed. It has moved from a limited number of public theatres to millions of private homes, where crime stories and their horrors add to the infamy of the massacre of the innocents . . . Today a man's home is no longer his castle, for the locked door no longer keeps out the trespasser. Now, any broadcasting radical may enter the home and under cunning disguises sow the seeds of juvenile bewilderment and delinquency."

Although not so intended, a talk earlier in the day at the same conclave at least in part answered Cardinal Spellman's charge. Four contributing factors (none of them films, radio or TV) for child disturbances were named by Dr. Lauretta Bender, senior psychiatrist at New York University-Bellevue Medical Centre. Her conclusion, she said was drawn from 15 years of experience in observing some 10 000 children.

Factors contributing to delinquency, Dr. Bender said, were a bad home during infantile years with parents who are psychotic or merely poor human beings, belonging to a social minority with the resulting stresses, language and reading difficulties and deficiency handicaps, and psychoses.

COMPO, meantime, started the wheels rolling on its first national newspaper plant. It sent out a series of 12 articles called "Bridegroom in Hollywood," by Dick Pitts, its editorial director. Pitts, former film editor of The Charlotte (N. C.) Observer, left his bride of five days and went to Hollywood for a study of the town following his acceptance of the COMPO job.

The articles, humorously written, are slanted to point up Hollywood as a "normal" or "average" community. They have been forwarded to COMPO reps in each exchange area with a request that they try to get the pieces published in local newspapers.

Par Advance Coin

Continued from page 3

the play on which the pic is based, and Greshler. Greshler provided completion bonds himself. There was no bank involved in the financing.

Whole deal has been a swiftie. Pic went into production on July 18 and is slated for release exactly six months later—Jan. 17. Shooting took 21 days. Greshler brought a print east two weeks ago. He screened it for the Par exec staff in the Paramount theatre Nov. 22 and had a distribution deal from the company two days later.

Deal was facilitated by Par's desire to hang on to the product of the Martin-Lewis team. It has distributed their first two pix, "My Friend Irma" and "Irma Goes West," which were made by the Hal Wallis-Joseph Hazen unit.

Greshler formerly agented the comedy team. In selling them to Wallis-Hazen he retained rights for them to do one-a-year outside. Options on the next five of these outside films is held by York Pictures, a corporation jointly owned by Martin, Lewis and Greshler. York and a corporation set up by the Texas oilmen, Screen Associates, are the owners of "War."

Whether further pix are produced under the York setup is doubtful, since Greshler has since filed a $1,000,000 suit involving Martin & Lewis against Music Corp. of America. He charges the latter with inducing the comics to break their agency contract with him.

Meantime, Greshler has acquired an original by Steve Fisher for his next production. Alex Gottlieb will be coproducer. Yarn is labeled "Goodbye to Katie."

Admits TV Edge

Film spokesman has admitted the industry's defeat in at least one respect of its battle with television. Admission was made by Dick Pitts, editorial director of the Council of Motion Picture Organizations, before members of the Associated Motion Picture Advertisers last week in N. Y.

"Without mentioning it specificially, Pitts obviously had in mind the TV set manufacturers' warning that depriving children of video will, in effect, make them candidates for a psychiatrist's couch. He confessed: "While motion pictures are better than ever, I want to assure you that if children do not go to the movies they will not feel a deep loneliness. They will not feel 'left out' because other children do go. And your daughter will not feel a deep bruise inside. No, your children will not grow up to be neurotics if they are deprived of the movies."

'Articulate' Execs

Continued from page 5

luncheon-meeting of the Associated Motion Picture Advertisers in N. Y. Executive vicepresident Arthur L. Mayer, at the meeting, touched briefly on the plan to send speakers into the field, and added, possibly significantly, "give us the funds."

Following the session, he disclosed there are about 20 persons, including some former actors, who would be available to launch public-speaking tours designed to enhance the public's estimate of the business. Mayer also commented that "we are experts in selling product; rank amateurs in selling ourselves."

Charles E. McCarthy, COMPO public relations chief, said he hoped industry execs would contribute their services in visiting the press in the field, as a means of clearing the distorted view of the industry held by many editors. McCarthy also indicated he will try to induce Editor and Publisher, trade mag for the newspaper profession, to send a reporter to Hollywood so that the true picture of the production centre may come into focus. He deplored the fact that over a period of years the industry has allowed its public relations to deteriorate, and said he is hopeful the variety of remedial plans which COMPO has in mind will prove effective.

'Road Company'

Special counsel Robert W. Coyne reported a "road company" of the industry's planned exposition next fall will be sent on tour if it proves successful in N. Y. He said the tour could be coordinated with appearances by stars in the various key cities.

Invitation to join the COMPO fold was issued by Mayer to AMPA, with the latter's acceptance regarded as a foregone conclusion. Mayer also disclosed that under consideration as COMPO members are the fan mags and theatre equipment manufacturers and suppliers. Their membership status has yet to be fully defined but apparently it would be on a semi-official basis, without the veto power held by the 10 charter groups.

Also slated to address the AMPA conclave last week was COMPO president Ned E. Depinet. However, his extended stay on the Coast in huddles with Howard Hughes on RKO affairs prevented his appearance. Depinet wired regrets, commenting that "a man's time is not his own in this business."

AMPA's next session, set for January, will honor the trade press.

Phoenix Meet

Continued from page 3

their agenda listing was too generalized as to promise immediate specific action.

Meeting idea has not been entirely dropped, however, Board members of the Motion Picture Assn. of America, at a session set for Dec. 19, will give the top-echelon meeting plan new and more thorough consideration. Likelihood is that the "state of the industry" conference will then be set, with full agenda or the whole idea will be abandoned.

'Twist' Tiff

Continued from page 3

Brandt attempted to persuade a Texas exhib to breach a contract to play "Twist." The ELC letter, according to the Brandt spokesman, further notified that the distrib would hold Brandt and "your colleagues who participate in this kind of action fully liable for any damages which may accrue to us" as a result of contract breaches.

Brandt yesterday branded the ELC letter as "nothing more than an insidious attempt at intimidation." Circuit chief denied he attempted to induce anyone to breach a booking contract but hastened to add he wouldn't hesitate to make known his opinions regarding "Twist." The film, he continued, "in my opinion can only fan the flame of inter-racial bigotry."

Exhibition of "Twist," Brandt went on, could result in "irreparable injury to the motion picture industry in general as well as to theatres which show it." Brandt concluded his blast with the comment that he had expressed his opinion and "I shall continue to freely and honestly express it."

ELC had announced late last month that Robert J. O'Donnell, general manager of Interstate Theatres, had booked "Twist" to play a number of the circuit's houses in Texas in January.

Board of the Motion Picture Assn. of America will meet in N.Y. on Dec. 19 to consider the Eagle Lion Classics' appeal from the decision by the Production Code Administration to refuse a PCA seal for "Oliver Twist." PCA, which is headed by Joseph I. Breen, operates within the framework of MPAA.

Eric A. Johnston, MPAA president, and William C. MacMillen, Jr., ELC prexy, held an informal meeting on the matter in N. Y. yesterday (Tues.) at which Johnston promised the board's answer to the appeal will be made known immediately following the Dec. 19 huddle.

Later yesterday, MacMillen reported that the N. Y. State Censor Board approved "Twist" without change. Approval was given by Dr. Hugh M. Flick, representing the Board of Education.

Fagin Key to Protest

Breen rejected "Twist" on the grounds that the central character in the story, Fagin, is a strong anti-Semitic caricature. Basis for his action was the clause in the Production Code which directs: "No film or episode may throw ridicule on any religious faith."

Breen's ruling was made known last week, shortly after ELC's announcement that the film was slated to play numerous houses in the Interstate circuit in Texas beginning Jan. 18. MacMillen said ELC is now awaiting the appeals ruling before making any decisions on what to do with the film.

This, of course, leaves open the possibility that ELC could defy the MPAA board if it sustains Breen's denial of the code, by releasing the film anyway. Distrib is not a member of MPAA.

Special Screenings

Dallas, Dec. 5.

A community relations board of Jewish leaders here saw "Oliver Twist" in the Majestic screening room at the invitation of R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit, which plans to show the pic throughout the circuit starting Jan. 19. The committee asked to reserve judgment for a few days and to discuss it further. O'Donnell, for his part, said he had not finally concluded to play the film and had asked the expressions of opinions.

The matter of Texas exhibition is, therefore, still in status quo with decision pending. The Interstate circuit in the past has never played a pic without the Johnston Office seal and, further, has shelved some that have had the approval seal on grounds that they might incite intense racial or religious reactions.

Dorfmann's Feature

Edmund L. Dorfmann, who's produced a number of shorts and documentaries in the past, rolls a full-length feature in New York in about six weeks.

Film will be "Echo of Evil," from a story by Manuel Komroff. Director and cast have not been set as yet.

JEWISH ORGANIZATIONS TO CONDEMN 'TWIST'

National Jewish organizations, including the B'nai B'rith's Anti-Defamation League, will condemn "Oliver Twist" via nationwide publicity, if Eagle Lion Classics goes through with its present plan of releasing the J. Arthur Rank film in the U.S. Jewish agencies do not plan any boycott, censorship or picketing in connection with the picture, being themselves averse to such activities, but hope the stand they take against it will dissuade the public from seeing it.

Organizations at this time are waiting for ELC to clarify its stand on the picture, in view of the probable withholding from it of the Production Code seal. Most of the agencies viewed it at a private screening two years ago and, at that time, condemned the portrayal of Fagin in the film as being a replica of Nazi propaganda minister Joseph Goebbels' caricature of the Jew.

Mulvey-Grinieff

Continued from page 3

only if Grinieff could demonstrate that there was real money available for both production and continued operation of the company.

Mulvey repeatedly said he had no interest in a shoestring operation or one that would require continued promotion. Grinieff has apparently not been able to present him with the UA presidency on such a platter.

To fill out the round of denials, attorney in Hollywood for UA co-owner Mary Pickford also asserted lack of knowledge of any imminent Grinieff deal. He is, however, known to have been in huddles for the past 10 days with the new Hollywood group which has appeared on the scene with a proposition for taking over the limping company. Meetings continued yesterday, with a decision said to be imminent.

Grinieff is an importer and financier of foreign films and has made quite a pile of coin in buying residual rights in U. S. pix for distribution abroad. He and his partner, Robert Haggiag, have been associated with Mulvey in a number of deals.

Harry Muller, UA controller, flew to the Coast over the weekend, but that is understood to be a somewhat different proposition from negotiation for sale of the company. He is reportedly in Hollywood with facts and figures to prove to Miss Pickford's co-owner, Charles Chaplin, that the company is in imminent danger of running out of coin and that radical action is needed at once.

Paul V. McNutt, who took over as board chairman last July, held a short and not very sweet session with Miss Pickford in New York Nov. 23. He showed her clearly and succinctly that the owners must take steps at once if they didn't want to see their entire investment go into a bankruptcy court. It was then decided to send Muller west with the black-and-white to demonstrate similarly the condition of UA to Chaplin.

While out there, it is understood Muller's figures are also being used in the negotiations with the new group that has shown interest. This syndicate is unidentified, but is said not to include Stanley Kramer-Sam Katz or Harry Popkin, who have figured in UA negotiations before.

Army-Navy Biz

Continued from page 9

personnel to operate and is less cumbersome. Paramount device, while more costly to operate, has the advantage that the films may be re-used. WBKB, B&K Chi tele station, re-ran the Illinois games the following day for a clothing company sponsor. Original cost of both systems is pegged at $25,000 with no appreciable difference in picture quality.

Because only two Chi houses took part in the football experiment, Wallerstein said the costs "were staggering." However, considering the public's increased awareness of theatre TV as a result of the venture, the experiment was considered a success.

"To continue this education," public must be offered more big screen video, even though immediate dividends are not apparent, Wallerstein opined.

EXTRA

Universal-International NEWS

FINAL

Optimism Returns to the Picture Industry!

FRANCIS GOES BACK TO WORK!

UNIVERSAL'S TALKING MULE, HOLLYWOOD'S BIGGEST NEW BOX-OFFICE ATTRACTION, STARTS NEW PRODUCTION!

The shooting has started and the *LAUGHS* are on their way!

"Francis goes to the Races"

Film Reviews

Continued from page 15

The Sound of Fury

justice to the two kidnapper-murderers.

Threaded through the melodramatic phases are a number of touching scenes concerning Lovejoy's wife, Kathleen Ryan, and the impact the events have on her. The handling of these by Miss Ryan is compelling naturalness. Same effect keynotes Carlson's work and that of Renzo Cesana, humanist who is given the job of moralizing on cause and effect.

Lovejoy scores soundly and, in a different way, Bridges sells his megolomaniac character. Adele Jergens, as Bridges' girlfriend, is the personification of all sexy blondes. There's a pathetic note to the sex-starved girl portrayed by Katherine Locke. No performance is out of key except that of Lovejoy's young son, played by Donald Smelick. It reveals no talent, just an obnoxious precociousness which direction could have eased.

Stillman and his associate producer, Seton I. Miller, have given the film topnotch framing for an independent production. The photography by Guy Roe catches the scene and mood of the grim tale, as does the Hugo Friedhofer music score, which never intrudes while intensifying the melodramatics. *Brog.*

Revenue Agent

Hollywood, Dec. 1.

Columbia release of Sam Katzman production. Features Douglas Kennedy, Jean Willes, Onslow Stevens. Directed by Lew Landers. Written by William Sackheim, Arthur A. Ross; camera, Ira H. Morgan; editor, Edwin Bryant. Previewed Nov. 30, '50. Running time, 71 MINS.

Steve Adams	Douglas Kennedy
Marge King	Jean Willes
Sam Bellows	Onslow Stevens
Harry Reardon	William "Bill" Phillips
Lt. Bob Ullman	Ray Walker
Cliff Gage	David Bruce
Ernie Medford	Archie Twitchell
Augustus King	Lyle Talbot
Al Chaloopka	Rick Vallin

Columbia has a good melodrama in "Revenue Agent." Pace is fast, action strong and performances able, fitting it for lowercasing in the top situations or as a companion feature in the more general playdate.

Plot takes up the work of investigators for the Bureau of Internal Revenue and centers its melodramatics on a case involving murder and the secreting of nearly $1,000,000 outside the country as a tax dodge. Douglas Kennedy gives a good account of himself as the agent who goes after Onslow Stevens, goldmine operator.

The documentary technique is used to sharpen suspense elements of what is essentially a good, standard cops-and-robbers yarn. When Lyle Talbot is murdered just as he is ready to squeal on Stevens, Kennedy moves in to solve the case. He finds an unproductive goldmine behind which Stevens operates to smuggle dust into Mexico and build up a bank account. He also finds an attractive widow in the person of Jean Willes who figures in hubby Talbot's murder.

Kennedy relentlessly works to round up the crooks seemingly joining them to better aid his case. Windup, after a number of near escapes that often find the hero badly bruised, takes place in a Mexican-border city where Kennedy fights it out with Stevens' gunman, William Phillips, in a rock quarry.

Lew Landers' direction of the script by William Sackheim and Arthur A. Ross always keeps the action boiling at the right temperature for the meller addict, and he also handles the players capably. Miss Willes is a charmer who registers strongly. Stevens is good and the others come across effectively, all helping to make this acceptable filmfare.

Sam Katzman gets firstrate values for the budget production expenditure, and Ira H. Morgan's camera work is in keeping. *Brog.*

Lightning Guns

(SONGS)

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Gloria Henry, William Norton Bailey, Edgar Dearing, Raymond Bond, Jock O'Mahoney, Ken Hutchins. Directed by Fred F. Sears. Screenplay, Victor Arthur; based on story by Bill Milligan; camera, Fayte Browne; editor, Paul Borofsky. Tradeshown in N. Y., Dec. 1, '50. Running time, 55 MINS.

Steve Brandon / The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Susan Atkins	Gloria Henry
Luke Atkins	William Norton Bailey
Capt. Dan Saunders	Edgar Dearing
Jud Norton	Raymond Bond
Rob Saunders	Jock O'Mahoney
Hank Burch	Chuck Roberson
Jim Otis	Frank Griffin
Crawley	Joel Friedkin
Blake	George Chesebro
Musician	Ken Houchins

A fast-paced addition to the Charles Starrett series, "Lightning Guns" should have little difficulty roping in western addicts and action fans. Film starts off on an exciting note which is maintained throughout.

A healthy portion of pic's footage is devoted to six-shooting and hard riding, with some fisticuffs also thrown in. Yarn, in telling how Starrett as the "Durango Kid" helps track down a gang of killers, carries enough suspense to hold interest. Plot deals with a feud between two ranch-owners (William Norton Bailey and Edgar Dearing) over the building of a dam. Dearing, a friend of Starrett's, is opposed to the dam and as a result is accused of a number of atrocities committed to prevent its establishment. Starrett, however, believes his friend innocent, which he eventually proves.

Only noticable lapse in action comes about when Smiley Burnette, in the role of a bathtub salesman, takes over for comic relief. In line with his characterization, Burnette gives out with a tune labeled "The Bathtub King." Other numbers are "Rambling Blood In My Veins" and "Our Whole Family's Smart." Latter song is also handled by Burnette.

Starrett turns in a hard-fisted portrayal. Both Bailey and Dearing do well. Raymond Bond is convincing as an apparently harmless store owner who's really the ringleader. Holding down the only femme role, an inconspicuous one, is Gloria Henry. Jack Mahoney, as Dearing's son and town sheriff, does okay, as does Chuck Roberson, one of the chief villains.

Fred F. Sears' direction keeps pic moving in high gear. Colbert Clark's production and Fayte Browne's lensing are conventional. *Gros.*

Short Grass

Hollywood, Nov. 28.

Monogram release of Scott R. Dunlap (Allied Artists) production. Stars Rod Cameron; features Cathy Downs, Johnny Mack Brown, Raymond Walburn, Alan Hale, Jr., Morris Ankrum. Directed by Lesley Selander. Screenplay, Tom W. Blackburn, adapted from his novel, "Short Grass"; camera, Harry Neumann; editor, Otho Lovering; music score, Edward J. Kay. Previewed Nov. 27, '50. Running time, 82 MINS.

Steve	Rod Cameron
Sharon	Cathy Downs
Keown	Johnny Mack Brown
McKenna	Raymond Walburn
Chris	Alan Hale, Jr.
Hal Fenton	Morris Ankrum
Bissell	Jonathan Hale
Dreen	Harry Woods
Jennie	Marlo Dwyer
Randee	Riley Hill
Curley	Jeff York
Pete	Stanley Andrews
Jack	Jack Ingram
Les	Myron Healey
John Devore	Tris Coffin
Jim Westfall	Rory Mallinson
Manuel	Felipe Turich
Diego	George J. Lewis
Lin	Lee Tung Foo

Monogram has a fair western in Allied Artists' "Short Grass." While it doesn't always hit the mark, the good oater flavor and familiar action names, such as Rod Cameron and Johnny Mack Brown, will help its chances.

Script rambles quite a bit as it brings on the assorted characters involved in a range war, and is not articulate enough to make them well-rounded in the 82 minutes of footage. Helping to balance, however, is a good effect of working range men, rather than formularized gun-toters, and there is a nifty running street battle between the good and bad elements to bring about a satisfactory finale.

Cameron is a range-drifter who becomes involved in a fight over grass with an ambitious rancher. A man is killed and Cameron leaves his small spread and girl and drifts on. Five years later, tale picks up to find the rancher still grabbing grass land, the girl married to a drunkard newspaperman and a town held in jeopardy because of greed.

Incidents develop to bring together Camerón and the lawful element in the town in a fight to the finish with the bad crew headed by Morris Ankrum. After the shooting is over, Johnny Mack Brown's marshal job promises to be a quiet one, Cathy Downs' husband, Tris Coffin, is killed and she is back with Cameron, the town settling down to grow peacefully.

Cameron is a good outdoor hero and Miss Downs pleases as the mixed-up heroine. Brown's marshal fits in nicely, while Raymond Walburn, Alan Hale, Jr., and Jonathan Hale head up the respectable citizens capably. Ankrum, Harry Woods, Riley Hill and Myron Healey, particularly the latter, show up well among the heavies.

Lesley Selander's direction is not always fast in unfolding the Tom W. Blackburn script, based on latter's novel of the same title, but his action moments are strong outdoor stuff and there's enough spotted to carry the interest during the stretch. Scott R. Dunlap's production is marked by the very good lense work of Harry Neumann and an okay music score. *Brog.*

Better Pix as Key To TV Challenge

New Orleans, Dec. 5.

Hollywood can answer the challenge of television with better pictures, three members of the film industry told the Allied Theatre Owners of Gulf States today (5) at opening of two-day conclave here.

Alfred W. Schwalberg, Paramount distribution head, and Max Youngstein, veepee in charge of advertising-publicity, said company has made provision in its 1951 budget for 50% hike in production. He said this was proof industry feels video will not hurt business. Budget increase is a multimillion investment, Youngstein pointed out, and said good quality is a must for success in business.

Sam Shain, 20th-Fox sales exec, told the meeting his studio next year will release 36 "A" pictures.

Also on opening-day's agenda was registration, "dutch" lunch, film clinics modeled after recent Pittsburgh Allied conclave and a buffet dinner.

Election of new officers and directors to serve three-year terms are scheduled for Wednesday's session, along with drive-in theatre clinic and closing banquet.

Others here for sessions are Trueman Rembusch, prexy of National Allied, and exhibitor relations reps from other companies.

Western Pa. Allied To Convene in Pitt Jan. 16-17

Pittsburgh, Dec. 5.

Allied Motion Picture Theatre Owners of Western Pennsylvania will hold its annual convention and election of officers Jan. 16-17 at the William Penn hotel here.

Two-day meet will be highlighted by several "film clinics." These are to be patterned after similar clinics which National Allied originated at its recent Pittsburgh conclave.

Depinet Plans

Continued from page 9

slate is Howard Hawks' "The Thing" which, Depinet cautioned, is not to be confused with the hit novelty tune of the same title. Central character is a visitor from another planet who descends upon an U. S. Army group near the North Pole. "Thing" is made up of vegetable matter and, by planting seeds, threatens to grow its own army to wipe out the world. The 32 features will be in addition to the Tim Holt series of oaters and other action pix.

Sales campaign, billed as the "Ned Depinet Drive," is aimed to push the distrib org into high-gear operation upon the departure of the theatres. Three-day conclave in N. Y. will be followed by territorial meetings of exchange personnel throughout the U. S. and Canada. Plans are to acquaint all RKO-ites in the field with the new product and the Depinet sales push within one week from today.

The nine district managers participating in the N. Y. conference will serve as "drive captains" and will conduct the branch sessions. Firm's policy in past has been to offer cash prizes to outstanding performers among the sales force, in the amount of approximately $75,000. That such an added incentive again will be added is said to be likely.

RKO lineup of short subjects for release in 1951 includes 14 reissues, comprising six Walt Disney cartoons, four comedies featuring Clark and McCullough and four others starring Edgar Kennedy. New product listed consists of 74 shorts, bringing the total for the year to 88.

New Disney films on the slate includes 18 cartoons and another in the "True Life Adventure" series. Others skedded by the major are 13 in the "This Is America" series, six Leon Errol slapstick comedies, six other assorted comedies and a variety of sports and dramatic subjects.

See Test Dates

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the suit are the operators of Allentown's six first-run theatres.

Violated Trust Laws

This attitude by the distribs represented a violation of the antitrust laws, Judge Kirkpatrick decided, and instructed that the Boulevard be given the same opportunity to license prior-run product as that given the Allentown situations.

Problem now facing the companies is whether to go along with the court's verdict, with the test bookings in mind, or carry the case to a higher court on appeal. There have been no decisions as yet, with legalites and execs claiming they need more time to digest the ruling before mapping a course of action.

Regardless of what new strategy is decided upon, fact remains that the action has been catapulted into top industry prominence, with virtually every sales official in the trade concerned about its outcome.

Seen as the key point in Judge Kirkpatrick's decision was his comment that the eight company defendants, in effect, arbitrarily decided that the outdoor theatres did not qualify for first-run consideration. The jurist said the film firms should have experimented fully with drive-in licensing before they gave the favored runs to the conventional houses.

It is on the basis of these remarks that the distribs believe they could keep the ozoners in their traditional subsequent-run status if the experiments show that first-run bookings would hurt the product at later engagements.

Theatre TV

Continued from page 9

that RCA's action will force other manufacturers, such as Paramount, to trim their prices accordingly. Through such competitive practices, it's believed, not only will the price be brought within reach of most exhibs but other major manufacturers will also be lured into the business. That, in turn, will help to depress the costs even further.

Now that the football season has officially ended [six of the nine theatres which had been transmitting football games during the fall wound their activities with the Army-Navy game last Saturday (1)], the exhibs have several more programming ideas pending. Several of these, however, would require the theatres to bid for them on an exclusive basis, and again there's the question of too few theatres to offer enough money for exclusive rights. Also in the fire is a chance to transmit several programs aired by the TV networks, on a deal similar to that in which two houses of the Century circuit, N. Y., are running NBC's "Camel Newsreel Theatre."

Latest word from Washington, meanwhile, is that the Federal Communications Commission will probably announce before Christmas the scheduling of hearings some time next spring to determine whether the theatres are to be given special, exclusive channels for big-screen video.

ASCAP's $11,000,000

Continued from page 1

This total is made up chiefly of fees collected from the chain outlets since the indie stations are still paying only nominal performance fees under their interim agreement. Revenue from TV is expected to soar to a much higher level in 1951 if the medium's present rate of growth continues.

ASCAP will get about $2,000,000 from all other sources this year to reach the record-breaking $11,000,000 total. Level of ASCAP's earnings comes in the face of the elimination of income from the nation's film exhibitors, who were exempt from paying the seat tax under a Federal court decision.

Usual deductions from the gross income will bring ASCAP's fund for distribution around the $8,500,000 marker. ASCAP's annual budget for operating and administration expenses will be the normal $2,00,000, while somewhat over $500,000 will be distributed to foreign performing rights societies under reciprocal deals.

MORISON NAMED TO HEAD TRUST DIVISION

Washington, Dec. 5.

H. Graham Morison is the new head of the antitrust division of the Justice Department, which is handling the motion picture cases. His appointment was made last Friday (1) by President Truman after going over a list of candidates submitted by the Attorney General.

Morison, who succeeds Herbert A. Bergson, has been Assistant Attorney General in charge of the Claims Division. Recently he was on loan to the Economic Stabilization Administration as acting general counsel. A native of Bristol, Tenn., he was formerly a law partner of the late Wendell L. Willkie.

Appointment of Morison ends a behind-the-scenes tug of war for the post. Morison was not connected with any of the warring factions in the Justice Department, which is probably why the President selected him.

Nov. B.O.

Continued from page 4

"Copper Canyon" (Par), "The Milkman" (U), "Two Weeks With Love" (M-G) and "Where Danger Lives" (RKO) are in this runnerup category, finishing in that sequence.

Of the new entries, besides "West Point Story" and "Let's Dance," both of which shape big, "Milkman" and "Danger Lives" loom as potentially strong newcomers. The former, with Jimmy Durante-Donald O'Connor starred, seemingly attests to the boxoffice popularity of Durante. "Cyrano," thus far in two keys on upped-scale, two-a-day basis, looks a winner. "Joan of Arc" (RKO), now going out on popular-price runs, looks stout the second time around.

"Glass Menagerie" (WB), second in October, still was doing nice trade in some added dates, winding up sixth one week. "Harriet Craig" (Col) thus far has failed to measure up to what was expected of a Joan Crawford starrer. "Two Flags West" (20th), doing standard trade in previous month for an outdoorer, finished eighth one week, but did not fare too strong.

"Wyoming Mail" (U) surprised by reaching runnerup class a couple of times. "Mister 880" (20th), champ in October, showed nearly $100,000 additional revenue in key cities covered by VARIETY last month, finishing ninth one stanza. "Petty Girl" (Col) was a runnerup pic one week. "Devil's Doorway" (M-G) was in a like category.

"Never a Dull Moment" (RKO), just teeing off last month, did fairly well in some locations first week out. "Southside 1-1000" (Mono) was in much the same position with only a few dates under its belt. "Mad Wednesday" (RKO) did not get far last month on some test dates. "Three Husbands" (UA) varied from fine to weak during the month.

Theatre Bldg.

Continued from page 4

Federal order. One possibility, if this is not covered in the document, is that salvaged steel might be used.

The postwar building program of the J. Arthur Rank chain in Canada is completed and there were no further plans contemplated when the ban went through over the weekend, according to David Griesdorf, general manager of Odeon Theatres of Canada, which now has 152 houses. In the years immediately after the war, the Rank interests built 25 new theatres from Montreal to Vancouver, but concentrated most of their top spending in Toronto, where the new Odeon flagship was completed along with four other first-run neighborhood deluxers. Three others were built in Montreal. The only remaining unit—and this almost completed—is a new theatre in Calgary sufficiently advanced that this will not be stymied by the steel ban.

N. A. Taylor, president of Twentieth Century Theatres, with 65 houses all centered in Ontario, a dozen or so of which were built in the postwar years, has only one other unit under construction, a 1,000-seater at Islington, near Toronto. However, he has all his steel needs for this venture. Said Taylor, "Apart from this, our building program was pretty well over."

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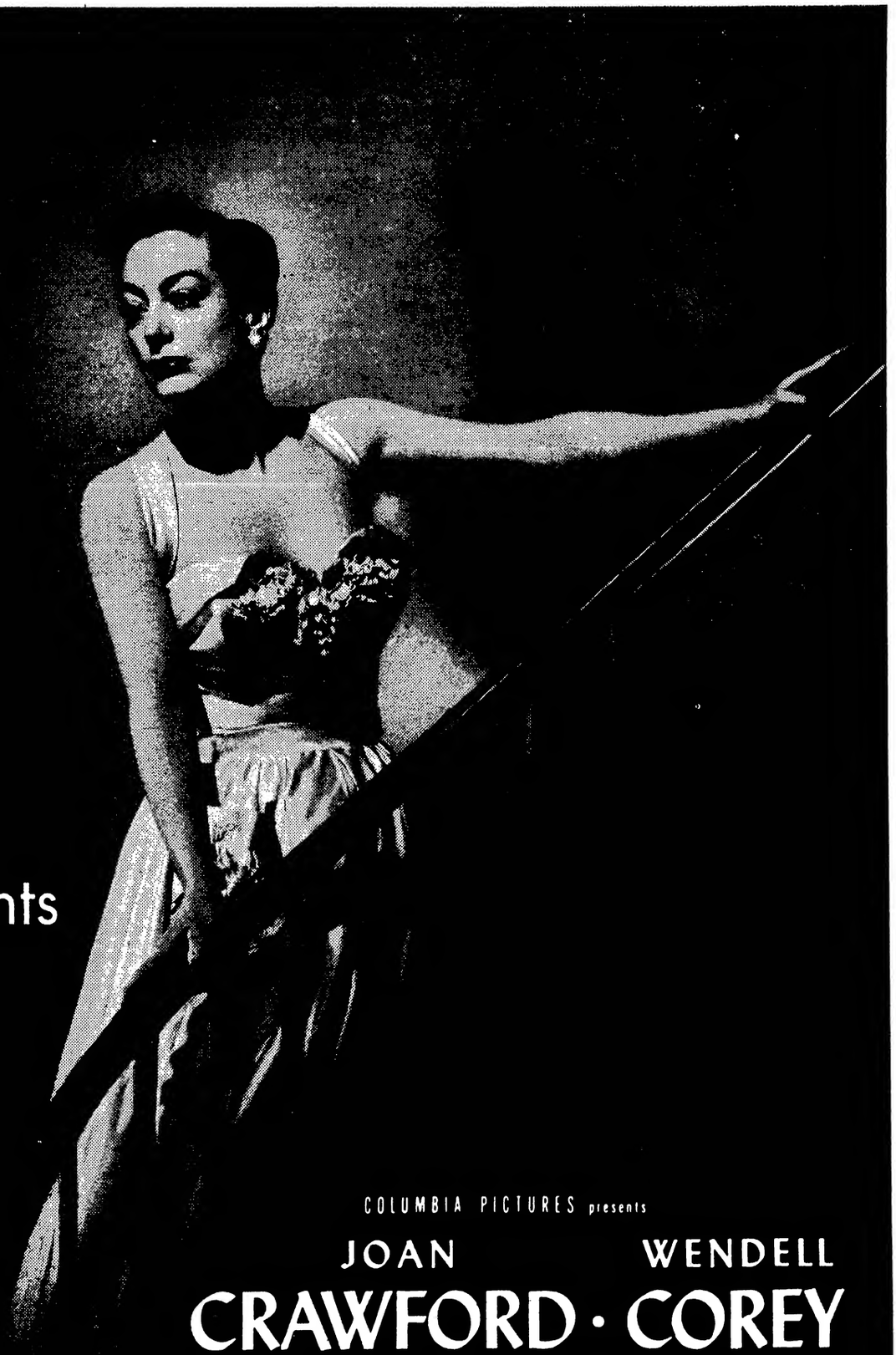

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Price Hike vs. Attendance Dip

Continued from page 3

their theatres. And, in Seattle, there have been several price boosts effected, following the folderoo of 25 theatres.

Survey also revealed many exhibs again going in for bank nights and other giveaway projects in an attempt to lure back their customers.

$500,000 Lost by L. A. Exchanges by 91 Folds

Hollywood, Dec. 5.

Estimated $500,000 yearly has been pulled out of distribution coffers in the Los Angeles exchange area by the shuttering of 91 theatres since the first of the year. Along with complete closing, film rental loss is further increased by upwards of 50 houses shifting from full week to weekend operation only.

Theatres that have shuttered are largely "fringe" operations that never figured in the top coin. Nevertheless, the average film rental returned by the group ran better than $100 weekly, so closings have been costly to exchanges, as well as to such service outfits as National Screen, which supplied exhibition adjuncts for normal theatre operation.

Only theatres of importance that have boarded up the past year were the Carthay Circle, showcase first-run which was unable to obtain top features to maintain a steady policy, and two neighborhood houses, the Forum and Manchester. Others include some substantial, although not big, nabe operations that could formerly be counted on for a healthy bread-and-butter film rentals yearly.

Only last week was the first step taken in this territory to bring admission prices into a more realistic line with the times. Forefronting the move will be Fox-West Coast houses in the first-run and 21-day classes.

F-WC hike, the first since the wartime imposition of the 20% admission tax, raises first-run matinee scale from 60c to 70c. Evening general admission will jump 5c to 90c from the present 85c.

Decision to up prices was reached by F-WC after a number of experiments. Some months ago ticket tap was materially lowered in a selected group of nabes to see if business could be increased. Not only did money receipts take a big drop but, also, admissions tumbled. After several weeks, price cuts were restored, resulting in more business and admissions than before the slash. Just recently circuit upped scales in San Diego, Imperial Valley and Northern California. When cash take went up, admissions held level and no squawks developed, decision was reached to raise prices in this area.

Theatres Keep Going In D. C. With Upped Pop.

Washington, Dec. 5.

The D. C. area is bucking the national trend toward higher admissions prices in the nabe theatres and shutting down of the weakest situations. Growth of metropolitan Washington has been so substantial that it has been able to keep all existing picture theatres going and make room for more.

However, there are limits to what the traffic will bear, and the exhibs have been afraid to tilt their tabs in the face of the tremendous increase of TV sets here. Now and then the neighborhood operators talk about upping admissions but they don't do anything about it. Less than two months ago, the larger nabes in nearby Baltimore increased prices from 5c to 9c. D. C. exhibitors look longingly at this development but don't dare to follow suit. The three-week clearance houses maintain a steady level of 50c at night.

On the other hand, Baltimore saw the closing of two picture theatres—the Pic and Nemo—in recent months; but none in Washington or its suburbs folded. In fact, several new ones are being built, probably the last for the area until the Federal ban on theatre construction is lifted in the indefinite future.

Sam Roth, whose midtown art house, the Plaza, was the most recently opened of Washington theatres, has a new neighborhood house, the Park, nearly ready in the southeast section of town. The Sidney Lust chain has its new Allen near completion and Kogod-Burka have two houses under construction, the Langley and the Ontario, latter a 1,300-seater.

In addition, Virginia, which has 60 drive-ins, has another six being built.

Essaness Switches, Set To Close Only 3 Houses

Chicago, Dec. 5.

Essaness circuit, in a last-minute switch, cancelled plans last week to shutter nine of its nabe houses, as prexy Edwin Silverman had indicated earlier. Circuit head revealed plans are underway to close only the Julian, Byrd and Embassy, that the remaining six houses will remain open.

Silverman's initial announcement was looked upon slyly by observers, who felt the move was merely a feigning action to receive lowered film rentals. Trade sources also aver that with a threat of a nine-house folderoo and the ultimate necessity of a mass layoff of union help, local operators union would be forced to meet terms of the Silverman circuit.

Silverman had previously announced that the reason for the boardings stemmed from a failure to meet operating expenses. He had claimed each house was doling out more for overhead (including the average three-to-four projectionists at each house, and other union help) than was coming in at the boxoffice.

Other local circuits are finding survival equally hard in the hinterlands. Alliance Theatres has announced that two of its three Chi houses are closing. The Roseland and the Parkway, both southside houses, have been found to be too costly to remain open in the face of slipping attendance. The Parkway, however, will experiment by opening weekends.

Alliance's Indiana houses, which are bucking only local video, are reportedly having smooth sailing, while the circuit's houses in the state of Washington, are running at a 15% decline over last year.

Allied Theatres of Illinois, in prospect of the pre-Yule biz decline, is boarding six of its Chi neighborhood houses, ostensibly to reopen after the first of the year. Warner Theatres likewise is closing the Grove and Stratford, presumably for remodeling. H & E, Balaban chain, with 12 houses here, is also feeling the press of the nabe decline, announcing that it will board two of its houses, the E.A.R. and the Midway, until business perks.

Balaban & Katz circuit as well has not emerged unscathed in the neighborhoods. Alba and Admiral boarded during the summer and are slated to remain closed. Circuit recently closed the Park, Iris and Luna.

Finally realizing that neighborhood business will not flourish any longer under its own weight, many indie exhibs are no longer sitting back and accepting the decline. Recently enterprising operators have commenced hooking up promotion ideas with neighborhood merchants. Store-owners, for example, furnish wares (bicycles and sports equipment, for the most part) to the theatreowners as prizes for kiddie-day contests on Saturdays, in return for which the local businessman receives free trailer advertising from the theatre. Rapidly this form of sales technique is taking hold in the outlying houses, and observers hasten to warn that without this ancient art most exhibs will find their attendance waning even more.

In Milwaukee, as an example, 18 of its 60 houses are now using giveaways. This is an area whose decline is far less than Chicago's.

Paradoxically, some indie houses here appear to be functioning in good stead. Either that or they still maintain faith in strong Hollywood product. One exhibitor recently doled $6,000 in advance to the Metro exchange on a 35% of gross intake basis for three-week rights to "King Solomon's Mines" on first-sub-run. The operator has a 990-seat house on the westside. He faces the prospect of countless other indies in the same area grabbing the pic on its first second-run run two weeks later, overlapping his three-week acquisition. This means the op has but two weeks to insure himself of his $6,000 return.

Essaness, contrarily, risked outbidding the B&K neighborhood command houses and acquired "Mister 880" (20th) for its northside Sheridan theatre for two weeks. Gross on the 14th day of the run barely made $97. This instance observers will quote as a reminder that the nabes will not do business despite the strength of the product.

Prolixity of nabe shutdowns almost of necessity rules out any price hikes as an attempt at recouping losses. Only example of admission jackups here occurred just recently when Loop first-run houses unobtrusively changed its marquees to 55c. before 1 a.m. admission, a hike of 5c. The silent admission hike thereby received few complaints.

Gollos Bros.' Bkptcy.

Gollos Bros. circuit, which owns 13 houses in this area, filed petitions of bankruptcy last week in Chi Federal court for six of its southside theatres. Circuit attorney, Norman Nachman, explained that television had driven them out of business.

Nachman requested the court approve a plan to pay 50% of outstanding debts to unsecured creditors.

Those boarding are the Midway, Woodlawn, Ark, Ray, Victory, and Langley, all of which have been on a triple-feature policy, showing inferior product almost exclusively. Chi film companies are reportedly not numbered among the circuit's creditors, since most transactions on the local exchange are presumed to have been on a cash-and-carry basis.

Frisco, Oakland Houses Shut; FWC Ups Prices

San Francisco, Dec. 5.

Poor local biz conditions were blamed for the shutdown of the 1,800-seat Downtown theatre by owners Joe Blumenfeld and Irving Ackerman. House was originally an Ackerman & Harris showcase, built in 1917 and which they operated until the death of Harris in 1942.

Roxy, Blumenfeld's 1,150-seater in Oakland, also shuttered. Lack of good product was given as the reason.

The only price-raising locally has been by Fox-West Coast. Only house raised up to now is the Fox, a 4,651-seater with low moved up a nickel to 65c. and evenings from 85 to 90c.

The Five United Nations, 1,100-seater, expects to raise prices next week. They have no matinees, so prices would be 90c. to $1.20. The 300-seat Cinema, also FWC, expects to also jump into same groove as Fox with 65c. to 90c. prices.

Other houses on Market street claim they do not contemplate hikes. General opinion is that biz is hard enough to corral without raising b.o.

St. L. Area Keeps Houses Open as Sales Gimmick

St. Louis, Dec. 5.

While a few film houses in the St. Louis exchange territory, Eastern Missouri and Southern Illinois have shuttered in recent months, many operators not only in St. Louis but in the smaller communities are seeking buyers and are only staying open because of the psychological effect a shuttering would have on a prospective sale.

There are at least 11 nabes in St. Louis that are for sale, but many with seating capacities ranging from 350 to 550, in small towns in the territory, may be purchased. In several of the smaller communities weekly program changes have been switched from four to three, three to two, and in one Missouri town a film is held for an entire week to reduce the film rental charge.

Several houses in Illinois owned by the Publix-Great States Circuit, the Fox Midwest Amus. Co., and those in Belleville, Ill., 14 miles from St. Louis, owned by the Bloomer Amus. Circuit, have boosted the admish scale in recent months but in no instance has the hike been more than 10c. In most cases the upped price has been 5c.

Only Fanchon & Marco's deluxers in St. Louis have increased the scale.

Up Admish Prices In Seattle; 25 Shutterings

Seattle, Dec. 5.

Admission prices at theatres throughout Seattle and the local exchange area, except some cases in smaller towns, have advanced slightly over the past few months. Advances are generally from 4c to 10c, this including first-runs, subsequents and nabes.

All the drive-in houses, some 30 of them in this state, are closed, but this is seasonal. Late figures show around 388 theatres (regular picture houses) in Washington state. But of these an estimated 25 have shuttered the past two or three months. Naturally the reason is unprofitable operation. Some houses in smaller burgs have cut down number of nights they are open. But at that, informed sources indicate that grosses are not far from a year ago. In many cases here, business is up from 1 to 10%; in some, it is down a little.

Defense jobs have greatly upped, for this is the home of Boeing. The job picture is steady and good. Presently the holiday season is being felt early, as folks buy gifts with most of their free money.

Firstruns in Seattle went from 84c to 90c a few weeks ago, the John Hamrick houses being the first to do so. Evergreen followed. Sterling Theatres upped its nabes from 59c to 65c. Smaller towns generally went from 65c to 75c, or 50c to 60c.

The grapevine has it that about 10 subsequent suburbans here are "on the verge" of closing.

10 Nabe Boston Theatres Close; Some Weekenders

Boston, Dec. 5.

Due to general slump in biz hereabouts, at least 10 nabe houses have closed recently, and while a few figure to reopen after Christmas, majority are shuttered permanently, or until such time as industry gets back on its feet. Some nabes are operating on a weekend basis, with not too solid results, but operators are hesitant to cease operations altogether, figuring industry is bound to come up with some sort of an answer.

Survey indicates houses in southern and Cape Cod areas of state have been hit hardest, with latest folderoo (Dec. 2) the Provincetown theatre, ordinarily a year-round house. Rhode Island is also hit hard, but Maine, New Hampshire and Vermont, outside TV areas and at best along the fringe, have been only slightly affected by slumping b.o.

Admission prices have not risen hereabouts, although there is beginning to be heard a rumble among some exhibs for price-tilting. On the other side of the ledger, several houses have lowered their kid prices, slanted at regaining some of the slumping moppet trade.

Most Philly Exhibs Trying to Hang On

Philadelphia, Dec. 5.

The slump in film business has hit this city hard, but most of the exhibs are hanging on trying to weather the storm. General feeling is that the trouble is due to TV and that there will eventually be some merger between the two, but until then the attitude is "wait and see."

There has been no attempt to up prices here, from the first-runs right down the line. There has been price-cutting in several neighborhoods, but it was generally confined to balcony seats or "early bird" evening shows. There have been no wholesale closings although about a dozen theatres have shuttered or transferred into other forms of operation. It is a known fact along Vine street that there are about a dozen other houses you can buy pretty much on your own terms.

Oldest House Closed

Largest houses to close were two Stanley Warner theatres on lower Market street, the Capitol and the Victoria. The latter was the oldest film theatre in the city and closed early this year.

Recent indications of a trend were the conversion of the Concord into a roller-skating rink by the Melvin Fox interests. The Upsal, purchased at auction by Morris Wax, has been converted into a memorial building for use of the Police Athletic League. Stanley-Warner shut down its huge northeast nabe, the Allegheny, for the month before Christmas, but said the move was for repairs.

Biggest jolt locally was the end of stage shows at the Carman, the city's last vaudeer (29). The big North Philly house has played live shows continuously since it was built in 1928. Present owner is Sam Stiefel, the eighth since the house began operations. Stiefel's manager, Frank O. Ackley, said the end of vaude was "an experiment" and not "due to the depression in business." The Carman has switched to double features.

In contrast to the general bearish trend, William Goldman this year put up the $1,000,000 Randolph theatre in the first-run sector and is now occupied with a big remodeling job on the Midtown, formerly the Karlton theatre. In the nabe field, Goldman has spent heavily in remodeling the Esquire, formerly the Grange, in North Philly.

A new trend in luring audiences into the screen houses debuts this week here, with the Weatherguard Co. (storm window manufacturers) buying matinees outright and having their salesmen distribute tickets to potential customers. The theatres being used for the test are the Colonial, Warner nabe in Germantown, and the Nixon, Paramount's West Philly house. Free filmgoers are treated to a demonstration and spiel about Weatherguard products, as their only price for viewing films.

Higher Prices for Mpls., But Closings Scarce

Minneapolis, Dec. 5.

This territory hasn't been hit yet by theatre closings, but there has been a trend throughout the area to higher admissions, although this latter development has not been general in scope, and the major circuits, including Paramount Theatres (the Minnesota Amus. Co.), have not participated in it except in a few isolated instances.

However, Bennie Berger, president of North Central Allied, independent exhibitors' organization, insists that because of higher operating costs and declining grosses "we are on the eve in this territory of many smaller theatre shutterings." A considerable number of smaller theatres is operating now at a loss.

But, at the same time, paradoxically it would seem, the boosting of scales continues to crop up frequently, and NCA is using its influence to advance admissions.

As far as Minneapolis and St. Paul are concerned, the latest development in admission price-boosting was action last week by the two local RKO theatres, the Orpheum and Pan, in eliminating its "junior prices"—a reduced scale for youngsters from 12 to 16—which the Paramount Theatres originally instituted and is still maintaining.

When the loop Gopher, a Bennie Berger house, went on an "A" picture policy with "King Solomon's Mines" two weeks ago it established a 20 cents children's admission price—8 cents higher than that generally in vogue. The loop independent Aster, playing reissues and late runs for the most part, last week upped its top from 25 to 50 cents. Local neighborhood and suburban theatres getting earlier availability also have raised their admissions—going from 50 to 60 cents, for example, in the cases of 28-day clearance which is now the earliest.

The only report recently received by NCA of any theatre closing was the house at Elgin, Minn.

K. C. Admission Prices Maintain Status Quo

Kansas City, Dec. 5.

Admission prices have maintained a fairly static structure here over most of a decade. In prewar days the top was 40c, but was hypoed to 65c early in the defense program proceedings. With but a minor variation, 65c has been the first-run top here since.

Recently a 75c top loomed into the picture when Fox Midwest opened its refurbished Orpheum in the downtown loop. Policy is to play only outstanding films (or remain closed), and for these circuit gets 75c evening admission. Afternoon price is 55c, against the 45c which prevails in regular first-runs. The little Kimo, art-film house of the Dickinson circuit, usually also adheres to the 75c top, but uses a 50c afternoon price. Only other variation from the 65c scale is the RKO Missouri, where the tariff goes to 74c on the advent of its occasional vaudfilm bills. Otherwise, the first-run front is solidly 65c top.

The stable situation in admission prices is also reflected in the fact area has had relatively few closings in the past few years. In fact, there are probably more theatres in operation in the K. C. exchange area now than at any time in recent years.

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Clips from Film Row

CHICAGO

Allied Theatres of Illinois called special meeting for Dec. 14, to which prexy Jack Kirsch has invited sales toppers of all majors. Purpose is to find solution to mass nabe folderoos, and tailspin of biz at indies.

Judge William Campbell ruled in Chi Federal Court that United Artists-Towne theatre stock dispute does not hinge on Sherman anti-trust act as the major had sought to prove. UA is seeking to keep control of one-third interest in the Milwaukee indie, which the theatre had sold in return for first-run product in 1946.

John Doerr, chief Alliance booker, and Pete Penagos, circuit's promotion head, planed to Seattle, Wash. last week for check on Alliance's Mid-States Theatre chain.

George Busch, Jr., son of RKO's chief booker, recalled to duty with the Air Corps.

Though 1943 war epics, "Corregidor" and "They Raid by Night," have appeared many times over local tele stations, they still continue to rack up solid grosses here. Both grossed well at initial release due to the topical theme at that time. They came around again in 1947, and once more did well, despite the theme. In the interval, both pix have been video standbys.

A few weeks ago the Portage theatre here played "The Men," which drew low grosses. The house threw in "Corregidor" and "Night," and racked up a solid $1,400 two-day gross during midweek. Recently Balaban & Katz circuit booked the two pix in three of its nabe houses.

PITTSBURGH

Charles Anderson's Alpine Theatres withdrawn as accounts of Cooperative, indie booking combine, and Bernie Potts has rejoined the circuit as film booker and buyer.

John A. Reilly, one of the oldest theatre men in point of service locally, named manager of Rialto in uptown Fifth Avenue; last at Metropolitan in the Bloomfield district.

Reported that Jim Clark, pioneer exhib and a partner in the old Rowland and Clark chain, will lease subsequent-run State downtown here, will remain in business with the Capitol in Braddock.

Mike Manos, who heads chain of theatres which bears his name, and Mrs. Manos recently celebrated their 40th wedding anni. Manos has almost completely recovered from heart attack of some months ago.

Leo Wayne, formerly with Paramount who recently quit Film Row after more than 25 years and Andy Jackanik, another one-time film man here, opened a tavern in Duquesne.

James M. Miley, owner of Moorefield, W. Va., Drive-In, elected as Hardy county representative to West Virginia House of Delegates.

Harry Williams, show business vet who has been in declining health, entered the Mayview city hospital. Former actor, theatre manager and distributor, he recently passed his 75th birthday.

Ed Shafer returned to Pittsburgh again to manage the Casino, George Jaffe's burlesque house; replaces Rudy Kahn. Shafer has been piloting the Roxy, Cleveland.

Marie Schmitt will continue to run the Imperial, Pa., theatre, which her late husband, Henry J. Schmitt, operated up until time of his recent death.

Latest nearby community to get Sunday shows is Dunbar.

LOS ANGELES

Jack Schwarz is booking a number of pre-release dates for "Korean Patrol," with James Burkett signed to handle exploitation on film.

John J. Dervin, distribution chief for Stratford Pictures, Monogram subsidiary, in town for huddles with Steve Broidy about national release of "Dancing Years" and "Last Holiday," made by Associated British-Pathe.

RKO will reissue two Johnny Weissmuller tree-climbers next spring simultaneous with the release of Sol Lesser's new Lex Barker starrer, "Tarzan in Peril." They will be "Tarzan and Amazons" and "Tarzan and Leopard Woman," lensed in 1945 and 1946.

New Monogram pictures set for December are "Father's Wild Game," "Outlaws of Texas," "Call of Klondike" and "Trail Dust."

Columbia will release Seymour Nebenzal's indie production, "M," in March.

Monogram's "Little Papa" and "The Pooch," in the "Little Rascals" series, will be released in January.

DETROIT

The United Artists, closed for six weeks for a $250,000 facelifting, installation of new equipment and change of ownership, reopened with "Jackpot." New manager of this downtown, first-run is Dillon Krepps, an exhib for 19 years. For the last two years, Krepps has been in charge of film research for Audience Research, Inc. Skouras' United Artists Theatre Co. of Michigan is new operator of house. United Detroit Theatres formerly operated but lost control as result of consent degree.

United Detroit Theatres leased Broadway-Capitol, 3,400-seat downtowner, to Sol Korman, of Korman Theatres. Announcement by Earl J. Hudson, UDT prez, regarding this being preliminary to new entertainment projects was taken to mean television. UDT long has had an application for TV license before the FCC.

GREENSBORO, N. C.

Theatre Owners of the Carolinas ended annual convention at Charlotte after adopting a resolution against exhibiting and exploiting sex shows. H. D. Heard of Charlotte was elected head of the association; succeeded Col. J. B. Harvey of Clover, S. C., who was named veepee. Roy L. Champion of Wilson also elected a veepee.

North Carolina revenue Commissioner, looking to bigger tax collections for 1951, said that had the old 3% levy on gross receipts of theatres been reinstated, last year the tax would have yielded the state of North Carolina $537,074 for the year. The theatres of the state were subject to a 3% gross receipts tax before the war. They were successful in getting it dropped in June, 1943.

ST. LOUIS

The Grand, owned by Joe Katz in Benld, Ill., shuttered for more than a month because of dispute with the projectionists' union, has been relighted.

Paul Schroeder and Phil Harris, Lebanon, Ill., purchased the State, New Baden, Ill., from Stanford Fritz.

Robert Brewer, a teen-ager, Murphysboro, Ill., jailed on a charge of snatching $44 from the boxoffice window at the Marlow, Murphysboro, Nov. 12.

James Tapella, associated with Bess Schulter in the operation of Roxy and Columbia theatres, took over the Ivanhoe from Frank Shelly who ran the house for several months.

The Airway, a St. Louis County ozoner, is one of the few drive-ins in St. Louis county still operating despite sub-freezing temperature.

The Gasconade, Owensville, Mo., shuttered by William Williams, owner, for complete face-lifting.

Johnny Perkins' Playdium, East St. Louis, leased by Terry Moore, former Cardinal ballplayer from Joe and Charlotte Katz. Perkins retired from management several months ago because of ill health.

The Roxy, a Frisina Amus. Co. unit in Springfield, Ill., relighted after an elaborate facelifting.

The Ivanhoe, indie theatre here, taken over last June by Frank Shelly, has been shuttered.

H. Paul Stroud, owner of the Lyn, an indie house, donated all proceeds of an afternoon performance to the St. Louis Community Chest.

The Nauvoo, new 400-seater, Navoo, Ill., being readied for a Jan. 1 lighting.

Harry Hynes, manager of Universal's exchange here, named chairman of the St. Louis area participation in the Will Rogers Memorial fund-raising campaign.

Skyline Drive-in on Natural Bridge road, St. Louis county, first ozoner in that section to shutter for season.

DES MOINES

Clarance L. McFarling, formerly house manager of RKO Orpheum in Denver, named manager of Orpheum in Sioux City, Ia. William Weagly, manager of house here for two years, resigned to return to his former home in Dayton, Ohio.

With recent resignation of G. Ralph Branton as general manager of A. H. Blank Tri-States Theatres Corp. here, future operating policy of Tri-States in Iowa, Illinois and Nebraska has been revealed. Houses will be guided by a cabinet made up of all homeoffice executives and district managers. To help in this, Dale H. McFarland was promoted to newly created post of assistant to prexy Blank. Duties of Branton are divided among McFarland, L. McKechneay, and the district managers. Carr, Des Moines district manager for two years, replaces McFarland as chief of film buying and booking. As of Jan. 1, the 10 Tri-States theatres in Des Moines will be supervised by the homeoffice. Robert Leonard, manager of Paramount here, acts as city manager.

PHILADELPHIA

The Carman, big uptown vauder, dropping stageshows.

Motion Picture Associates will honor two men new to the territory, Harry Martin, Universal branch head, and Sanford Gottlieb, Eagle Lion classics branch boss, at a luncheon, Dec. 11.

Warner's Capitol, mid-town house which played dual Westerns, and closed early in the fall, leased to a sporting goods firm.

MINNEAPOLIS

Charlie Weiner, United Artists salesman, mourning loss of his hunting partner, Jack Byron, who died in Winnipeg.

Republic gets its first picture into the Minnesota Amus. Co.'s biggest theatre, Radio City here, "Rio Grande" being spotted there week of Dec. 8.

Edina, independent 'deluxe suburban house, played twin bill for first time last Sunday, hooking-up "Saddle Tramp" and "Bunco Squad."

DIETRICH'S 'ANGEL' HOT $7,500 IN 2D N.Y. WK.

"The Blue Angel," German-made Marlene Dietrich-Emil Jannings starrer, is proving something of an art house bonanza in its current run at the Little Carnegie, N. Y. Opening Saturday, Nov. 25, day of the big storm in New York, it hit almost $7,000 for its first week. With better weather it looks like close to $7,500 for the second stanza.

Current release is the second in this country. Paramount originally distributed it in a dubbed version in 1930. Present one is the original German, with subtitles added by Classic Films, the distribs. Pic opens at the World, Chicago, next Monday (11) and at the World, Baltimore, Christmas week.

Picture Grosses

TORONTO

(Continued from page 12)

and "Girl in Heart" (Mono), $11,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Tripoli" (Par). Lusty $10,000. Last week, "Joan of Arc" (RKO) (2d wk), $7,500 in 8 days.

Hyland (Rank) (1,357; 40-80)—"Trio" (Par) (5th wk). Steady $5,500. Last week, big $6,000.

Imperial (FP) (3,373; 38-77)—"Kiss Tomorrow Goddbye" (WB). Big $12,500. Last week, "Copper Canyon" (Par) (2d wk), $8,000.

Loew's (Loew) (2,096; 48-67)—"Miniver Story" (M-G). Good $8,000. Last week, "Summer Stock" (M-G) (3d wk), $9,000 in 9 days.

Nortown, University (FP) (959; 1,556; 38-77)—"All About Eve" (20th) (5th wk). Sturdy $10,000. Last week, $11,000.

Odeon (Rank) (2,390; 50-90)—"Two Flags West" (20th) (2d wk). Neat $15,500 in 8 days. Last week, $13,000.

Shea's (FP) (2,386; 38-77)—"Jackpot" (20th) (2d wk). Fair $7,000. Last week, $8,000.

Towne (Taylor) (693; 50-70)—"City Lights" (UA) (reissue) (6th wk). Still okay $4,500. Last week, $5,000.

Uptown (Loew) (2,743; 38-67)—"Rio Grande" (Rep) (2d wk). Light $4,500. Last week, oke $8,000.

'BREAKTHROUGH' SOLID $18,000 IN FRISCO

San Francisco, Dec. 5.

Biz currently is spotty but torrential rains over weekend failed to dampen some bills. Best in this category is "King Solomon's Mines" still very big in second Warfield round. Top newcomer is "Breakthrough" which shapes solid at Paramount. "Joan of Arc," on pop-scale run, is mildish at Golden Gate. "Fuller Brush Girl" looms nice at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Joan of Arc" (RKO) and "Rio Grande Patrol" (RKO). Pop-scale run for "Joan," and barely $9,000. Last week, "Where Danger Lives" (RKO) and "Fighting Stallion" (EL), $14,000.

Fox (FWC) (4,651; 65-90) — "American Guerrilla" (20th) (2d wk). Off to $10,000. Last week, $20,000.

Warfield (Loew's) (2,656; 60-85) —"King Solomon's Mines" (M-G) (2d wk). Hefty $24,000. Last week, $34,000.

Paramount (Par) (2,646; 60-85)—"Breakthrough" (WB) and "Border Rangers" (Lip). Solid $18,000. Last week, "Let's Dance" (Par), $17,000.

St. Francis (Par) (1,400; 60-85)—"West Point Story" (WB) (2d wk). Good $10,000. Last week, big $14,000.

Orpheum (No. Coast) (2,478; 55-85)—"Fuller Brush Girl" (Col) and "Pygmy Island" (Col). Nice $14,000. Last week, "Kansas Raiders" (U) and "Hot Rod" (Mono), $14,500.

United Artists (No. Coast) (1,208; 55-85)—"State Secret" (Col) (2d wk). Oke $6,000. Last week, $8,500.

Clay (Rosener) (400; 65-85) — "Queen of Spades" (Indie) (4th wk). Holding at $2,000. Last week, oke $2,200.

Larkin (Rosener) (400; 65-85) — "The Sinners" (Indie) (2d wk). About $2,500. Last week, good $2,600.

DENVER

(Continued from page 12)

—"Quicksand" (UA) and "Squared Circle" (Mono). Oke $8,500. Last week, "I'll Get By" (20th) and "Gallant Thoroughbred" (Rep) (2d wk), $7,000.

Tabor (Fox) (1,967; 35-74) — "Woman on Run" (U) and "Bedside Manner" (Indie). Also Aladdin, Webber. Fine $4,500. Last week, "Three Husbands" (UA) and "Chain Gang" (Col), $5,000.

Vogue (Pike) (600; 60-74)—"Live as I Please" (Indie). Mild $2,000 or less. Last week, "Beauty and Beast" (Indie) and "Satin Slippers" (Indie) (2d wk), $2,000.

Webber (Fox) (750; 35-74) — "Woman on Run" (U) and "Bedside Manners" (Indie), also Tabor, Aladdin. Nice $3,000. Last week, "Three Husbands" (UA) and "Chain Gang" (Col), $3,500.

Dick Powell on 'Train'

Hollywood, Dec. 5.

Metro signed Dick Powell to star in "The Man on the Train," a Civil War mystery yarn to be produced by Richard Goldstone.

Picture will be Powell's third on that lot. Others were "The Reformer and the Redhead" and "Right Cross."

L'ville Better as Snow Melts; 'Dance' Fast 13G, 'Solomon' $14,000 in 2d

Louisville, Dec. 5.

The snow has disappeared, and film patrons who went into hibernation for a few days, are coming out of hiding to go to downtown theatres again. "Let's Dance" at Rialto and "High Lonesome" at the Strand, are the only new pix at the first-runs, both racking up first-rate trade. "King Solomon's Mines" at State is big, pushing ahead of first week's total.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"West Point Story" (WB) (2d wk). Good enough to weather storm, and holdover stanza will top initialer. Virile $7,500, after last week's storm ridden mildish $6,500.

Rialto (Fourth Avenue) (3,000; 45-65) — "Let's Dance" (Par). Astaire-Hutton opus pulling lively $13,000. Last week, "I'll Get By" (20th) and "Palooka Squared Circle" (Mono), light $8,500.

State (Loew's) (3,000; 45-65)—"King Solomon's Mines" (M-G). Gaining momentum since snow was cleared away to hit big $14,000. Last week, same pic seemed headed for bumper $18,000, but settled for modest $12,000.

Strand (FA) (1,200; 45-65)—"High Lonesome" (EL) and "I Killed Geronimo" (EL). Giving this house new lease on life. Neat $5,000. Last week, "Dark City" (Par) and "Cassino to Korea" (Par), $4,500.

CHICAGO

(Continued from page 13)

miral Was a Lady" (UA) (2d wk). Firm $11,000. Last week, $14,000.

State-Lake (B&K) (2,700; 55-98)—"Miniver Story" (M-G) and "Emergency Wedding" (Col). Average $15,000. Last week, "Rocky Mountain" (WB) and "Dial 1119" (M-G) (2d wk), $10,000.

United Artists (B&K) (1,700; 55-98)—"Petty Girl" (Col) and "Between Midnight and Dawn" (Col) (2d wk). Mild $10,000. Last week, $13,500.

Woods (Esssaness) (1,073; 98)—"American Guerrilla" (20th) (4th wk). Poor $8,000. Last week, $12,000.

World (Indie) (587; 80)—"Macbeth" (Rep) (4th wk). Fine $3,200. Last week, $3,800.

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A Paramount Picture
PARAMOUNT
IN PERSON WAT'KING' JIMMY COLE DORSEY AND HIS TRIO AND HIS ORCH. Plus MICKEY DEEMS Plus THE TONG BROS
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A Metro-Goldwyn-Mayer Picture
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Keep YOUR eyes on

THE STEEL HELMET

Ready in January!

TIMELY! POWERFUL! EXPLOITABLE!

Starring **Robert HUTTON · Steve BRODIE · James EDWARDS · Richard LOO**

with **SID MELTON · RICHARD MONAHAN · WILLIAM CHUN** • and introducing a dynamic new screen personality **Gene EVANS**

A ROBERT L. LIPPERT PRESENTATION Written, Directed and Produced by **SAMUEL FULLER**

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and

Ready in January!

3 DESPERATE MEN

There was no turning back...this was their last raid!

Starring

PRESTON FOSTER

VIRGINIA GREY · JIM DAVIS

with

ROSS LATIMER · MONTE BLUE · SID MELTON

Produced by SIG NEUFELD • Directed by SAM NEWFIELD

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and

Ready in February!

MIGHTY adventure story behind history's unforgettable "Last Stand"

THE LITTLE BIG HORN

Written and Directed by CHARLES MARQUIS WARREN

Produced by CARL K. HITTLEMAN

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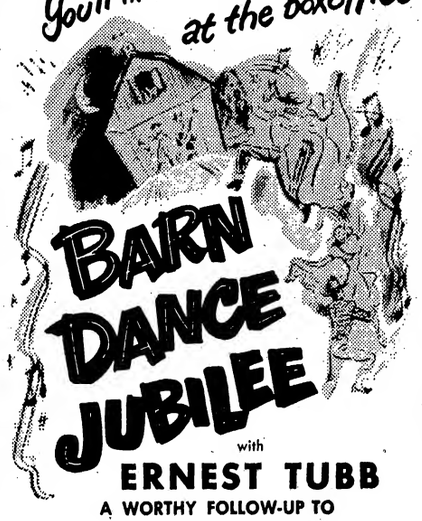
and

Ready in March!

You'll make hay... at the boxoffice

BARN DANCE JUBILEE



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A WORTHY FOLLOW-UP TO "SQUARE DANCE JUBILEE"

Directed and Produced by RON ORMOND

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and

Ready in April!

DESTINED TO TOP 'ROCKETSHIP X-M'!

The LOST CONTINENT

Produced by SIG NEUFELD • Directed by SAM NEWFIELD

THE EXPLOITATION PICTURE OF THE YEAR!

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and

Ready NOW!

Loaded with the kind of OUTDOOR ACTION that brings *ACTION* at your boxoffice!

Every man was her target!

Bandit Queen

Starring

BARBARA BRITTON

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Produced and Directed by WILLIAM BERKE

Executive Producer MURRAY LERNER

---

and

PROFIT with LIPPERT

BASEBALL MOGULS DEBATING AM-TV FUTURE ALLIANCES AT FLORIDA MEET

St. Petersburg, Dec. 5.

An unprecedented proposal for an outright ban on all broadcasts and telecasts of all professional baseball games will be debated by officials representing 441 minor league clubs when the National Association of Professional Baseball Leagues convenes here tomorrow in the first of baseball's annual winter meetings.

The boxoffice drain of unlimited radio broadcasts and TV baseball programs is the primary topic before the convention of baseball's smaller leagues. Major league spokesmen, as well, promise that the "air ache" of 1950 will attract their most vocal attention when the American and National leagues follow the minors in joint session here Dec. 9.

Nothing as drastic as abolition of all broadcasts and telecasts is contemplated by major league owners whose pre-meeting discussions have centered on proposals to curtail both radio and TV broadcasts that blanketed the nation in the past season. As the major leagues clubs control and operate most of the minors, they will dictate action of the National Association.

The indicated major league solution is to seek relief from the Department of Justice ruling that virtually ordered the big leagues in the past season to give permission for their games to be broadcast to all sectors of the nation. The D. J. big stick was a threat to declare baseball a monopoly because of agreements limiting the broadcasts to favored stations in the major league territory.

In its zeal to assure the fans in the provinces of major league broadcasts, the D. J. destroyed local interest in the minor league towns upon which the professional baseball structure is erected. The spectre of similar unlimited TV emptying the minor league parks has not yet come into focus in the big league vision that is fixed on the immediate financial horror of unlimited radio broadcasts.

Saigh's Note of Caution

One major league club—the Boston Braves—has found TV a sufficient threat, however, to slash its 1951 telecast program by one-fourth. Presidents of the two St. Louis clubs warned of the imminent dangers of TV in pre-convention statements. Said Fred Saigh, president of the Cardinals:

"At least I hope TV is barred.

(Continued on page 40)

CBS Auditions One-Hour Musical Audience Show Originating From Camps

CBS last week auditioned a big one-hour musical-audience participation show, which will be beamed over the network from a different Army encampment each week. With the exception of NBC's Sunday evening "Big Show," it's one of the rare instances of a network splurging for a 60-minute musical attraction.

CBS show, called "Top Your Sergeant," will have a girl emcee, comedienne Jean Carroll, who will work with the camp GIs as participants. There will be a different name band each week as the program circuits all the nation's GI camps as originating points. Tex Beneke orch was used for the audition platter, which was made at Camp Dix, N. J.

Lou Malemed is producer. Show will be pitched up for sponsorship.

TOP ECHELON SHIFTS FOR PHILCO INT'L

Philadelphia, Dec. 5.

Two top echelon shifts at Philco International Corp. saw Frederich J. Willard named veepee in charge of sales and F. Leroy Sherman named v.p. in charge of foreign operations.

Radcliffe L. Romeyn, who was vice president in charge of sales, is now veepee and executive assistant to the president. Dempster McIntosh. Romeyn will be in charge of product development and liaison with the company's production and engineering departments.

S. Dakota Disk Jockey Charles Back to N. Y.

Perry Charles, formerly of WHN, the Loew-owned N. Y. indie (now WMGM), and ex-Metro publicist, is back in New York negotiating for a radio-TV deal.

For the past year Charles has been doing a disk jockey show in South Dakota and built up a two-hour "Saturday Night Dance" stanza into the top-rating puller of the Dakotas.

CBC's $243,747 Deficit for '49-'50

Toronto, Dec. 5.

Canadian Broadcasting Corp., in its annual report, cites an operating deficit of $243.747 for the 1949-50 fiscal year, this topping the $43,000 deficit chalked up by the State-operated radio system for the previous fiscal year. Though commercial revenues have increased, these have been offset by rising costs in all radio department categories, plus preliminary expenses ($4,500,000) in the setting up of two television stations by the CBC in Toronto and Montreal as the first units in the CBC development of television in Canada as an auxiliary national service.

License fees for the year ($2.50 to each Canadian set-owner for every radio set in the home, motor car or launch) totalled $5.481,488; commercial program revenue, $2,366,400. Expenditures on programming, engineering, administration and press services totalled $8,030,213.

V.P. FOR SACKS SEEN END TO CBS RETURN RUMORS

Elevation of Manie Sacks to a veepeeship by RCA will probably put a quietus to recent reports that he's been listening to CBS blandishments to woo him back into the Columbia fold.

Although officially designated as director of artists relations for the RCA Victor division, Sacks has been on top of the talent picture for the subsidiary NBC radio-TV operation as well. During his tenure since checking out of CBS-Columbia Records, NBC has reasserted itself into the top-budgeted talent picture.

As a "staff vicepresident," Sacks will work closely with board chairman, Brig-Gen. David Sarnoff and prexy Frank M. Folsom.

NLRB Orders Elections In Buffalo, Greensboro

Washington, Dec. 5.

Elections to determine whether technicians at WFMY-TV and WFMY-FM in Greensboro, N. C., and WWOL in Buffalo, N. Y., desire to be represented for purposes of collective bargaining by the National Assn. of Broadcast Engineers and Technicians (NABET), were ordered last week by the National Labor Relations Board.

In another action, a board trial examiner recommended that WLEX in Lexington, Ky., be required to reinstate four technicians to their jobs and stop interfering with efforts of the International Brotherhood of Electrical Workers (AFL) to organize the engineers at the station.

Hadacol's 1-Shot

LeBlanc Corp., makers of Hadacol dietary supplement which has been staging old-fashioned "medicine shows" with top talent, has bought the full Mutual web for a one-shot on Jan. 12 at 9-9:30 p. m.

Time will be used to air portions of a testimonial dinner for Sen. Dudley J. LeBlanc, head of the company, which is being tossed in Hollywood with pic stars slated to be present. Agency is Majestic, of Houston.

Pitt Staffers Marooned Five Days by Snowstorm; Engineer in 60-Hr. Stint

Pittsburgh, Dec. 5.

Three announcers and two engineers at WKJF, the town's only FM station, were marooned there for five days last week during the big snow. Ralph Weithorn, Dick Jessen, Irving Kravitz, Joe Fabian and Walter Carr had their first full meal in 120 hours when Norma Elpern, head of publicity, beat a path to the door and brought eggs, fruit, bread and milk.

The five men were cooped up when the storm blanked their isolated hilltop outpost high up on Mt. Washington, and they had nothing until help arrived but coffee, canned music and soup. Miss Elpern finally managed to drive within a quarter of a mile of WKJF and neighbors helped her shovel a path the rest of the way.

On the sixth day, relief announcers and engineers, who were snowbound in their homes in various parts of the city, finally reached them.

Michael Sedore, engineer for KQV, Mutual outlet here, finally got home last week after a siege of nearly 60 hours marooned by snow, without any food for more than 24 of them. He was stuck at the transmitter from Saturday morning to late Monday, and had only his dog for company during the ordeal.

Plenty of offers came Sedore's way when his plight became known in a broadcast over KQV. Newscaster Bill Burns reported on his program that six bulldozers were placed at his disposal to reach the engineer. But by the time they began to pour in, Sedore had been fed by a resident of the district and rescued by a shovel squad. His long vigil began when he was the only one of four engineers who could reach the transmitter at the height of the storm.

Knowing it might last awhile, he armed himself with some canned soup and other food. It ran out a day before help reached him. With no relief able to get to the transmitter, he worked around the clock for the entire period, except for five and a half hours each night while the station was off the air. He worked so well that KQV didn't miss a minute of time.

If it hadn't been for Sedore, the station would have been marooned, too.

MUTUAL WRAPS UP TWO KRAFT SALES IN CHI

Chicago, Dec. 5.

Chicago radio network sales activity, which got its big fall push-off with the Mars Candy purchase of four ABC shows, continues to gain momentum. Latest sale was registered last week by Mutual, which wrapped up Kraft to sponsor two segments of "Queen For a Day" and "Bobby Benson Show."

Food company is picking up 11:30 to 11:45 a.m. EST portions of "Queen" on Tuesdays and Thursdays and the "Benson" airer 5:55 to 6 p.m. on the same days. Kraft order is for 522 Mutual outlets for 26 weeks starting Jan. 2.

Agency is J. Walter Thompson.

Frank White

President of the Mutual Broadcasting System cites

Radio's Contribution to Home Town America

* * *

one of the many byline features in the forthcoming

45th Anniversary Number

of

VARIETY

Hubbell Robinson, Jr.

Program Veepee at CBS

details why

Show Business Is Sound Business

* * *

an editorial feature in the forthcoming

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VARIETY

AFRA Wins Hikes For Waxed Talent

New pact won last week from the transcription companies by the American Federation of Radio Artists will substantially boost talent costs in the waxer field. In some categories sccales have been hiked more than 100%, according to AFRA national executive secretary Frank Reel.

In Class A transcriptions (open-enders and custom built platters) talent will be paid at the live commercial rate, which represents an increase of roughly 10%. For spot announcements, scales have been upped by 100%. Additionally, spots may be re-used for only 13 weeks, contrasted with 26 weeks in the previous code.

For the library services, which AFRA sought to bring to parity with the other transcription producers, scales have been doubled. In the category of nine or more voices the tilt is even steeper, going from $18.50 to $50. In all the library service categories an hour of cuffo rehearsal time has been included.

Union also made gains on other terms. On spots no doubling will be permitted. On longer programs, no more than two performers will be allowed to double for a half-hour show and no more than three will be permitted to double on an hour show.

Sound effects men are moved up from $9 to $14 for the first hour, with $11.70 for additional hours.

No more auditions will be permitted for spots without payment of the full rate. A minimum call of $25 was set for group singers.

OMAHA HOSP. MEMORIAL SET FOR J.J. GILLIN, JR.

Omaha, Dec. 5.

Radio Council of this city has presented a memorial to St. Joseph's hospital here to honor the late John J. Gillin, Jr., former president - general manager of WOW.

Group donated two floor-type blood pressure machines to the hospital where Gillin was born, and which was one of his favorite charities. Citation said, in part: "His youth coincided with the advent of radio, and before he died, still in his vigorous young manhood, both he and the industry with which he was associated had reached maturity by every criterion."

WOV's Rome Expansion

Constantly expanding program activity out of Rome has resulted in WOV, Italian-language N. Y. station, stepping up production activity there and moving to larger quarters. (WOV-Rome studios have become a sort of unofficial headquarters for Italian-Americans visiting Rome.)

Currently four U. S.-slanted commercial shows originate in the Rome studios, with additional ones now in preparation. New quarters will also accommodate the offices of George Cueto & Co., WOV commercial reps in Italy.

Schlitz Renews 'Ivy'

Hollywood, Dec. 5.

Schlitz renewed "Halls of Ivy" for another 26 weeks on an adjusted budget. Sponsor asked NBC, package owner with Nat Wolfe, producer, and Don Quinn, script chief, for a reduction from the $9,000 package price because of the show's low rating.

Ask Asst. Sec. Of Communications For State Dept.

Washington, Dec. 5.

An Asst. Secretary for Communications would be established in the State Dept. if a recommendation made last week by Sen. Ernest W. McFarland (R., Ariz.), member of the Committee on Interstate and Foreign Commerce, is carried out.

In a letter to Dr. Irvin L. Stewart, chairman of the President's Communications Policy Board, Sen. McFarland said he hoped the board would make such a recommendation in its forthcoming report to the White House. The PCPB was established to formulate an overall communications policy in the Government, particularly with regard to the use of radio frequencies by federal agencies. It was requested to give special attention to the possibility of making more channels available for commercial use.

Sen. McFarland told Dr. Stewart he felt sure the board has become convinced that communications are sufficiently important to merit the fulltime attention "of an experienced and thoroughly competent individual with authority enough to deal with his field at the very highest levels.

"So long as we adopt the precept of State Dept. leadership and control on all matters involving relations with other countries," the Senator added, "we must strengthen the Dept.'s leadership and control by making possible for it to give to communications the time, attention and competence that communications deserve, and at the same time see to it that whoever heads this division has both the authority and expert knowledge to perform his job fully in the public interest."

McFarland reiterated his recommendation in another letter to Sec. of State Dean Acheson.

All-Out KFWB Show Puts Community Chest In Sight of L.A. Goal

Hollywood, Dec. 5.

Hailed by Community Chest officials as the greatest single contribution by show business in the history of local charities, KFWB's 24 hours of unbroken entertainment to spur the workers in the field is being credited with making possible attainment of the year's quota, which for a time seemed doomed to failure. It marked the first all-out venture of Harry Maizlish to aid charity since he took over ownership of the station.

What Maizlish did for Community chest was to cancel out all commercials and regular programs from 6 a.m. Tuesday through to the same hour the next morning and bring to his microphones the greatest array of star talent ever to appear on one continuous show. In all, 65 top names from all branches of show business, columnists and sports figures put on an act and made personal pleas to the field workers to put forth a little extra effort. Contributions topped any previous day of the campaign. To top off the marathon program, Joey Adams, Negro disk jock, took over the proceedings from midnight to 6 a.m. and had a steady stream of performers to share the night shift with him.

At the Chest's quota rally to celebrate close of the campaign, Maizlish will be presented with a scroll for his contribution to the drive.

MRS. HORTON AS NBC V.P. POINTS UP NEW SLANT

Election of Mrs. Douglas Horton as a member of the board of directors of NBC last week is seen tied in with the web's overall public relations bid. Mrs. Horton, former wartime commander of the Waves, is vice-president of the Federal Council of Churches of Christ in America and former president of Wellesley College.

Appointment represents a two-time "first," Mrs. Horton being the first femme on the board and the first outsider.

'PARI-MUTUAL' JOCKEYS LINE UP

Topeka, Santa Fe: 'What! No Acheson?'

NBC last week was doing some re-appraising on its public relations (on which it's spending a lot of coin) on the heels of a double-barreled setback. One was the Time mag front-covering of CBS prexy Frank Stanton and reams of copy on the color television dispute, which found the national mag strictly in the pro-Columbia columns as opposed to the RCA-NBC bid for tint supremacy.

The other had to do with NBC's failure to pick up Sec. of State Dean Acheson's crisis-laden talk last Wednesday night (29), which was carried by the other radio networks (and DuMont on TV), and which would have necessitated NBC knocking off the Plymouth-DeSoto-sponsored Groucho Marx show. (The other AM webs had no commercials at stake, for the 9 to 9:30 period during which Acheson spoke is occupied by sustainers.)

NBC and a lot of its affiliates came in for a drubbing as result. Some affiliates, including those serving the Topeka, Kan., and Sante Fe, New Mexico, areas, were asking "how come no Acheson?"

Here's how NBC justifies its action: A few weeks back it had received word from Acheson's office notifying the web that the Secretary of State was making three speeches—last Wednesday's, one of Dec. 5 before the Conference of Mayors, and another on Dec. 12 before the National Farm Grange. NBC asked which were the two most important ones for pickup and was told Dec. 5 and 12, and scheduled itself accordingly. "That was two weeks before the turn of events in Korea," says NBC.

NBC Clears Up Its Snarl at Frisco's KNBC With Yoder Switch from Denver

NBC has at long last cleared up the snarl attending the appointment of a new manager for KNBC, the web's owned-and-operated operation in San Francisco, after a protracted period of vexations, exec reshufflings, a major resignation, etc.

Lloyd Yoder, manager of KOA, the web's o.&o. station in Denver, has been designated for the nod to switch over to Frisco to head the network's AM-TV operations as successor to John Elwood, who retired several months back. Yoder has long been recognized as one of the aggressive, knowhow operators within the NBC o.&o. framework. Since Denver is strictly an "AM baby," lacking video facilities, finding a successor to Yoder may cue some headaches for the web.

Initially, NBC had planned sending Harry Kopf to Frisco, in an NBC homeoffice exec realignment which now finds John K. Herbert taking over Kopf's AM sales post. Kopf balked and NBC offered him the Chicago job to replace I. E. (Chick) Showerman, who in turn was offered the Frisco job. Kopf accepted, but Showerman turned down Frisco and resigned. (He revealed over the weekend he's going with Free & Peters stations reps as television sales manager.)

Prayer Meet

WOV, N. Y. multi-lingual indie, has inaugurated a nightly pause for prayer at 11 p. m. As the Lord's Prayer is read, backgrounded by organ music, listeners are invited to join silently in prayers for U. S. troops in Korea and for peace for the peoples of the world.

Service last 30 seconds.

War News Alerting Every Network To Auxiliary Setups

The stepped-up war tempo last week found the networks moving swiftly into action in alerting themselves for continued operations, should the day come when New York will be subject to an atom bomb attack.

Primarily, the webs are concerned with setting up auxiliary facilities, such as wire circuits, etc., so as not to disrupt communications, in the event that it's necessary to shift operations to Philadelphia, New Jersey, Chicago, or some other point. Thus the webs want to be prepared with an auxiliary operational setup that will be tantamount to a second string of networks.

Meanwhile, the Korean crisis and its forebodings have cued a re-appraisal of the news setups among the networks. NBC has already set in motion plans for its own auxiliary transmitter in Japan (instead of relying on Army facilities). It's anticipated that a good portion of the open time availabilities on the networks will be channeled into an expanded news coverage.

Actors Co. Into NBC 'Big Show'

In a bid to further entrench its Sunday night "Big Show" as a major kilocycle entry, NBC has negotiated a deal with the Actors Co., Coast legit group comprised of top film personalities. The Actors Co. group will become a permanent weekly fixture on "Big Show," with its star-studded roster made available to NBC for both the New York and Hollywood-originating programs.

Among those who will appear on "Big Show" are Charles Boyer, Mel Ferrer, Henry Fonda, John Garfield, Gene Kelly, Deborah Kerr, Dorothy McGuire, Rosalind Russell and Gregory Peck. Plan is to rotate two or three of the stars each week in either originals or pix or legit capsule adaptations, with each weekly sequence to run about eight or 10 minutes. In addition, they'll be integrated into the 90-minute Tallulah Bankhead-emceed show.

Actors Co. tees off on "Big Show" Dec. 17.

Ace on the Coast

Goodman Ace, chief scripter on "Big Show," heads for Hollywood tomorrow (Thurs.) primarily to complete his screenplay writing chore (an original) for Jerry Wald-Norman Krasna (RKO), and also to supervise the NBC gala production. Ace will again house-guest with Groucho Marx during his Coast hiatus.

NBC Giving Half-Hour Net Show, Plus Time, Free As National Guard Aid

NBC is now cuffo-ing a half-hour weekly series on a full network basis, and throwing in the time as well. Unusual circumstances followed request of the National Guard, which asked the web for a free show and 30 minutes of time every week to expedite its bid for recruits.

As result, the network is turning over the "Appointment with Music" show which originates in Nashville. It will be given all the commercial trimmings for the National Guard ride and changed to the "Don Estes Show," featuring the singer and a 21-piece orch. Show will be slotted in the Thursday 11:30 to midnight period, starting next week.

FIREWORKS SEEN AT WEB MEETING

Considerable interest is being focused on the upcoming meeting of Mutual stockholders. It will take place in New York, Dec. 12.

This is the first meeting of Mutual stockholders since the sale of the Don Lee Network to the Yankee Network owners. That there will be a jockeying-for-position among the various stockholder interests in a bid to assert dominance over the whole Mutual operation, is considered a foregone conclusion. Some are even anticipating fireworks at the Dec. 12 meeting.

For years past, the Jack Straus (Macy's)-controlled WOR, N. Y., and Don Lee on the Coast pretty much held sway in dictating or influencing Mutual policy among the far-flung stockholder components of the network. This frequently found Don Lee-WOR lined up against the Chicago (Col. Robert McCormick)-Yankee-Philadelphia-Cleveland-Detroit interests. When WOR invested coin for a financial stake in Hoffman Radio's initial bid for the Don Lee acquisition (at a time when it looked like Hoffman had the winning bid for the Don Lee takeover), it was obviously directed at maintaining WOR's leadership within the Mutual framework.

Now that Yankee (owned by the General Tire outfit) takes over possession of Don Lee, the whole complexion can change. Yankee, it's conceded, will need the support of some of the other stockholder interests to gain a dominant position. The alignment of factions may well crystallize itself at the Dec. 12 meeting.

Shoe's on Other Denny Florsheim

Criticism aimed t NBC for its failure to pick up the talk of Sec. of State Dean Acheson last week occasioned some eyebrow raising, because of the present status of Charles R. Denny as the web's exec veepee and head AM operations.

Many recall the key role played by Denny when, as chairman of the FCC, he sparked the publication of the now-famed Blue Book as a guide in bringing the industry into line on commercial abuses and public service programming. It was such incidents as that which occurred last week, when the Plymouth-DeSoto-sponsored Groucho Marx show went undisturbed on NBC during Acheson's crucial talk, that whipped the FCC into its Blue Book manifesto.

NBC's October Gross Time Sales Show Sharp Nosedive in 12% Drop from '49

NBC's gross time sales of 4,939,120 for the month of October represent a 12% drop in comparison with the billings registered by the web for the same month in 1949. It's the sharpest single-month nosedive encountered by the network in some years, reflecting the number of shows cancelled out by sponsors in the intervening period.

In October, 1949, for example, NBC was flying the Camel colors on "Screen Directors Guild"; Rexall was bankrolling Phil Harris; Wildroot had "Sam Spade"; Philip Morris had Ralph Edwards' "This Is Your Life"; Procter & Gamble sponsored "Truth or Consequences"; and Blatz was picking up the tab for "Duffy's Tavern." However, the start of the broadcasting season this October found all the clients either cancelled out or moving to CBS, as in the case of Wildroot and Philip Morris ("T or C").

NBC has picked up some billings on its "Operations Tandem," including RCA, Anacin and Ford Dealers, but these won't show up until later.

The cumulative 10-month picture shows NBC 2.9% under last year's billings for the comparable period.

CBS, on the other hand, is 16% ahead of last year on October gross times sales, and 10.9% ahead for the 10-month period. October saw Mutual move into the plus columns, being 8.7% ahead of October, '49, but 12.7% under last year for the 10-month stretch. While ABC was 7.0% under for October, it is 16.1% below '49 for the 10-month period.

Y&R Takes an Option On Grant's 'Mr. Blandings'

Young & Rubicam has taken an option on the new Cary Grant radio series, "Mr. Blandings," based on the "Blandings Dream House" stories and filmization.

Half-hour weekly series was packaged by Don Sharpe and is being peddled for $8,500 a stanza. It's one of the hottest items among the new AM entries in exciting agency-client interest.

NBC Changes Tune On Symph Plugs In Cantelli Cantata

NBC, from all accounts, almost found itself without a guest conductor of the NBC Symphony Orchestra when Guido Cantelli arrived from Italy last Thursday (30) and reportedly was all for hopping the next plane back.

Cantelli, pacted for eight weeks pending the scheduled return of Arturo Toscanini to the helm late in January, found himself confronted with a brand new problem in network programming — the slotting of commercial spot announcements in a symphonic repertoire.

With the Monday night 10 to 11 symph concerts now incorporated into the web's "Operation Tandem" sales concept, necessitating three spot announcements during the first half of the concert, Cantelli was broached with the idea of adjusting the music schedule to the commercials. That would have meant rearranging the schedule to permit three short works in the first 30 minutes. Cantelli, it's reported, blew his top and wanted to fly back home.

From all indications, however, the Cantelli concept of adapting the commercials to fit the music, rather than vice versa, won out, as indicated by his preem performance last Monday (4), when only two works were played on the first half, a Mozart piece running 17 minutes and one by Rossini running 10 minutes. As indicative of the fact that NBC has realized the error of its ways, the network command, in fact, is scheduling a Christmas symphonic program eliminating all three commercials (RCA, Anacin and Ford).

Luckies Forces Wilson Bowout on 'Big Show'

Hollywood, Dec. 5.

Eileen Wilson, inked for NBC's "Big Show," has been forced to cancel at request of Lucky Strikes, since the last 30 minutes of the program conflicts with Jack Benny's CBS shot for Luckies.

Miss Wilson appears on the ciggie firm's "Hit Parade."

Freelance Fees Upped on Scribes

Radio Writers Guild and the networks have reached an agreement on freelance prices, adjusting several categories upward from 9% to 33⅓. Minimum basic agreement is retroactive for 11 months, which means that the networks and indie packagers who signed letters of adherance to the agreement will give more than 200 writers an estimated $50,000 in back pay.

On collateral issues in the staff contract, pay scales of which were settled last month, another meeting will be held today (Wed.), when webs will present their counter-proposals.

May Bolhauer, former writers' agent and casting director, replaces James Stabile as RWG's eastern region executive secretary. Stabile, who resigned two months ago but who held on to wind up some biz for the union has joined the legal department of William Morris Agency.

Union has appointed new committees, including: membership, headed by Tex Weiner; finances, Lou Pellitier; television, Erik Barnouw; grievance, Lillian Schoen; special services, Carl Jampel; and entertainment, Louis Hayward.

Four Networks' Billings

October Gross Time Sales
(Estimated)

CBS	$6,672,635	+16.0
NBC	4,939,120	—12.0
ABC	3,172,100	— 7.0
Mutual	1,541,500	+ 8.7
	$16,325,353	— 0.7

For First 10 Months
(Estimated)

CBS	$57,730,300	+10.9
NBC	51,285,200	— 2.9
ABC	29,590,000	—16.1
Mutual	13,420,000	—12.7
	$152,025,500	— 2.1

NBC'S 'TANDEM' OPEN TO ALL COM'L COMERS NOW

With NBC's sales plan for "Operation Tandem" made more flexible, permitting for brief commercial rides of four weeks' duration (as in the case of Ford Dealers) or even less, Liggett & Myers has latched on to the five-nights-a-week program spots, for Chesterfield plugs.

Ciggie commercials started rolling on "Big Show" Sunday (3) via a transcribed insert by Bob Hope and Bing Crosby. Plan is to continue the spot plugs through the Christmas period.

NBC's decision to invite all comers under any arrangement is to heighten client interest in the "Tandem" segments.

TV TATTLER
With Charlie Starke; Eloise McElhone, guest
Producer: Dick Winters
Writer: Winters
15 Mins.; Mon., 6:15 p.m.
Sustaining
WINS, N. Y.

Here's a show that could pose a major Ripley for the trade—why an indie radio station, which could be expected to fear television's inroads, would decide to program a 15-minute show dealing exclusively with TV. Actually, however, the show makes good sense. With the tremendous public interest now being shown in TV, the station can almost certainly count on an audience, both from among video fans and those who have not yet embraced the new medium. That, consequently, should result in a sponsor, which means that WINS would be making capital of its competition.

Judging from the preem show (4), "TV Tattler" will follow the format of the radio "movie" commentators, including dispensing of so-called behind-the-scenes notes, news of the medium and interviews with guest celebs. That it news of the medium and interwill be a windfall for TV press agents goes without saying. Charlie Starke, as the "tattler," gave out with such pluggy information as NBC's considering Jerry Lester for a spot on its Sunday night "Comedy Hour" (which the web has denied, incidentally) and Ken Murray's jump from 37th to 12th place in the latest Hoopers. Most of this "inside" stuff, of course, will be old-hat to the trade but it's conceivably what the public would like to hear.

Starke isn't afraid to identify the networks in question by name, which is a good thing. He does a capsule review of a new show, which should also interest the TV fans. And, he's to have a video personality each week for an interview. On the initialer, it was Eloise McElhone, who in discussing her wardrobe problems on TV, got in a number of plugs for her various shows. Starke also answered questions supposedly mailed in by listeners. He explained what a kinescope recording is and that gave him an opportunity to quote Ed Wynn's definition of a kine, which was carried exclusively last week by VARIETY. But Starke neglected to credit the source. *Stal.*

I FLY ANYTHING
With Dick Haymes, Charles Flynn, Jack Lister, Patti Dunlap, others; Rex Maupin orch; Jay Arlen, announcer
Producers: Sy Fischer, Frank Cooper
Director: Clark Andrews
Writers: Arnold Perl, Abe Ginnes
30 Mins.; Wed., 8:30 p.m.
Sustaining
ABC, from Chicago

Dick Haymes shows in this vehicle that he can also, like Dick Powell, make the switch from crooning to adventure dramatics. Haymes is cast in the role of Captain Crane, devil-may-care head of a non-scheduled airline with a penchant for cargo that involves danger and suspense.

On the preem Wednesday (29), stanza dealt with a husband who tried to get rid of his frau by concealing a timebomb in the birdcage she was carrying aboard Haymes' plane. Fortunately the bomb exploded after the plane landed, and Haymes was alive to help convict the man of "murder." As an added fillip, it turned out that the wife wasn't murdered after all but had allowed her husband to go to the chair to get her revenge and his insurance coin.

Scripting was adept, letting the audience in on the fact the bomb was aboard the plane as a neat suspense-provoker and pulling the final switch for a surprise twist. It was a little heavy, however, in stressing the passage of time as the moment neared for the bomb to go off.

Haymes registers well as the "I Fly Anything" pilot, although a bit less emphasis on heroics might make him more believable. Musical backgrounding was good. While not a big-league entry, airer fits nicely into ABC's adventure-slanted Wednesday evening lineup. *Bril.*

OTHER PEOPLE'S BUSINESS
With Alma Dettinger, Frederic Taubes, George L. K. Morris; announcer, Bill Strauss
Producer: Miss Dettinger
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
PARTICIPATING
WQXR, N. Y.

Following nine years on WQXR, N. Y., as a morning cross-the-board show, "Other People's Business" shifted to the 2:30 to 3 p.m. slot Monday (4). Program's format is best described by its conductor, Alma Dettinger, as "informal discussions either by celebri-

(Continued on page 40)

Radio Followups

Sunday's (3) edition of "The Big Show" won't go down in history, despite the presence of a President's daughter (Margaret Truman) as guest and a Congressman's daughter (Tallulah Bankhead) as emcee. It was a generally humdrum program, despite a wealth of talent with most of the talent trying too hard and most of their material oldhat. Two reliable comics, in Joan Davis and Phil Silvers, were left with little sure-fire material; there were obvious gaps in Miss Bankhead's lines and sangfroid, and only the presence of Fred Allen — and surprisingly enough, Miss Truman — gave the airer any distinction.

Allen had gotten himself some juicy Goodman Ace material and delivered it with aplomb, like the master he is when he and his scripting are just right. Miss Truman, playing comedy foil to Miss Bankhead, Silvers, Allen and Miss Davis, was a refreshing surprise in the way she handled herself, simply, unaffectedly, with a great deal of natural charm. The song she sang, "Gavotte," wasn't a well-choosen selection, but she hurdled it well, in an attractive coloratura. Miss Truman was handicapped by the overdose of mush Miss Bankhead and the others handed out as preliminary to bringing her on, and it's to her credit that she won her auditors in spite of the pompous buildup. Only flaw in her guesting was her repeated use of the word "program."

Allen's playlet about a discussion group was superior funning. Silvers' monolog about his fare in pictures was so-so. Douglas Fairbanks, Jr., made a good impression in his quipping with Allen and Miss Truman, while his bit from his picture, "State Secret," was good drama. Mindy Carson was plagued with some bad lines, but excelled in her song, "Touch of Your Lips." The Sons of the Pioneers had a fine rendition in their version of "Water."

Marty Glickman has installed a "sports award of the week" every Monday on WMGM's "Today's Sports," emceeing chores of which he shares with Ward Wilson every night in the week. Show, broadcast from the Cavalier Restaurant, N. Y., retains essentially the same format, but the award is a device which brightens up a dull Monday and also gives Glickman a chance to recapitulate the sports events of the week in leading up to his choice for the winner.

On Monday's (4) show, the award went to N. Y. Giant quarterback Charlie Conerly for his work in the Giants' crushing defeat of the N. Y. Yanks the day before. In addition, Glickman had as his guest for the evening Bill Hertzler, head of the N. Y. Public School Athletic League Coaches Assn. The pair discussed the ramifications upon sports and students of the coaches' refusal to coach—in fact, the refusal of teachers to participate in any extra-curricular activities in the schools until they get salary increases.

Discussion, a clear and intelligent one, resulted in the conclusion that the coaches' strike was harmful both to sports and to the children, but Hertzler maintained the position that it was necessary and would in the long run prove of benefit to both.

"The Kirkwood and Goodman Show," formerly a half-hour weekly presentation over WOR, N. Y., is now a 15-minute cross-the-board entry on that station. Jim Kirkwood and Lee Goodman put a lot of effort into the program but fail to come off with anything substantial in the comedy department. Duo give the impression of trying to incorporate some of the zaniness of WNEW's morning "Rayburn and Finch" show, besides employing a routine similar to that of Dean Martin and Jerry Lewis. However, boys don't shape up as much of a threat to either the WNEW airer or the comedy team.

Duo also seems to be short on material since the best stunt pulled on show caught Monday (4) was also the top bit registered when they were reviewed in VARIETY about seven months ago. It dealt with the constant interrupting of Frank Sinatra's recording of "How Much Do I Love You" to answer each of the many questions asked. In addition to bandying about some chatter and generally trying to gag up the show, boys also play an occasional straight record.

Format has Kirkwood attempting most of the humor, with Goodman playing straight man. Sponsorship on show is participating.

ONLY HUMAN WITH SIDNEY FIELDS
With Dr. Norman Vincent Peale, Rex Harrison, Lilli Palmer, James P. (Foulproof) Taylor, guests
Producer-Director: Jack Farren
30 Mins., Sun., 2 p.m.
Sustaining
WOR, New York

Sidney Fields, who for years has been writing a daily feature column in the New York Daily Mirror on interesting personalities, has made a successful transposition of the idea to the medium of radio. Fields' knack for finding persons with unusual personalities or occupations or interests makes for a wholly interesting half-hour.

On the initial segment, Fields had as his guests Rex Harrison and Lilli Palmer, currently starring in "Bell, Book and Candle" on Broadway; James P. (Foulproof) Taylor, designer and manufacturer of athletic safety equipment, and Dr. Norman Vincent Peale, N. Y. clergyman. Latter was one of a series of churchmen who will deliver a short sermon each Sunday. Dr. Peale spoke on forgiveness.

Harrison and his wife, Miss Palmer, spoke of their acting careers, of wartime London and of some rib-tickling experiences they encountered when getting married. Taylor, a talkative and colorful gent who was an athlete and an opera singer in his younger days, recalled his entrance into the field of safety equipment and some of the tests he personally underwent to prove the reliability of his product.

Altogether, the session was highly interesting and informative. Fields himself had little to do but let his guests talk while he directed the course of discussion. But it's Fields' ability to pick such people that has made his column a success and will in all probability do the same for his program. *Chan.*

THIS IS THE VOICE OF AMERICA
Writer: Eugene Kern
Director: Howard Hotchner
15 Mins.: Fri. (24), 9:30 p.m.
Sustaining
WNYC, N. Y.

This show was a report to Congress made by the public information division of the U. S. State Department on the purposes and activities of the "Voice of America." As such, this airer was a straight description of the "Voice" operation as a global propaganda medium for the American point of view.

Among the eye-opening facts revealed on this show for Congress was that the U. S., despite its wealth and international commitments, has allowed budget coin for only a fourth-rate "Voice of America" job. In point of fact, the "Voice" ranks behind England, Russia and even Brazil in the nuber of broadcast hours. Within its limitations, however, "Voice" is programming in all the major languages, with special accent on the Soviet-dominated nations, and is presenting a variety of news, feature, opinion and musical shows.

As a Congressional report, this show served its end. It's hoped, however, that actual "Voice" programs are more vividly conceived. *Herm.*

Transcription Review

MUSIC AMERICA LOVES
With Eugene Conley, Gracie Fields, Ellabelle Davis, Ada Alsop, Vera Lynne, Bob Farnon orch, others; William Rogers, announcer
Producer: Walter King
15 Mins.
AMERICAN CANCER SOCIETY

This is an excellent class musical series which the American Cancer Society is offering cuffo to stations. It also marks a new departure for public service organizations, in that the show is a top-flight musical entry, with only a brief message midway in the quarter-hour transcription. It is open-ended, however, for stations to insert a plug for their local cancer group.

Each of the 13 disks features standard tunes and may be skedded in any order. On a sample program numbers were a fantasy on "When Johnny Comes Marching Home," "Don't Fence Me In," "Anything Goes" and Vera Lynne in an appealing rendition of "Lavender Blue." All the items are taken from London full frequency range recordings (FFRR), with sock arrangements and high fidelity. Dr. Charles S. Cameron spoke interestingly on advances in cancer research and the need for early detection of the disease to effect cure. In all, this series is a fine service by ACS for all broadcasters. *Bril.*

From the Production Centres

IN NEW YORK CITY . . .

Ed Gruskin, head of European Cooperation Administration radio activities, flew in from Paris following death of his father at Duke Univ. Another son is **George Gruskin,** of William Morris agency.

Agencyman **Milton Biow** into Harkness Pavilian for a checkup, had gallstones operation and due out today (Wed.). . . . **WJZ's Mary Margaret McBride** named "Outstanding Woman of the Year in Radio" by Associated Press poll of femmeditors. **Gloria Swanson,** now on WOR and a transcribed show, also took kudos. . . . **Madeleine Lee** into "Portia Faces Life". . . . **The Hillard Edells** (he's WNYC's production chief) have tagged their first son Lawrence. . . . N. Y. Stock Exchange account has switched from Gardner to BBD&O, but no radio and teevee is planned. . . . **Jocko Maxwell,** WWRL sportscaster, to guest on **Jimmy Powers'** WPIX stanza Sunday (10). . . . Hollywood Gold Cup to be aired exclusively over CBS Saturday (9).

Radio Writers Guild prez **Ira Marion** adds duties as adviser on documentary and dramatic programs for the Voice of America Palestine desk to his ABC chores. . . . **Bing Crosby's** four sons appear with their dad on his CBS airer Dec. 20. . . . WMCA reprising its "Halls of Congress" dramatizations Friday (8) under **Joe Gottlieb's** aegis. . . . **Warren Jennings,** former manager of Crosley Broadcasting Gotham office, has a new niche at ABC radio spot sales. . . . **Walter Greaza** replaces **Edward Pawley** as lead in "Big Town" (AM) as show enters its eighth year on air. **Fran Carlson** stet as Lorelei. . . . It's a boy for the **Bob** (CBS Press) **Fullers.**

Disk jock **Johnny Clarke** named radio publicity chairman for the N. Y. Commission for the Blind Xmas sale. . . . **Paul Harvey** will pinch-hit for ABC commentator **Baukhage** until the latter returns from vacation Dec. 25. . . . **Billy Redfield** returns to "Young Dr. Malone" Monday (12), when the Cole Porter musical "Out of This World," in which he stars, is due to preem. . . . **Marilyn T. Costello** and **Henry Gillespie,** both of RCA's Thesaurus, wed last week. . . . WJZ's **Phil Alampi** elected prez of National Assn. of Radio News Directors. . . . Air Force has decorated **Scott W. Donaldson,** Tele-King Corp. veepee, with Exceptional Service Medal. . . . WOV's **Arnold Hartley** becoming a papa for the third time. . . . **Grace Valentine** new to "David Harum". . . . **Nat Polen** and **Richard Yorke** join "The Romance of Helen Trent". . . . **Roger Sullivan** is "Backstage Wife" addition.

Julie Bennett into "Life Can Be Beautiful". . . . **Bill Stern's** "Sports Newsreel" on NBC, which for the past 12 years has been the exclusive ad medium for Colgate shave cream, will introduce a new Palmolive after-shave lotion Jan. 1. Show will be the only media plugging the product. . . . ABC sportscaster **Harry Wismer** kudosed by Vets of Foreign Wars. . . . **Hal Tunis** renewed as WMGM disk jock. . . . **Alvin Bahnsen,** Long Island U. prof, now moderating WWRL's "Let's Look at the UN".

IN HOLLYWOOD . . .

The jinx 13 holds no terrors for **Jean Hersholt.** To celebrate his 13th year of "Dr. Christian" he'll host a party of 13 on Dec. 13. . . . **Chet Huntley** is now sponsored cross the board on CBS. Washington Co-op Assn. bought his commentary for Sunday and that makes it seven a week. . . . **Eve Arden** went to the hosp for a few days of rest and checkup. . . . **Lud Gluskin,** CBS music director, flew east for funeral of his mother. . . . ABC must have plans for **Jay Stewart.** He heads up two shows and is also being groomed for TV. . . . It's all in a week's work for **Nat Wolfe.** He sold one show, wrote another, set his wife, **Edna Best,** for a N. Y. show, directed "Halls of Ivy" and shipped **Cary Grant** east to peddle another Wolfe package. "The Blandings". . . . The WACS called up **Jean Castles** of CBS publicity staff, who was a looie in the last war. . . . **Frank Stanton** made a surprise call on **Harry Ackerman** but it was purely social. He came out with the missus to pick up a jet-type auto Muntz had made for him and drove it back to N. Y. . . . **Ward Wheelock** around for a few days with his bride, the former Mrs. Dorrance (Campbell soup). . . . **Jerry Devine** hopped east for TV talks at Warwick & Legler for "This Is Your FBI". . . . **Rick Ricketson** came in from Denver to work on **Bob Hope** to emcee Y's 75th anni in the Colorado capital. . . . **H. R. Baukhage** doing his ABC broadcast from here for a week. . . . **Dana Clark** took leave of the Three Johns (Masterson, Reddy & Nelson) to head up guest relations at ABC. . . . **Cedric Adams** taping his phone conversations from Minneapolis with the ladies of the elite. . . . **Pat Buttram** is back on the **Gene Autry** show after three months' hospitalization with injuries received in an explosion on TV location.

IN CHICAGO . . .

Stuart Riordon, formerly with American Airlines, has been named new publicity chief at WBBM, Chi CBS key, filling spot vacated by resignation of **Dave Moore** last month. . . . **Mildred Dudley,** who recently shifted from LeVally to Schoenfeld, Huber & Green as time buyer, is now handling same post at Tatham-Laird. . . . **Jerry Devine,** producer of ABC's "This Is Your FBI," in town last week while enroute from Coast to N. Y. for conferences with web execs. . . . **Don Rollison** is new member of WBBM traffic department. . . . **Judith Waller,** Chi NBC director of public affairs and education, attending White House Conference on Children and Youth in Washington. . . . Sentinel Radio Corp. sales during October hit $2,707,757 compared to $761,735 for same month last year. . . . **Fran Allison** guested on WBBM's "Five Star Revue" last week. . . . J. Walter Thompson radio department staffer **Robert Guilbert** and bride, former Eleanor Goodrich, honeymooning in New Orleans. . . . **Paul Fry,** general manager of KBON, Omaha, Neb., Mutual Central Division visitor last week. . . . **Robert Brethauer** leaves ABC's Chi sales department for time buyer berth at J. Walter Thompson. . . . **Stella Zych** has joined the Chi NBC press department as secretary to manager **Jack Ryan**. . . . NBC's "Quiz Kids" has been cited by National Society for Crippled Children and Adults. . . . **Paul Gibson,** WBBM gabber, launched a Sunday quarter-hour airer for Hudson-Ross. . . . **Pat Rastall** has transferred from the N. Y. ABC sales service department to same berth in web's Windy City plant. . . . **Peggy Murdock** has replaced **Patti Malloy** on WIND's "A Guy, a Gal and a Song."

Pittsburgh — Fred Davy has a new platter program, "Favorite Melodies," on WJAS every Tuesday and Friday night at 10 for quarter of an hour. . . . Karl Krug, Sun-Telegraph; Si Steinhauser, Press, and Harold V. Cohen, Post-Gazette, again serving as judges for Duquesne Brewing Co.'s "Welcome Aboard" song contest every Saturday night on KDKA. . . . Betelou Purvis, WPGH continuity director and disk jockey, engaged to Walter Shine, Jr., who's studying to be a hair stylist. . . . John Stewart has left announcer's berth at WMCK in McKeesport to join Packaged Programs, Inc., and his wife is writing that outfit's "Home Is Happiness" show, daily quarter-hour film feature on WDTV.

KXOK, KSD Off St. Louis Air When Cable Burns

St. Louis, Dec. 5.

KXOK, local ABC outlet, and KSD, NBC outlet, were put off the air for more than an hour last week when an electric cable was melted, due to the heat generated by a fire that destroyed a switchman's shanty near National City, Ill., across the Mississippi from here. The cable carried lines linking the radio stations with their transmitters near Horseshoe Lake.

Emergency broadcasting studios at the Illinois transmitters were put into use and music from phonograph records was broadcast while the break was repaired.

CBS TO 'HEAR IT NOW' WEEKLY

A Hubbard Never Forgets

Minneapolis, Dec. 5.

Defendant in a suit brought by Liebenberg & Kaplan, local architects who alleged that $17,811 is still due them on a $34,811 bill for services in drawing plans and supervising construction of the new KSTP radio station, Stanley Hubbard, KSTP president, set up the defense in district court that the architects had failed to plan a floor that would hold six elephants, as agreed.

Hubbard said he had specified that the first floor studio he built to support six elephants in order to permit the televising of such shows as the Shrine circus from within the station. He claimed in his testimony that the flooring should support six pachyderms "standing on their hind legs." He also asserted that the average African elephant is 10 feet high at the hips and weighs between four and five tons.

Parents Shouldn't Attack Radio-TV, Sez Child Leader; Sock Impact Seen

Washington, Dec. 5.

Dr. Sidonie Gruenberg, founder of the Child Study Assn. and a leader in child education, yesterday (4), criticized parents who attack the new forms of communication media. "It is a waste of time time to attack them," she said. "Radio and television are here to stay and people might as well make the best of it. In my childhood parents complained that the telephone was ruining children, just as they complain about television and radio." She was speaking at a White House conference on children and youth.

Radio and television may have an impact on the human race as powerful as that exercised by the invention of the printing press in the 15th century, Prof. Lyman Bryson, of Columbia U., and public affairs counsellor for CBS, said. He presided over a work group on the mass media at the conference.

"I have the feeling," said Bryson, "that we are passing through a transformation like that of the 15th century, when printing came in to replace the spoken word as the great medium of culture. Now, because of radio and television, the spoken word once more becomes the chief means of transferring culture."

Others speaking in the work group—one of 35 such groups included in the four-day conference—declared that television is forcing a reassessment of the family structure. "Children are being brought up so differently due to this new medium," explained one educator, "that they are learning to adjust themselves to it much better than adults. Some studies which have been made indicate that children are able to study at home while the radio or television is on. And they can study and absorb the program at the same time. That's because of the way they're being brought up."

Several educators pointed out that some top people assert children can learn only from reading books. This outlook was ridiculed with the explanation that what they see and hear on television and radio is not necessarily bad, but can also educate them.

It was disclosed also that a special survey of television, ordered by Gov. Tom Dewey, of N. Y., has sent out 2,000 queries to parents for information. The committee in charge of the survey is also in the process of interviewing advertisers and TV program personnel on effects of the medium.

WGAR's Rate Hike

Cleveland, Dec. 5.

In the face of an upsurge in daytime televisio programming, WGAR, CBS affiliate here, has hiked its daytime rates 20% and other segments of the broadcast day 50%, effective Jan. 1. Current advertisers receive a year's protection under the old rates, providing they remain with the station continuously.

Boost of 20% will affect the 9 a.m. to 6 p.m. period. From 7 to 9 a.m. and 11:15 p.m. to midnight, the 50% hike is effective. Sales manager John B. Garfield said the rate increase was dictated by substantial increases in the population of Greater Cleveland and by the "cost of doing business."

Monroe's Missouri Post

St. Louis, Dec. 5.

James Monroe, KCMO, Kansas City, was elected president of the Missouri Assn. of Associated Press Broadcasters at the annual meeting held in Jefferson City last week.

Monroe succeeds Bruce Barrington of KXOK, the St. Louis Star-Times station.

Camel's 'Diamond' Buy for Fri. ABC

Following the cancellation of "Richard Diamond, Private Detective," by Rexall on NBC, R. J. Reynolds is negotiating to pick up the whodunit for the Friday, 8 p.m., slot on ABC.

Camel cigarets has been looking for a Hollywood star whose boxoffice pull would be valuable in an AM-TV spread and has picked Powell. He's already being featured in a big newspaper and magazine campaign for the tobacco outfit. Move would require nixing or shifting of "Fat Man," currently in the Friday night ABC mysterioso lineup.

TONI DROPPING 'GIVE'; SEEKING BOBBI SHOW

Toni is dropping the Saturday afternoon "Give and Take" audience participation show on CBS.

However, the home permanent company is retaining the 1:30 to 2 p.m. time and is currently shopping around for a new show. Company, in a budget re-allocation, wants to put the advertising emphasis on its Bobbi product and feels that "Give and Take" has too close an identification with Toni.

Sally Benson Huddles With ABC on 'St. Louis'

With the expiration of the NBC option on the radio and TV versions of "Meet Me In St. Louis," Sally Benson arrived in New York, Monday (4), for discussions on a possible joint deal at ABC.

She is preparing a sample script for Barron Polan, who manages all Benson properties for radio and TV, including "Junior Miss" now on the air in its fourth year for Lever Bros.

WIND Baseball Net Set To Roll for Fifth Year

Chicago, Dec. 5.

WIND's Midwest Baseball Network is set to roll for the fifth year, with the pacting last week by Liggett & Myers to bankroll the complete Chi Cubs schedule. This is the second year L&M has picked up the web for Chesterfields. Bert Wilson handles the play-by-play for all the home and road games via direct wire.

Chi indie's "Operation Baseball" has grown from a nine-station hookup in 1947 to 37 outlets last year. John Carey, WIND commercial manager, expects to line up over 40 stations for next season.

OPEN BUDGET FOR 60-MIN. 'REPORT'

CBS is about to embark on an ambitious one-hour weekly radio series, to be called "A Report to the Nation—With Ed Murrow," which will, in effect, use the technique and have the force of the Murrow Columbia recording series, "I Can Hear It Now." It was conceived by CBS board chairman William S. Paley, who has practically committed the web to an open budget, and marks the first regular collaboration of the Murrow-Fred Friendly production aegis since Friendly joined the web a couple months back.

"Report" may go into the Friday night 9 to 10 period, starting next week (15). Murrow will head up the commentary, backed by a full orchestra conducted by Alfredo Antonini, with an original musical score weekly by top composers. CBS will have tape recording crews in the field, with five recorders going day and night at the network for an exhaustive coverage of what's happening in the world.

It represents one of the most ambitious public service programming ventures, on a regular weekly basis, since the days of World War II and the Munich crisis. It will cover every aspect of living, world and domestic, with UN, world affairs, public opinion, side bars on TV, radio, sports, the theatre, etc., for an up-to-the-minute presentation of the world today. There will be weekly profiles of national figures (a la Time mag's cover stories), etc.

Gene King & Family Set Boston's WCOP Going On International Binge

Boston, Dec. 5.

Gene King, program manager of WCOP, Hub's ABC outlet, is currently on an international kick in the Hub, what with the ECA's "Orchestras of the World" series starting up; a live International Quiz operation set to go in cooperation with the BBC; the trading of Thanksgiving greetings over WCOP and the BBC between the moppets of Boston, England and the Hub, and his nine-year-old youngster, already a radio vet of two years, set to represent all American kids at Christmas time over the BBC.

The music series of the ECA will run for 15 weeks and will be broadcast by WCOP and WCOP-FM at 2:30 p.m. each Sunday, with ET's which have been made in Marshall Plan countries all over the world by leading symphony orchestras. The International Quiz, starting this month, also will be a live, shortwave affair between British and American colleges and universities, and in the Hub, B. U., B. C., Tufts, Wellesley, Brandeis, Simmons, Radcliffe and Wheaton have already nodded approval on their participation. King will play quizmaster on this side of the Atlantic, and Lionel Gamlin, ace

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G. Richard Swift

tells why

The Honeymoon Is Over

* * *

an amusing editorial feature in the upcoming

45th Anniversary Number

of

VARIETY

FCC to Renew WBAL License, Deny Pearson-Allen Bid, in Blue Book Case

Washington, Dec. 5.

Finally acting on its long-standing, celebrated Blue Book case, the FCC has proposed to renew the license of the 50kw Hearst radio station in Baltimore, WBAL, and to deny the application of columnists, Drew Pearson and Robert Allen, for the facilities VARIETY learned today.

It's understood the Commission voted four to two and that Commissioner Robert Jones, whose appointment to the Commission was opposed before a Senate committee by Pearson, did not participate in the decision. It is expected that oral argument on the decision will be requested by Pearson and Allen before the final ruling is issued.

The majority decision was believed to be based on the conclusion that WBAL's programming operations had so improved since the Blue Book was issued in March of 1945, as to warrant renewal of license.

The majority was known to be particularly impressed by a reduction in commercialization of the schedule from 90% in 1946 to 70% in 1947 and an increase in the station's programming staff from about 25 to around 85. Development of new farm programs, a change in policy of selling time for religious programs to carrying such programs on a sustaining basis, and establishment of a program advisory council also apparently influenced the decision. A further element in the proposal to renew the license, it was understood, was the belief that WBAL's existing satisfactory programming operation is preferable to Pearson and Allen's acceptable but unproven program commitments.

WBAL's application for renewal was designated for hearing by the Commission shortly after its Blue Book report, entitled "Public Service Responsibility of Broadcast Licensees," was issued. The report cited WBAL, among other stations, for over-commercialization, piling up of spot announcements, lack of public service programming, neglect of local programs, and sale of time for religious programs.

Following the Commission's action in holding up WBAL's license, Pearson and Allen filed an application for the frequency (1,090 kc) in Baltimore. The Commission then consolidated the renewal and the Pearson-Allen applications and extensive hearings were held from November, 1947, to April, 1948, before Commissioner Rosel Hyde.

Musnik's Crosley Pact

Cincinnati, Dec. 5.

Bernard Musnik has moved up as eastern sales manager of the Crosley Broadcasting Corp. by appointment of Harry Mason Smith, veepee in charge of sales.

Musnik succeeds Warren Jennings, who resigned to join ABC's national spot sales staff.

Await Ruling On KMPC 'Separation'

Detroit, Dec. 5.

First phase of the FCC hearing on news slanting charges against George A. Richards, owner of KMPC, Los Angeles; WGAR, Cleveland and WJR, Detroit, was expected to end this week. A newscaster was the only remaining witness scheduled to testify in the phase involving KMPC.

Last week's developments were highlighted by an FCC order from Washington denying a request for postponement of the Detroit and Cleveland phases. Both FCC attorneys and lawyers for Richards had requested the delay.

FCC counsel, Benedict Cottone, indicated that he would appeal the decision. He said he needed the time to prepare a rebuttal.

Richards' attorneys requested that the case involving KMPC be kept separate from the hearings involving the two other stations. A ruling on that motion is expected this week.

FCC attorneys offered testimony to refute charges by Richards that FCC investigators suppressed evidence by permitting thousands of Radio Reports, Inc.—a monitoring firm in L.A.—disks to be resurfaced, thus destroying transcriptions of KMPC broadcasts.

Cottone presented correspondence from the firm's files to show that Richards' attorneys were "well aware of this firm."

Mrs. Emily Timmons, manager of the L.A. branch of Radio Reports, broke into tears under sharp cross-examination by FCC attorneys. She had previously testified that FCC officials gave her permission to destroy records of newscasts of Richards' station.

Under Cottone's unrelenting cross-examination, Mrs. Timmons stuck to her story. Cottone tried to show that the radio officials had previous knowledge of the existence of the recordings. When Mrs. Timmons broke into sobs, the hearing was adjourned.

Meanwhile, Detroit's Common Council passed a resolution urging the FCC to renew Richards' radio license here "because of the outstanding public service he had rendered to the City of Detroit and the State of Michigan." A copy of the resolution was sent to the FCC in Washington.

'CLOSED CIRCUIT' MEET HYPOES LIBRARY SALES

Maurice Mitchell, former head of Broadcast Advertising Bureau now v.p.-general manager for Associated Program Service, has launched an extensive program of sales aids for the transcription library.

Unique approach is a "closed circuit" monthly sales meeting, which will be released regularly on a 30-minute platter. Mitchell will spiel together with guests from various mercantile fields. Additionally, the new APS topper plans a series of regional clinics at which subscriber stations will discuss new sales developments, techniques and commercial potentials of the library. Program sales presentations and sponsor-promotion kits will be stepped up.

AL BLAND TO WBBM AS PROGRAM DIRECTOR

Chicago, Dec. 5.

Al Bland, program director at KMOX, CBS owned and operated St. Louis station, is being brought up to Chi to fill the program director berth at WBBM, CBS Chi key. Bland takes over Jan. 1 to fill the vacancy caused when former WBBM program chief Al Morey was made program sales manager.

Mark Russell of the WBBM production staff goes to St. Louis to fill the program berth at KMOX.

WLIB Gets Curb Vs. ACA 'Secondary Picketing'

Suit for $100,000 filed by WLIB, N. Y., against the American Communications Assn. was heard last week by N. Y. Supreme Court Justice Dennis Cohalan, who granted a temporary injunction stopping the union from picketing WLIB's sponsors. Case had been originally filed in the state court, then shifted to federal court, where it was later remanded back to the state bench.

Indie alleged that the union engaged in a secondary boycott to destroy the station's goodwill.

CBS Inaugurates 'Block Booking' Of TV Guests to Counter Famine

With television producers having already scraped bottom in their search for new guest stars, CBS is attempting to solve the problem through inauguration of a "block-booking" system on top guest talent. Guest is pacted for a month's round of the web's various shows, which can include radio as well as TV. While the pacts are non-exclusive, CBS hopes to be able to use each star often enough during the month so that he won't have time to appear on programs for competing webs.

Film actress Janis Carter, for example, makes her video debut Dec. 14 on CBS' "Starlight Theatre." She's slated to guest the following night on Morton Downey's "Star of the Family" and will later do guest stints on both the Ken Murray and Frank Sinatra video programs. Douglas Fairbanks has been set to guest on the Jack Benny radio show from the Coast some time next month and then will head east for appearances with Murray and on Ed Sullivan's "Toast of the Town."

CBS execs believe the block-booking method will lure a number of new guest stars into TV. Many film players who are now freelancing and so are in a position to do video shows, often will not come east with only a single program in prospect, according to CBS. But, if the web can offer them four or five shows during a month, the money involved will be sufficient to spur their trip east. In addition, the web believes the system will be advantageous to its producers in providing a central source from which they can draw their guest talent.

New method, too, is expected to give CBS first crack at building a package show around the stars whom it uses. While they won't be working exclusively for CBS during their month's booking, the fact that they'll be so closely associated with that web indicates that if any of them show sufficient video capabilities to warrant their having their own show, then they'll probably do business with CBS.

ABC's 2-Hour 'Eve' Show

ABC-TV is peddling a two-hour New Year's Eve show, to be beamed Sunday, Dec. 31, from 11:30 p. m. to 1:30 a. m. Web, several weeks back, started lining up stations, and has cleared time for a large number of outlets.

Big array of talent has been mapped and ABC is on the prowl for a bankroller.

Ad Council Pattern On Public Service Adopted for TV

Pattern which the Advertising Council set in radio for allocating public service messages is being adopted by the television industry and goes into effect Dec. 17.

Already 23 sponsors, their agencies and four networks—ABC-TV, CBS-TV, NBC-TV and DuMont—have agreed to share time on a regularly scheduled basis, covering both commercial shows and sustainers. Weekly programs agree to carry AC-approved pitches once every six weeks and cross-the-board airers will carry them once every three weeks.

First project will be a concentrated campaign on safe driving during the Christmas holidays. "Television is a flexible medium," AV vice-chairman Lee Bristol (prez of Bristol-Myers) declared, "and the cooperating advertisers and networks stand ready to take on any emergency campaign which our national leaders deem necessary for defense. This new weapon is now ready and we will respond quickly and spiritedly to marching orders."

By the end of January, Bristol said, 75 advertisers are expected to have been inked. Council doesn't put out canned messages, but provides fact-sheets from which producers plan their own public service plugs.

Plan originally developed in World War II, when it was administered by the Office of War Information and the War Advertising Council (which has since become the Advertising Council).

Sponsors already accepting the plan are: General Mills, General Foods, P&G, Esso, Standard Oil of Indiana, General Electric, Borden's, Liggett & Meyers, Gillette, Auto-Lite, Philip Morris, Lipton, Ford, American Tobacco, R. J. Reynolds, Texas Oil, Johnson's Wax, Firestone, Bristol-Myers, Kraft, Schlitz, Household Finance and Miles Labs.

East, Coast AFRA Split Over TVA

Hollywood, Dec. 5.

Split between the eastern and Coast leadership of the American Federation of Radio Artists' strategy supporting the Television Authority strike threat of last month is now being discussed by the union toppers.

National board of AFRA voted, 33-20, on Nov. 18 that members "be instructed not to cross TVA picket lines wherever they may be." Of the negative votes, 18 came from the Los Angeles local, whose board later wired a resolution requesting a study of the move's legality. Knox Manning, president of the local chapter, and Frank Nelson, vice-prez, are understood to have made a previous, private promise to the networks that members would walk through picket lines.

National executive secretary Frank Reel, in a letter to Claude McCue, Western Region director subsequently sent to all board members, said that the L. A. proposition "doesn't make sense." The L. A. position was that, because of the code between AFRA and the webs, members should be told to honor their individual contracts and commitments under the code.

Reel declared that there was not at the time a code between AFRA

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Andrews Sis, Ritz Bros., Raye May Sub for Berle

The Andrews Sisters, Ritz Bros., and Martha Raye are being considered for replacements for Milton Berle when comic takes two weeks vacation, Jan. 2 and 9.

If either of the trios are signed, idea will be for a triple emcee. Should the Andrews sisters be selected, it would mark their first video date. William Morris Agency is submitting replacements to the Kudner agency which will make the final selection.

CBS-TV STICKS WITH SAT. AFT. SPORTS

With the college football season wrapped up, CBS has scheduled a series of other Saturday afternoon college sports to televise starting this week (9) and ending March 3. Lineup, which will include 10 home basketball games of Army or Navy, will be fed to the interconnected network and offered either to a single sponsor or sold on a co-op basis.

Included in the package are two specially-filmed football shows, to be aired Dec. 23 and 30. First one is expected to feature highlights of the past season, while the second will concentrate on the teams playing in the Rose and Orange Bowls. Vin Scully has been set as narrator on the entire series, with Dr. Mal Stevens assisting him on the football films. Also scheduled is a boxing match between teams of Western Maryland and Army.

Barker's WDTV Exec Post

Pittsburgh, Dec. 5.

Peter Barker, veteran of 2 years' experience in motion pictures, theatre and teevee, has been named executive producer of WDTV, Pittsburgh's only television channel.

Barker's appointment came simultaneously with station' going live after nearly two years of operating exclusively with cable shows and film.

BALTO EDUC'N CLINIC'S 2-WAY TV PICKUP

Baltimore, Dec. 5.

What's believed to be the first use of a two-way remote pickup unit in educational television is to be employed at the second Educators TV Clinic here next Wednesday (13). In cooperation with WBAL-TV, the delegates will view a half-hour sixth grade geography lesson, in which the teacher will ask questions from the conference in the WBAL-TV studios and her pupils will answer from their classroom in a Balto school. Twenty-one other sixth grade classes in as many schools will be tuned into the session via TV receivers.

Telecast will be aired on WBAL-TV from 10:30 to 11 a.m., under the direction of Mrs. Eleanora Kane, radio-TV specialist for the Balto Dept. of Education. Show will also utilize a horizontal wipe to permit viewers to see both the teacher and pupils at the same time. In other highlights of the conference, a musical education program on the ukelele will be aired at 3:15 p.m. and E. Arthur Hungerford of General Precision Laboratories will demonstarte new TV equipment. Dr. J. Carety Taylor, Balto's assistant superintendent of public schools, will preside.

Col Pix, DuMont's 'Capt. Video' Deal

Slowly-growing spirit of cooperation between films and television may be further cemented via a deal now being worked out by Columbia Pictures with the DuMont network. Col is dickering to film a cliff-hanger based on DuMont's "Captain Video," moppet program which is owned and packaged by the web.

If the deal goes through, industryites look for it to spur several more such pickups by film companies of characters created and made popular through video. Film toppers, even those who claim TV is not responsible for their dwindling grosses, have consistently maintained that they must attract juve audiences to build filmgoers for the future of the industry. And, if it's the Captain Videos, Howdy Doodys, etc., that keep the kids at home, then the best way to lure them to the theatres is to put the characters on film.

Col, meanwhile, may be the second major film company to enter production of films grooved especially for TV. Col veepee Jack Cohn indicated the studio's willingness to get into TV when he recently asked one of the major ad agencies why Col wasn't asked to bid on a film currently in production on the Coast for video beaming. Universal-International already is in the TV field, but is producing spot commercials only.

Col, which long frowned on radio and allowed few of its properties to be broadcast, has been dipping heavily into TV. It successfully used video trailers to exploit its "711 Ocean Drive" film, leading prexy Harry Cohn to hail the "wedding of pictures and television." Studio also has made 25 teletrailers to plug its forthcoming "Born Yesterday."

Problem of Sacrilege On Overtime Prayers Proved Problem to CBS

CBS last week was still trying to resolve the poser precipitated in the Frank Sinatra video show; to wit: Is it sacrilege to cut in on a rendition of the "Lord's Prayer" when a show is running overtime and interferes with the opening commercial on the following program?

The Columbia boys, taking the matter in their own hands, decided not to cut off the Sinatra rendition recently, although show was running 20 seconds over. As result, the succeeding "Sing It Again" was late getting on. This, too, cued a problem, for the "Sing" giveaway is a simulcast, which meant getting the AM version off on time but holding back on the start of the TV airer.

Philly Squawks on Service Situation; Industry Moves to Weed Phonies Out

Philadelphia, Dec. 5.

Squawks by television set owners stuck with worthless service policies have brought action by the Better Business Bureau, and a move within the industry itself to halt and weed out incompetent and unscrupulous operators.

Complaints pyramided with the recent failure of a half dozen service and repair firms, and protests poured into the Better Business Bureau for the hundreds, swamping that agency. Hugh Smith, manager of the bureau, estimated more than 1,000 complaints had been received and that his staff was unable to cope with the situation.

Smith stated the trouble is nation-wide in scope and that conditions here were no worse, and better in some cases, than in other cities. The BBB head has already conferred with representatives of the Philadelphia Radio Servicemen's Assn. and the Television Contractors Assn., as well as spokesmen for the manufacturers and distribs. He has also discussed remedies with banks and finance companies through whom most of the TV receivers are purchased.

'Disgraceful' Situation

Paul V. Forte, executive secretary of the Television Contractors Assn., said his organization would welcome "a complete airing of the disgraceful situation." Forte said that many of the so-called technicians were not qualified and operate with nothing more than a telephone number and a tool kit. "Because of these few, the industry has been given a black eye," Forte declared.

An inquiry would help the ethical and reputable firms and will also help the public distinguish between the legitimate outfits and the racketeers, Forte said. He charged that some distribs sell sets at cost and depend upon "kickbacks" from the service contractors with whom they place the policy.

Service operators working on the "kickback" principle suddenly find themselves in a spot where they have to lay out considerable sums of money and wind up forced to the wall. Forte said the number of "shaky" operators would have been

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NBC-TV Soaper Rolls

Hollywood, Dec. 5.

Norman Blackburn, of NBC-TV, is setting up kine of net's first venture into daytime soap operas. Tagged "Miss Susan," it stars Susan Peters and follows pattern of radio matinee cliffhangers.

Carl Bixby is scripting with Jim Jordan, Jr., directing.

Move for Educ'l Video Channels Gains Momentum

Washington, Dec. 5.

The campaign to set aside channels for educational television goes into high gear this week when members of Congress, representatives of labor and college presidents add their support to the movement at the current video allocation hearings before the FCC.

Among those scheduled to testify are Sen. Leverett Saltonstall (D., Mass.); Walter Reuther, prexy of the United Auto Workers; Detter Bronk, prexy of Johns Hopkins; John Hanna, prexy of Michigan State College, and John Wagner, prexy of Rollins College.

Others to appear include Charles Russell of the American Museum of Natural History of New York; Arthur Moehlman, professor of philosophy of the U. of Iowa; Miss Christine Gibson, noted linguist, of Harvard; James MacAndrew, director of the New York Board of Education station, WNYE (FM); Robert Hudson, director of radio for the U. of Illinois; and James Marshall, New York educator.

In addition to Saltonstall, several more members of the Senate may go to bat for the educators, including Sen. John W. Bricker (R., Ohio), who introduced a joint resolution in Congress last week directing the commission to study the feasibility of allocating at least one TV channel in each state for non-profit educational programming. Bricker's measure requires the Commission to report to Congress with recommendations for legislation, if necessary, to achieve its objective.

Through their witnesses this week, the educators are planning to show how television can capitalize on the great strides which have been made in applying visual techniques to education. Specifically, they plan to demonstrate potentialities in teaching of languages, medicine, philosophy as well as in preserving and furthering democratic concepts.

JACQUELINE SUSANN TO FOLLOW FAYE EMERSON

With ABC-TV inheriting the Pepsi-Cola-sponsored Faye Emerson show, starting the first of the year, the network has also picked up a client for a companion show, starring Jacqueline Susann, to fill out the 7 to 7:30 p.m. period on a three-times-a-week basis.

Miss Emerson goes into the 7 to 7:15 time, Mondays, Wednesdays and Fridays. On the same days Miss Susann (playwright-wife of CBS producer Irving Mansfield) takes over the 7:15 to 7:30 niche, for an interview-type show, with Quest-Shon Mark Bra picking up the tab. (Miss Susann has made it a point that, because of her husband's rival network connection, she "couldn't get myself arrested on CBS.")

WANDA HENDRIX TV PIX

Hollywood, Dec. 5.

Wanda Hendrix made her TV debut this week in "Rewrite For Love," 30-minute show which went before the cameras at Jerry Fairbanks Productions for the "Bigelow Theatre" series.

Other cast toppers appearing in the Virginia Mullen and William Alland original story are Gig Young and Chick Chandler. Frank Woodruff is directing.

GM Deal Looms For Levenson

Out of CBS and General Motors huddling this week may come a deal for sponsorship of a half-hour TV stanza starring Sam Levenson, with Irving Mansfield as producer of the show. GM reportedly is interested on behalf of its Chevrolet car.

Levenson, who has appeared frequently on CBS' "This Is Show Business" as a guest, was given his own 15-minute show a couple months back, when he was slotted back-to-back with Jack Benny. However, the web wants to build it into a full-blown comedy-music production, with likelihood that it will go into the Saturday night 7 to 7:30 time.

A&C MAKING CHI TELE BOW TO AID BENEFIT

Chicago, Dec. 5.

Abbott & Costello will make their first tele appearance here Dec. 16 in a Chicago Boys Club benefit at the Studebaker theatre. In addition to the comedians, Jimmy Durante is also scheduled in, and Spike Jones will make a flying visit. Cast of "Kukla, Fran, and Ollie," and the Dave Garroway show will also appear on the hour-and-half-long telecast from 10:30 p.m. to midnight on WNBQ, with sister radio station, WMAQ, taking over the post-midnight chores. Idea was originated by orch leader Bill Snyder, who will fly in to back the show.

Format will be similar to that of Milton Berle's marathon for the cancer fund, with celebs and others taking over the phones for donations. House will also be scaled from $5 to $3.50. Chicago Herald-American is also tying in and will furnish cars to pick up phone donations, as will the sheriff's office.

RCA TUBE NARROWS TINT RACE

TVA Rates on Dramatized Comm'ls Put Sponsors, Agencies in Uproar

Bankrollers and their agencies are aroused over dramatized commercial rates in the Television Authority code. Rule calls for the payment of $60 for each commercial insert on a 15-minute show. If a performer or announcer does two commercials and two billboards on a stanza, his fee would be $240 for the broadcast and on a cross-the-board show it would amount to $720 weekly, the sponsors stress.

Clients want the rule amended so that the work in dramatized commercials would be paid on a per-program basis. They are making strong protests on the rule and may try to negotiate for a change in the code directly with TVA. Assn. of National Advertisers is said to be rallying the sponsors and agencies to bombard NBC, which negotiated the deal solo with TVA during the Nov. 18-19 period when the other chains broke off with the union.

According to CBS and other web toppers, the per-insert provision was unilaterally negotiated with TVA in subsequent talks between NBC and the union in which collateral working conditions were hammered out. This, however, is denied by both NBC and TVA. An NBC spokesman declared that the per-insert clause was in the package which it made with the union, but that through a "typing omission" it was unfortunately left out of the rough copy which was prepared for the other nets' consideration. TVA exec secretary George Heller confirmed this yesterday (Tues.), adding that the second NBC-TVA talks were only on the chorus categories.

TVA chief said that he was angered by other chains "trying to put the blame for allegedly onerous provisions of the code on NBC." He said, "Actually NBC performed

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Jack Carson
after his TV debut laments
Have'I Got Troubles!
* * *
an amusing byline feature in the upcoming
45th Anniversary Number
of
VARIETY

TVA Charges SAG Sluffoff In Merger Plan

Hollywood, Dec. 5.

Coast TVA chairman Ken Carpenter charged that the Screen Actors Guild board refused to discuss with TVA reps his new partnership plan after studying it behind closed doors for a half-hour at an SAG board meeting. New plan differed on two major points from the original partnership plan which SAG also spurned. New scheme does away with a joint membership ruling and suggests mutual agreement before a partnership is signed. Carpenter proposed that each union would, under the new membership setup, take its own issues to its own board and then to membership. If both agreed, they would move together, if not each was free to move on its own, respecting each other's picket lines.

Further, if either should come up with a new pact, the dissenting union would not be allowed to sign another contract which would be less favorable to performers on wages and working conditions. Carpenter said TVA should have a voice in the vidfilm situation, adding that "neither SAG nor TVA should dominate," but thesps shouldn't go to sponsors, agencies

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NBC's Pro Grid Deficit on Coast

Hollywood, Dec. 5.

NBC will take a $60,000 out-of-pocket loss for telecasting pro football games. Deficit would amount to $150,000 on charges for time, pickups and production crew. On the guaranteed attendance arrangement, Admiral (radio and television set maker) took a red-inking of $180,000. KNBH-NBC has first refusal on possible title playoff game in the Coliseum Dec. 17, but isn't interested in the $150,000 asking price by Los Angeles Rams prexy Daniel Reeves.

Reeves said if KNBH bypassed the tilt, it wouldn't be telecast at all. Playoff game would be made possible if the Chicago Bears defeat the Detroit Lions next Sunday (10), thus tieing with the Rams. Sunday's Rams-Packers tilt was the only league game that exceeded the guaranteed attendance.

WASHINGTON PASSES 200,000 MARK IN SETS

Washington, Dec. 5.

Washington has passed the 200,000 mark in TV set circulation, sales last month reaching a new record of 17,250 and bringing the Dec. 1 official estimate of the Washington Television Circulation Committee to 205,835 sets for the metropolitan area.

November sales figures turned out to be a big surprise in view of the heavy business during September and October when buyers flocked to the market to avoid the 10% manufacturers excise tax which took effect Nov. 1. It is likely that intensive selling campaigns during the month, in which major dealers offered sets in stock free of the new tax, and fear of shortages brought in the customers.

Air Time, Not B.O. Problem, Blacking Out Telecasts Of Basketball in Philly

Philadelphia, Dec. 5.

Lack of available air time will again black out telecasts of professional basketball in this city. Pete Tyrrell, general manager of the Warriors, Philadelphia club in the National Basketball Assn., said the club wants the games televised but the stations couldn't give them the time.

The Warriors play here Tuesday and Thursday nights, and the three local stations are heavily committed for those nights with network shows. In 1947 and '48 the team's games were telecast. Last year, there was a hassle over a favorable financial deal, which nixed lensing of the local court squad.

Tyrrell left the door open with the statement: "We'll be happy to have the games televised and work up a deal with any station that comes up with a sponsor and air time." Effect of television on the boxoffice didn't enter into the subject at all. Last year, the Warriors nixed TV and had an attendance low. This year, the local dribblers are leading the eastern division and video is figured to help.

IMPROVE FIDELITY OVER EARLY TESTS

Washington, Dec. 5.

RCA demonstrated further improvements in its color television system here today (Tues.) in a special showing for the press, with observers generally agreeing that the difference between its color quality and that of CBS has been considerably narrowed.

In contrast with previous demonstrations, pictures showed greater fidelity, stability, brightness and texture. The improvement in the reds and blues was particularly outstanding. Some observers felt the colors lacked the warmth, sharpness and brilliance of CBS tint. The face of Dr. E. W. Engstrom, RCA veepee in charge red as he appeared on the screen for introductory remarks. Occasionally, a greenish tinge appeared in the background fabric and at times there was a slight haze.

For the first time, RCA showed a converted set in which the black and white tube was replaced by a tri-color tube and circuitry was changed. In addition, a companion, or "slave," set which would be used to show color alongside a conventional black-and-white receiver was demonstrated. But Dr. C. B. Jolliffe, executive veepee in charge of RCA labs, would give no estimates on costs of such apparatus in view of present unsettled conditions.

The companion set was shown as RCA's answer to the FCC criticism that the system has no convertibility. It is, in effect, a separate set containing the essential components and circuitry for color which is wired to the black-and-white set. Its color performance was distinctly poorer than that of the converted set but the company contended that no converter can be built which can give 75% of the performance of a color receiver.

Brig. Gen. David Sarnoff, RCA board chairman, in answering questions from the press, called the demonstration "an evolution, a fulfillment of the promises we have made."

He declared that the absence of FCC officials from the demonstration implied no "personal feud" and that an RCA representative had explained to Chairman Wayne Coy that commissioners were not invited because of litigation pending in a Chicago Federal court. As soon as the court issues its decision, he said, the Commission will be asked to observe the improvements.

If the Commission sees the improvement, regardless of the outcome of the litigation, and still thinks RCA color is no better than it was or is only as good as the CBS system, Gen. Sarnoff said, the advantages of compatibility, screen size and all-electronic operation

(Continued on page 38)

IATSE WINS HIKES FOR 600 STAGEHANDS

International Alliance of Theatrical Stage Employees has won wage hikes for 600 stagehands, carpenters, property men and electricians employed by the four video webs and WPIX and WOR-TV, N. Y., in its Local 1. Settlement was reached Friday after long negotiations.

Terms, retroactive to Sept. 4, cover a two-year period and give fulltime stagehands an 8½% increase over their previous weekly minimum of $104.36. New category of head stagehands will get an additional $5 hike. Extra stagehands get a 3% tilt.

Union's demand for a pension plan is in abeyance temporarily. If it's agreeable to legalites on both sides, a checkoff system may be set up to deduct individual workers' contributions to the plan, but the managements will not contribute.

'Sing It' Agency Up in (Under)Arms As CBS Pipes in Rival Deodorant Plug

The practice of piping in canned commercials from points outside a studio where a show originates, and without benefit of dress rehearsal, may come in for some vigorous overhauling as result of the recent "nightmare" incident that practically induced ulcers among everybody connected with CBS' Saturday night "Sing It Again."

It was one of those things that networks, agencies, sponsors and producers dread more than anything else—not only running in the wrong commercial, but that of a rival product, to boot.

Incident occurred during the Arrid-sponsored segment of "Sing It," which emanates from CBS' Playhouse No. 3, in N.Y. The body deodorant commercial, however, is piped in by the agency—Sullivan, Stauffer, Colwell & Bayles—from the CBS Grand Central building studios.

To the consternation of all, however, a filmed commercial extolling the virtues of the competing Stopette spray deodorant (Arrid makes a point of cautioning people not to use the spray method) was flashed on the CBS video screens. There was nothing to be done about it, for it would take more than the 60-second allotted commercial time to make a phone connection to the plug-originating point.

SSC&B screamed. As a result, it will not only get a rebate, but probably a free pipe-in on the dress rehearsal. Arrid previously had refused to shell out the $150 involved for the dress rehearsal on the commercial.

Investigation by CBS and the agency disclosed that someone had put a wrong film in the can during some shifting around at the Grand Central building.

Red Barber
discusses
A New Facet in TV Sports Coverage
* * *
one of the many interesting features in the upcoming
45th Anniversary Number
of
VARIETY

Memo to Webs: 'Do Your Xmas Showing Early'

Because of the "delayed action" attending kinescoping of TV shows, with the kine versions of programs not showing up on many local stations until two or even three weeks after the live performance, network producers have been alerted to do their Christmas showings early, or not at all.

For example, CBS' "Studio One" is doing its Christmas presentation, "Mary Lou" on Dec. 11. That's to permit the "Kine Circuit" to unveil it prior to Christmas. That goes for New Year's-slanted programs as well. "Mary Lou," based on Mildred Cram's short story, was adapted to video by Catharine Turney, the film scripter.

CBS last week issued the following directive: "As we approach the holidays, bear in mind that reference to Christmas, New Year's, etc., is undesirable on all programs that may be carried via TVR (Television Recording) in sections of the country, one two or three weeks later."

Rights to 'Juvenile Jury' Released for Tele By WOR—But for Royalties

"Juvenile Jury," currently aired on MBS, has been released by WOR, Mutual's Gotham outlet, for a television on other networks as part of a settlement of a three-year-long wrangle over title ownership.

Jack Barry and Dan Enright, who package the show, take over the title today (Wed.) and will shortly start peddling a kinescope audition of "Jury." Barry-Enright will pay royalties to WOR, which can amount to $25,000 in a two-year span.

Dispute stemmed from the fact that Barry and Enright were on WOR's payroll when they came up with the idea. While the station didn't contest their right to the show, it said it owned the title. WOR will hold on to other subsidiary rights until the present radio contract expires in December, 1951, after which time the AM airer could be shifted to another web.

General Foods, which bankrolls the AM edition, will get first crack at the television. Outfit backed it on a 16-week trial run on video a couple of years ago. B-E outfit was willing to pay for the title and TV rights now because similar kid-panel programs are making the rounds. "Jury" producers have warned nets that if they screen a stanza allegedly infringing on their property, legal action will be taken.

Lamb Roars Like Lion on Grid Nix

Columbus, Dec. 5.

Edward Lamb, radio and TV station owner, today (Tues.) asked the Justice Dept. to investigate why his Erie, Pa., video station, WICU, was not permitted to telecast last Sunday's Cleveland Browns-Philadelphia Eagles football game. He also claimed that his TV station here, WTVN, and WSPD-TV, Toledo, also had been "discriminated" against by the Browns "in an almost identical fashion."

Lamb released copies of letter he had written to Attorney General J. Howard McGrath registering a "formal complaint" with the department's Anti-Trust Division.

"We are anxious," Lamb wrote, "that your department investigate the circumstances surrounding the refusal of the National Football Federation, the Cleveland Browns football team and ABC, acting in concert with others, to permit television station WICU, Erie, Pa., the right of telecasting" the game.

Lamb said the station had a contract with ABC as agent for Sun Oil Co. to sponsor games. He also wrote that Bert Bell, commissioner of National Football League, and Paul Brown, coach of Browns, "prevailed upon ABC to refuse telecast rights to WICU." Lamb said they gave as their reason that a special train was to carry Erie residents to the game and that telecast might hurt ticket sales for excursion.

Philco Changes Mind, Sticks With McNeill

Philco has reversed its decision to drop half of the Don McNeill television show on ABC-TV, and has renewed the full hour.

Manufacturer also backs a segment of the McNeill "Breakfast Club" on ABC's radio web.

FIRST

to report the all-important "commercial" angle

IN RADIO

VARIETY

FRIDAY, FEBRUARY 24, 1922

WIRELESS TELEPHONY MAY REPLACE THEATRE ORCHESTRAS

Kansas City "Star's" Experiment Listened To by Theatre Audience—Heard 2,000 Miles Away—Theatre Management Interested

Kansas City, Feb. 21.

Should the tests with wireless telephony, now being tried by several theatre managers, prove successful, it may mean the abolishing of orchestras in some of the

SOCIETY BACKE

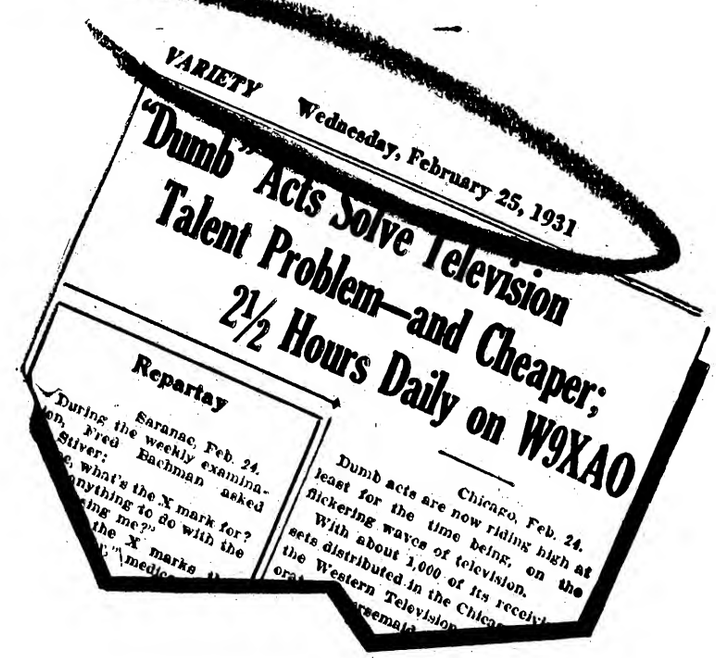
'JUST DECA

and

FIRST

to report on

TELEVISION


VARIETY

Wednesday, February 25, 1931

"Dumb" Acts Solve Television Talent Problem—and Cheaper; 2½ Hours Daily on W9XAO

Repartay

Saranac, Feb. 24.

During the weekly examination, Fred Bachman asked Stiver:

"Say, what's the X mark for? Anything to do with the thing me?"

"The X marks

Chicago, Feb. 24.

Dumb acts are now riding high at least for the time being, on the flickering waves of television. With about 1,000 of its receiving sets distributed in the Chicago

the Western Television

VARIETY'S 45th Anniversary Number will be materially and physically designed to make it simple for the personnel of Radio and Television to buy and sell time, talent, equipment and all its component parts.

It's a 'must' for the buyer. It's a 'must' for the seller.

It's the perfect medium for your advertisement. Buyer or seller.

Rates remain the same for this issue. Write to any of the offices listed for further information.

Editorial Features By Top Showmen

VARIETY

NEW YORK, 19
154 W. 46th St.

CHICAGO, 11
612 N. Michigan Ave.

HOLLYWOOD, 28
6311 Yucca St.

LONDON, W.C.2
8 St. Martin's Place
Trafalgar Square

'Pre-Testing' a Legiter

"Ford Television Theatre" Friday (1) ventured something new in video dramatics by "pre-testing" a new play by Zoe Akins called "Another Darling." (Aldrich & Myers have an option on the legit property.) As produced by Garth Montgomery and directed by Franklin Schaffner, the video adaptation, by Nancy Moore, hewed closely to a "legit pattern" presentation of a one-setter (living room). As far as the viewer was concerned, the cameras might just as well have been lifting it bodily from the stage.

Judged even on the less exacting standards of TV, Miss Akins' new play is no great shakes in dramaturgy. In writing about a Cleveland teenager who has all of the attributes of the original Eve, she is neither scintillating nor believable. The dialog is rather pitiful and the situation strains credulity. Actually, "Another Darling" is a flimsy, if not worthless, item, suggesting more the creation of an immature playwright or scripter, rather than the author of the Pulitzer Prize-winning "The Old Maid" of a generation ago. The attempts at comedy were woeful and the characters one-dimensional stereotypes following a prescribed formula.

Pat Crowley, as the girl who wishes herself uninvited upon a distant relative and immediately proceeds to capture every male in sight by lavish flattery and argyle socks, had a thankless role, yet gave promise of a charming performer. Barbara Robbins and Grant Gordon as her harassed relatives were stiff in their trite roles. *Rose.*

JACK EIGEN SHOW
Director: Bill Seaman
Producer: Philip Lane
15 Mins.; Wed., 10:30 p.m.
ANSONIA SHOES
Du Mont, from N. Y.
(Lane)

This is a lightweight programming idea. Not only have the usual trappings been cut away, but some of the essentials have been trimmed in this airer. Session presents little beyond disk jockey Jack Eigen (without disks) with a telephone as the main production prop. If this goes over as TV entertainment, then video has solved its central problem of program costs.

Even as a late evening stint, program offers too little, particularly in view of the fact that it's not a sustainer. Format, or lack of one, has Eigen tossing out a few gossip items at the outset, answering calls from his fans and introducing some show business guests. Eigen's gossip news is not headline stuff, his phone conversations are routine, and his guests, at least on the preem, are not top-ranking. It's to Eigen's credit, however, that he can parlay these minuscule factors, plus some plugs for the bankroller, into a tolerable quarter-hour for the casual dialer.

On the teeoff stanza (29), Eigen conducted a perfunctory interview with a chorine, Serl, from Billy Rose's Diamond Horseshoe and chatted briefly with Mary Beth Hughes, whom he introduced as "his favorite film star." Eigen, incidentally, referred to Bill Snyder as currently headlining at the Paramount when the orch leader had in fact wound up the day before. This generally may be a trivial error, but in Eigen's fromework, it's an important detail. *Herm.*

BEHIND THE HEADLINES
With Ulmer Turner
Director: Phil Bondelli
15 Mins.; Tues.-Wed.-Thurs.; 10:15 p.m.
CONSOLIDATED CHEMICALS
WBKB, Chicago
(Ruthrauff & Ryan)

Ulmer Turner, a competent newscaster, works against great odds in this commercial-laden news show. Aside from the general question of how much commercial content a program dealing with news—especially war news—can bear, there's the more immediate one of how much the viewer will tolerate. Client and agency seem to be asking for trouble rating-wise if they continue the heavy-handed impact evidenced on the segment caught (21). Besides minute opening and closing plugs, quarter-hour show was interpersed with three pitches of same length.

Gabber managed to squeeze in a lot of news in the remaining time. Emphasis was on local happenings, using pix supplied by Sun-Times. Commentary portion was devoted to a surprisingly candid discussion of the effects on tele production resulting from the recent cobalt restriction order.

Except for use of the few stills, no production was used. Because of the necessity of hitting the several cues, Turner read most of his stories with only an occasional glance at the camera. General effect was dull and choppy. *Dave.*

Horwin, Liebman Set For RWG Discussion Sked

Jerry Horwin, CBS story exec, will speak on CBS-TV script needs, and Max Liebman, producer of NBC-TV's "Your Show of Shows," will discuss comedy skits for video, at a special meeting of the Radio Writers Guild at Holland House, N. Y., tomorrow (Thurs.).

Session is for RWG members only.

RANGER JOE
With Jesse Rogers, Silver Saddle Ranch Boys, guests
Producer: Thomas G. Brennan
Director: Jack Hirst
15 Mins., Sun., 12 noon
RANGER JOE
WFIL-TV, from Philadelphia
(Lamb & Keen)

"Ranger Joe," newest hero for the living-room wranglers, galloped in on his horse Topaz Sunday (3) for a lively 15 minutes on the ranch. Ranger Joe (Jesse Rogers, local hillbilly singer) delivers Western tunes with the aid of his recording group, the Silver Saddle Boys. Rogers demonstrates how to make a lariat, narrates the story of "Bad Bill" (on film) and feeds Topaz and his cowpokes "Ranger Joe" breakfast food. Commercials are easily tied in with the camera doings, since the hero and the product have the same label. Cereal plugs are certain to impress moppets, which will automatically make it a must on mama's shopping list.

Each week brings a guest cowboy to demonstrate stunts that distinguish the Wild West. Opener had some very fancy rope-twirling by Jimmy Breslin, who not only performed difficult tricks but explained them for the benefit of young viewers. Rogers sang a couple of characteristic lilts, and also caroled the commercials. Rogers, who left a hospital bed, where he is being treated for ulcers, seemed noticeably short of breath on the opener. He plays the guitar, and the Silver Saddle Ranch boys backing includes violin, bass and accordion. Production values were elementary, background representing a corral fence. Show is fed from WFIL-TV to the ABC network. *Gagh.*

'GANSETT TIME
With Frank Petty Trio
Producer: Lawrence Baker
15 Mins.; Fri., 6:45 p.m.
NARRAGANSETT BREWING CO.
WBZ-TV, Boston

Another in WBZ-TV's programming of local shows is this 15-minute segment of instrumental music and vocalizing by the Hub's w.k. Frank Petty Trio. Boys, who are rapidly grabbing themselves a solid national rep via their MGM recordings, have long been a fixture at the Showbar, popular Hub bistro, and accordingly have netted a solid following in this area. It was only natural that a TV shot would follow and the boys don't disappoint, giving out with a bright musical interlude.

It's a strictly musical stanza. Frank Petty, neatly handling the vocal solos while plunking the guitar, is solidly backed by pianist Mike DiNapoli and bassist Joe Perella. Boys mix up routines nicely interspersing Petty's solos with ensemble singing and some fine '88ing by DiNapoli. On show caught, latter got several solo spots, among them "Petite Waltz," with camera shots pointing up guy's sock agility on the keybodard. Boys stick mostly to standards and oldies such as "When My Dream Comes True," "I'm in Mood for Love" and "Bless Your Heart," with guest star, Pat Colleen, thrush currently appearing at the Showbar, vocalizing "Bushel and a Peck."

Camera action was not too imaginative, mostly longshots of the trio or closeups of soloists, while commercials were off the beam with film hazy and content strictly ordinary. *Ellc.*

Baltimore—Carl B. Skytte, former pub relations chief for the Rusteless Iron & Steel Corp. here, has been named promotion manager for WBAL and WBAL-TV. He replaces Fred S. Heywood, who was recently promoted to TV production manager.

NATIONAL FARM & HOME HOUR
With Everett Mitchell, Paul Visser, Ken Gapen, H. H. Kildee, Max Cullen, Helen Shepard
Producer-director: Don Meier
60 Mins.; Tues. (28), 2 p.m.
ALLIS CHALMERS
NBC-TV, from Chicago
(Gittins)

Allis Chalmers, for the third year, picked up the tab for NBC's telecast (28) of the highlights of the International Live Stock Exposition. Hour-long show, climaxed with the crowning of the grand champion beef animal, was a smoothly-handled, well-rounded production that held a great deal of interest for both the urban and rural viewer. Web and farm equipment sponsor hit a high level of public service with the venture.

Show was a two-ply stint, with portions coming direct from the Exposition and others from the Chi NBC studios. Paul Visser, NBC farm chief, and Dean H. H. Kildee of Ohio State, shared the mike at the Amphitheatre. Everett Mitchell, host of regular AM version of the "National Farm and Home Hour," emceed proceedings at the studio.

Highlight of the session was the selection of the grand champion steer, with Dean Kilbee explaining how the judge picks the winner. Well-placed cameras effectively captured much of the excitement attending the climax of the World Series of American agriculture.

Studio segments included demonstration by 4-H club winners, and an informative display of meat selection and preparation by Max Cullen and Helen Shepard of the National Live Stock Meat Board. Latter invested the show with more than academic interest for the housewife audience. Also of interest to the homemaker was a film, narrated by Ken Gapen of the U. S. Dept. of Agriculture, showing activities of the department's meat inspectors.

Adroit use of film was evidenced in other parts of the show, with clips of previous Exposition contests woven in to give a fairly complete run-down of the week-long event.

Numerous switches from film and live studio to the South Side stock show were expertly done, with only one slight mike miscue. Producer-director Don Meier, Visser and Mitchell did themselves proud with their years biggest assignment. *Dave.*

LEAVE IT TO LEAFER
With Woodie Leafer
Producer-Director: Irwin F. Poche, Jr.
30 mins.; Mon. thru Fri., 3 p. m.
Sustaining
WDSU-TV, New Orleans

New series slotted in an afternoon lull spot in the WDSU-TV schedule, "Leave It To Leafer," featuring Woodie Leafer, staff announcer, stacks up as pleasing fare. It's light and breezy with informal chit chat, interviews with visiting personalities of show biz, civic leaders, housewives, studio visitors and others, and recorded music.

Leafer also takes televiewers behind the scenes of video, moving about the huge WDSU-TV studio and its sets, showing cameramen, prop men and others at work, and stopping to chat with them a la Garroway.

Set for the show is section of studio under stairs leading to control room. Here are pasted maps, zany signs, photos of film stars. Props include a battered easy chair, from which he reads news and fan mail, and interviews guests.

It's mostly ad lib, but it's relaxing. Camera work and lighting are good, with one camera following Leafer all over the set when he's on the move. *Liuz.*

COCKTAILS IN FASHION
With Elaine Drooz, others
Producer: Bob Stone
15 Mins.; Sat., 5:45 p.m.
MADY'S
WRGB-TV, Schenectady

First program in a new series of fashion shows, sponsored by an Albany and Schenectady women's store, moved with a reasonably satisfactory degree of smoothness and imagination. Four models displayed an attractive line of dresses, in a nicely decorated cocktail room setting. Elaine Drooz, who has done fashion commentaries in Albany stores and theatres, handled that assignment on television for initial occasion.

Miss Drooz, director of women's programs at WROW, did the commentary almost flawlessly. Closeups flattered her. The models weren't completely at ease in spots. Commercial copy was in good taste.

Feature is advantageously spotted before an hour Godfrey kinescoper. Women will like the program, the second of type to be telecast here. *Jaco.*

YOUR PROBLEM PANEL
With Dr. George Crane, Ruth Goldman, Rev. Ken Hildebrand, Tommy Bartlett, Eleanor Engel, Dick Jordan, Sam Siegel, Bill Sarnoff, Tony Parrish, Jean Christians, Patti Wilkus
Director: Ernest Feikas
Producer-writer: Jules Pewowar
45 Mins.; Mon., 8 p.m.
KOMISS CO.
WGN-TV, Chicago

Local nighttime shows slotted in Class A time must inevitably stand comparison with network offerings. All too frequently the local segments unsuccessfully attempt to carbon the big-budgeted web formats. Occasionally, however, a local packager comes up with a program idea distinctive enough for strong appeal in the evening audience sweepstakes and close to network calibre in its treatment. Such a package is Herbert S. Laufman's "Your Problem Panel."

Show is built around typical human relation problems which are presented to a panel of experts in the field for discussion and advice. Although cases are tailored to real life situations, roles of the troubled individuals are played by professional thespers, which avoids undue mawkishness and makes for a smoother presentation. Panel is headed by psychologist Dr. George W. Crane, assisted by guest experts and a lay panelist. An idea that might be overly hokey and even dangerous in less capable hands, is given an adult, intelligent treatment, which results in interesting and constructive fare.

Three cases were presented on frame seen (27). Besides Dr. Crane, the panel was made up of Mrs. Ruth Goldman, deputy commissioner of Public Welfare, Rev. Kenneth Hildebrand, pastor of Chi Central Church, and radio-TV emcee Tommy Bartlett as the lay member. First problem, presented by a man and wife, was based on hubby's penchant for spending his evenings pub-crawling rather than at home with his family. Second case was a father-and-son situation, having to do with the son's decision to drop out of law school to get married. Final problem evolved around a daughter who felt she'd outgrown the simple homelife of her immigrant parents.

Problems were believably presented by the pro actors and actresses, with soap opera overtones carefully played down. Device makes for good audience identification. But it was the authorizative counseling of the panel that gave the show its plus values. No pat solutions were offered; just sound advice well-grounded in modern psychology. *Dave.*

GUESS OR KNOW
With Mrs. Harold S. Faust
Producer: Dr. Harold S. Faust
30 Mins., Sun., 2 p.m.
COUNCIL OF CHURCHES, AMERICAN BIBLE SOCIETY
WCAU-TV, Philadelphia

"Guess or Know," a religious quiz program with teenage participants, said to be one of the first of its kind on video, preemed Sunday (3) on WCAU-TV. Although it is strictly religious in content, the program maintains a nice degree of affability and informality. This is due to Mrs. Harold S. Faust, wife of the producer and a graduate of Temple's TV Workshop. Pleasant and never dogmatic, Mrs. Faust kept the youngsters at ease, most of whom seemed very familiar with the questions.

Mrs. Faust displayed exhibits from museums and churches, about which she queried the contestants. A team of four youngsters answered questions on Old and New Testament lore, various religious symbols and terms. Queries on Biblical geography were presented with the aid of a map, on which a bulb lighted when the correct spot was located. A "Mystery Hymn" was played on the piano, with both studio entrants and the home audience (the latter, by mail) asked to guess the answer for prizes (dolls fashioned from Old Testament characters).

Program has broad scope and aims at good relationship among all religions. The exhibits represented an interesting range of historical lore, which had reference not only to the world's past but to Philadephia's. Among the items shown were the world's smallest Bible, one of the smallest Hebrew scrolls extant, original Indian-treaty papers, the chains used to rope off streets a century ago when services were being conducted, a painting of Moses and symbols of the Christmas season. Informative and evenly paced, the half-hour session ranks well in the class of educational entertainment. Isabel Redman, who directs the network TV program "Lamp Unto My Feet," assisted in the initial planning. *Gagh.*

REMEMBER THIS DATE
With Bill Stern, Mary Denny, Jet MacDonald; Murray Ross, organist
Producer: Hal Fimberg
Director: Don Hillmann
Writer: Ray Kimball
30 Mins.; Tues.-Thurs.; 3:30 p.m.
Sustaining
WNBT, New York

"Remember This Date, a modified quiz program, would be excellent for AM, where it belongs. On television, however, it evokes at best mild interest.

Show uses the date it's programmed on as the basis for questions asked of studio contestants. For example, on show caught (30) contestants had to identify Winston Churchill, whose birthday it was; the water crisis in New York of a year ago; the first transmittal across the Atlantic of a wirephoto, and J. Parnell Thomas' plea of guilty of fraud, which took place on Nov. 30.

To add interest, studio contestants are screened beforehand, then asked which date is most memorable to them. Contestants, including a refugee, an archaelogist, a former vaudevillian and a housewife, related some interesting experiences.

However, the program held little visual interest. An attempt was made to make the clues visual to some extent. Jet MacDonald, for example, sang a couple of songs which served as clues to some of the questions. And a couple of silhouettes were flashed on a screen. But these were rather obvious and lent little interest to the segment.

Bill Stern handled the show capably, assisted by Mary Denny. Stern tended to overdramatize his narrative questions, and constantly interrupted contestants to summarize what they had said. But on the whole, his emceeing was authoritative and smooth. Miss MacDonald did an okay job on the songs, and Murray Davis' organ was good in accompaniment and lent a touch of drama to the narrations. *Chan.*

INTERNATIONAL CHEF
With Maj. George Haig, Madelon Mason, guests
Producer-director: Si Merrill
30 Mins., Mon. and Fri., 11:30 a.m.
Sustaining
WOR-TV, N. Y.

Another morning TV cooking show, "International Chef" plays up economical dishes with a foreign flavor. Show should find favor with housewives interested in picking up new recipes. Handling the chef assignment is Maj. George Haig, a likeable personality, whose only fault is a tendency to overuse the term "you know" after making a statement. Assisting the major as hostess is Madelon Mason, whose chief purpose obviously is to look good before the cameras. Gal also helps point up significant portions of the major's commentary when he's preparing various dishes.

Food purveyors are brought on as guests on each show, with Dick Salisian, manager of N. Y.'s Golden Horn restaurant, holding down that assignment a week ago Monday (27). On Friday's (1) show the guest was Claire Brown, home economist for I. Rokeach & Sons. Both guests provided interesting chitchat sessions. The former noted the preferred dishes of certain celebrities who frequent his eatery, while the latter gave a brief account of how her company acquires recipes that individual families have passed down through centuries.

In addition to offering cooking tips, Major Haig, when preparing a foreign food, also gives the history of its origin. Prizes are also given for correct answers to a question asked on the Friday shows. *Gros.*

MEMORY LANE
With Ted Beebe, Howard Reig
15 Mins.; Thurs., 7:30 p.m.
ROTHBARD UPHOLSTERERS
WRGB-TV, Schenectady
(Goldman, Walter & Kanna)

Sponsor changed format of this presentation from a musical show to a viewer-participation quiz. Ted Beebe, last featured on a family serial, is emcee. Seated in a comfortable chair at a table, he reads—from a book of reminiscences—highlights of a specific year and then asks a telephoned question of a chosen contestant. Super-imposition shows the year, through a floating cloud effect.

Viewers are asked to send names and phone numbers. Program might have stronger appeal if more contestants could participate. Howard Reig adequately handles the advertising on this modest budgeter. *Jaco.*

Tele Followup Comment

Eddie Cantor's stint Sunday (3) on "Colgate Comedy Hour" stole a march for NBC-TV in getting the Christmas spirit into TV three weeks ahead of time, with a good payoff in entertainment values. Cantor kicked off the stanza with a tune that had special holiday lyrics and neat backing by the chorus. Comedian kept the show moving with a fast pace and clicked with his "Maxie the Taxi" turn, although it wasn't one of his best. In it he was abetted by Dick Van Patten and Jack Albertson.

Connie Sawyer added to the whimsicalities, socking over her lament of the girl who can't get a guy, in which she quotes supposed Bureau of Statistics figures on the large surplus of manhunting dames. She also joined Cantor in a fairly amusing sketch in which they played a nearsighted couple. The skit, in which each partner blunders blindly around the room, was nicely handled, although it was overlong. It's a familiar turn and was done (with variations, of course) only a couple of months back by Jack Haley and Betty and Jane Kean.

Les Zoris were effective in their adagio in which the gal, dressed as a leopard, attacks and fights her male partner. The Amadis acro troupe was nicely integrated into the finale, a Babes in Toyland number, in which they were garbed as clowns. That toyland routine had appeal and young June Keegan helped put it over with a Yule song.

Joe Bushkin, the composer-pianist, backed Cantor slickly at the keyboard in "Dust Off That Old Piano" and "Ballin' the Jack." One commercial cutely used animated cartoons of Cantor with his five daughters and wife Ida shampooing with Halo.

Jimmy Durante remains one of the most refreshing and durable entertainers of this day. His second display in the Motorola Wednesday night series on NBC gave further credence to the Schnoz's claim that he's "got a million of 'em." It will probably take months of showings before Durante's catalog is exhausted.

Durante's second show had at least one inspirational moment. The bit with the Wagnerian soprano Helen Traubel was one of the major delights of the video season. Contrast between the two personalities was sufficient to cause chuckles, but when Miss Traubel did a Durante with the original, it was a highpoint of a show that had in itself many sequences of sheer enjoyment.

The second program couldn't have the impact of the initial show inasmuch as Durante's appearance was long anticipated and included the pick of a distinguished catalog of comedy. But even without the contrast of the two stanzas, the second can stand on its own as a prime collection of Durantiana. The Beak was on for at least 50 minutes of the hour stanza, without wearing out his welcome. As long as Durante elects to perform for that length of time, entertainment values are assured.

Aside from a bit with Miss Traubel, the other major highlight was the nitery scene with his perennial aides, singer-strutter Eddie Jackson and drummer Al Roth. This sequence had the madhouse pace that has always been Durante's forte.

Trick-voiced Candy Candido did the "Pussy Cat Song" with Durante for good results. The ribbing commercials and the general production tenor also had good video values.

ABC-TV's Pulitzer Prize Playhouse" reverted to the original technique of staging Thornton Wilder's "Our Town" on a stage without scenery Friday night (1). With an excellent cast headed by film actor Edward Arnold and with exceptionally good production and direction by Edgar Peterson and Frank Telford, the show emerged as fine, adult entertainment, selling the playwright's moral as subtly but also as effectively as Frank Craven and the original Broadway cast did.

With only a couple of trellises and some odd chairs and tables for props, the cast neatly worked in pantomime with the dialog to indicate the action. Even more important, though, was the imaginative camera work provided by Peterson and Telford. Use of overhead shots, split-screen, dissolves, etc., eliminated the need for sets and made the show as much an appreciated experience for viewers as the Broadway production was for legit-goers. And while arn di-rector James McNaughton didn't haye to worry about the usual designs, his stark settings and black background added to the illusion.

Arnold toned down his standard bombasity to give an effective portrayal of the "stage manager" and narrator. Elizabeth Patterson and Don McKee, as the Webbs, and Charles Dingle and Dorothy Peterson, as the Gibbs, were excellent. Betty Caulfield, the chief protagonist next to Arnold as the young daughter, scored with one of her best video jobs to date and Biff McGuire showed unsuspected talents as her childhood sweetheart. Supporting cast was good, and the show carried the usual top production mountings usually associated with this series.

Announcer got in a short plug for Sol Lesser's "Tarzan" film series, apparently in return for the series getting kinescope rights to the property, to which Lesser owns film rights. Plug was probably a necessity and was tossed in after the first act intermission commercial, but was still out of place. Schlitz Beer commercials, as usual, were standout.

Dodge-sponsored "Show Time, USA" stanza on ABC-TV Sunday (3) evening was an entertaining layout comprising variegated elements, highlighted by a brief scene from Clifford Odets' "Country Girl," with Uta Hagen and Paul Kelly appearing in one of the climactic scenes of their legit hit. Vinton Freedley, program's "host," did the "synopsis" commentary on the Odets story, to give the capsule scene a more meaningful impact.

Otherwise the show was paced for maximum variety values, with Veronica Lake as guest emcee. Ray Middleton vocalled his "Girl That I Marry" from his "Annie Get Your Gun" musical, backgrounded by some cowpoke lookers. Buddy Lester contributed some zanyisms that might have stepped out of brother Jerry's "Broadway Open House" late night vidio madcaps (save for the age-old show biz controversy as to "which one came first?"), and Brenda Forbes reprised the Dega "Ballerina" brought to life in a charming rendition of "Born For This."

CBS-TV's "Somerset Maugham Theatre" staged a neatly-conceived version of one of the author's classic short stories, "String of Beads," Wednesday night (29). Even though both the climax and anti-climax were telegraphed in the original yarn, adapter Don Ettlinger managed to work up a script that sustained viewer interest for the full half-hour when combined with some good thesping by an accomplished cast. Production credits, including some attractive sets, were good but the camera work at times was slipshod.

Gwen Anderson topped the cast as the orphaned governess who owned the string of pearls that caused all the trouble, and scored with her thesping. John Van Dreelen made for a good heel, out to marry her only for her money, and Tonio Selwart registered strongly as the suave jewel expert. Anna Lee and Booth Coleman contributed fine work as a haughty British Tory couple, although Coleman caricatured his role at times.

Maugham's intro and closing remarks on the series, incidentally, are now being carried on film, which was lensed shortly after his arrival in the U. S. Maggi McNellis continues to do a standout job as program hostess and the Tintair commercials are good. That middle plug on film, featuring Gloria DeHaven, in fact, does probably one of the most effective selling jobs on TV with its excellent dissolve work and generally smooth production.

Always a sure bet to deliver tasteful productions of popular music favorites, Fred Waring has carried over his reputation into television. Last Sunday's (3) edition of his CBS-TV show was one of the better segments in the series, which is to say it was tops for musical entertainment.

Standout features of the show were two productions numbers, one of the folk song, "Molly Malone" and the other a sequence of winter songs in one setting. Latter was one of the finest production jobs yet seen on teevee. Based on an idea from "Pardon Our French," sequence centered around a snowman set in a country background, with snow falling and covering the ground. Various members of the chorus and featured cast came out and sang numbers like "Winter Wonderland," "Frosty the Snowman," "Let It Snow" and the like. A fine dance sequence was provided to the music of "Sleigh Ride" by Nadine Gae and Marc Breaux. An alternate set in the production was the interior of a cabin, through the windows of which could be seen the outdoor scene.

The "Molly Malone" sequence featured additional lyrics by Bill Goodhart and a special musical arrangement and vocal narration by Stuart Churchill. It was a dramatic expansion on the theme of the song, and was graced by a fine performance by Gloria Mudell as Molly.

The other numbers on the show were either straight vocal works sung in front of the orchestra, or simple productions around a pop song. In these the Glee Club, Daisy Bernier, Joe Marine, Jane Wilson, Leonard Kranendonk and Joanne Wheatley did fine jobs. Some excellent lensing was evident in the televising of the work of the twin piano team of Virginia and Livingston Gearhart, with the camera catching the two simultaneously from a number of unusual positions.

"Billy Rose Show" on ABC-TV last Tuesday (28) offered a sock suspense tale. It achieved a powerful impact not from violence (there wasn't a single gory scene), but from effective characterizations and the excellent timing of its denouement.

Yarn concerned a mild-mannered Belgian (played by Romney Brent) who was arrested for having murdered six young women. He was trapped by Leo G. Carroll, who neatly portrayed the detective. Highspot was the speech by Walter Hampden, playing a celebrated defense attorney, who with a slick dramatic tour de force got the courtroom and the jurors to look at the door for one of the defendant's victims to enter. The fact that they looked, he argued, proved that there was a "reasonable doubt" of his client's guilt and they must therefore vote to acquit.

However, with only two minutes left on the airer, one of the judges —acted admirably by Ivan Simpson — at first was tantalizingly incoherent but finally pulled out the clincher: the defendant himself hadn't looked toward the door, and thereby betrayed his knowledge that the victim was dead.

It was a neat piece of production by Jed Harris. Unfortunately, stanza ran a bit too long and full cast credits weren't screened.

Gilbert and Sullivan's first operetta, "Trial By Jury," was presented by "Nash Airflyte Theatre" on CBS-TV Thursday (30) and made a pleasant offering. This is not one of the best in the G&S catalog, but it came over with a feeling of gayety and, because it is not as familiar as the "Mikado" or "H.M.S. Pinafore," it had a fresh appeal.

As produced by Marc Daniels, "Trial" was short on plot, being merely the vocal antics in a courtroom where a girl is suing her sweetheart for breach-of-promise. But it made an amusing satire of the British judicial system as the jurors swooned over Patricia Morison, who charmingly sang the role of the plaintiff. Ralph Riggs was delightful as the judge, in a manner reminiscent of Bobby Clark's shenanigans on the bench, as he wooed the jilted lass and finally took her as his bride. Donald Clark was neat as the fickle defendant who would gladly "marry this one today and another tomorrow." It added up to a tuneful, if frothy, farce. As host-emcee William Gaxton was integrated nicely into the comedic atmosphere.

NBC's "Your Show of Shows" maintains an even level of entertainment. The mature comedy and sapient production provides a relaxed brand of entertainment. There's only one flaw. Discounting reprises of some top comedy spots from previous stanzas, there's a tendency to stick to the format so closely that a viewer frequently gets the idea he's seen all this before.

Teaming of Sid Caesar and Imogene Coca remains one of the bright spots in video. The duo, jointly and separately, can brighten up most any bit of comedy material. The exposition of cliches remains an amusing bit and their pantomime of an evening at home similarly hits a laugh jackpot. Individual comedy bits were reprises. Caesar did his by now familiar day in the life of an infant, while

(Continued on page 40)

SURVIVAL UNDER ATOMIC ATTACK
With Capt. Robert Burdon, Guthrie F. Crowe, Neil Dalton, Capt. Arthur E. Kimberling; Pete French, narrator; Ray Shelton, announcer
Producer: Dorcas Ruthenburg
Writer-director: Pete Katz
30 Mins., Saturday, 9 p.m.
Sustaining
WHAS-TV, Louisville

This is a public service show on TV that could have been a shocker. Based on the premise, "What would you do in the event of an atom bomb attack on Louisville?," producers took care to point up that purpose of the show was to urge viewers to take time right now to consider the atom bomb and survival of the citizens. So announcer Ray Shelton emphasized that "This is just a program—but there could be a bomber carrying equivalent of 20,000 tons of TNT on its way to Louisville right now."

Teeoff had sound effects, and superimposed film clip of an atomic explosion, showing roughly how an atom bomb explosion over Louisville, considered a key industrial center, would have looked—if there had been an explosion. Camera then cut to Pete French, narrator, talking from the WHAS transmitter at Eastwood, Ky. Simulated French's description of the bombing to the outside world, and to those people in Louisville area that had portable radios. Then followed a recital of the precautions to be taken in the area. The narration was intensely realistic, and station reported that some calls came in inquiring if such a thing had really happened.

From a map of the greater Louisville area on the wall, French gave his simulated picture of the situation. Describing the extent of the damage and casualties, he estimated that about three-quarters of a square mile had been virtually wiped out, eight square miles of moderate damage, and another four miles subject to moderate damage. French estimated light damage had been reported as far away as eight miles from center of the blast—or a total damage area of nearly 200 square miles. Estimates of killed and wounded were given as well over 60,000 in the initial blast, to say nothing of the missing and dead unreported. Then followed instructions on procedure for those in the radioactive areas.

Cameras then on a panel holding a meeting which had taken place to prepare against an atomic attack. Meeting might have included Capt. Robert Burdon, Chief Drillmaster of the Louisville Fire Department, an expert on chemical warfare; State Police Commissioner, Guthrie Crowe; Neil Dalton, Louisville co-ordinator of Civilian Defense in WW 2, and Capt. Arthur E. Kimberling, Director of Civil Defense Unit. Panel discussed first plans which might have been drawn to meet the possibility of an atom bomb attack. Summing up, Dalton told the panel its main job was to recommend to the city concrete steps to be taken to prepare for an atomic bomb attack. He used charts and a map to point up the discussion.

French then came back on screen to assure viewers that an atom bomb had not hit Louisville, and he hoped it never would, but summed up that to be forwarned is to be forearmed, and told some of the things to do to help protect the citizen and his family.

Technical data was compiled by Charles Johnson, special art work by William White. Assisting in direction were Robert Pilkington and Michael London. First of a series, WHAS-TV will carry other shows on the subject, going into detail on survival under atomic attack. Peter Katz as scripter-director can take a bow for this one. *Wied.*

Merman, Miss Truman, Swanson, McBride Cited

Ethel Merman, Gloria Swanson, Mary Margaret McBride and Margaret Truman were named as "outstanding women of the year" in their respective fields of legit, films, radio and music in the annual Associated Press poll of U. S. women newspaper editors. Authoress Pearl S. Buck, was tabbed outstanding woman in the field of literature for her article, "The Child Who Never Grew," dealing with her own daughter. Tennis star Gussie Moran was cited as the outstanding woman sports figure.

Perle Mesta, American Minister to Luxembourg, was named "Woman of the Year." Incidentally, the part played by Miss Merman in the current Broadway production of "Call Me Madam" is fashioned after Miss Mesta. *Lowe.*

Color TV Review

RCA COLOR REVIEW
('Color Carousel')
With Jeanne Warner, Inga Runvold, Mary Jane Hayes, Bette Bradley, Ann Anderson, Lillian Taylun, Pat McGowan
Producer: Vance Halleck
Narrator: Ray Michael
Supervising Engineer: Joseph College
WNBW-NBC: Washington, D. C.

Latest demonstration of the improved RCA tri-color tube shows definitely that the final decision in the color sweepstakes is not yet in. That the big company is still in there punching, and still a power to be reckoned with, was conclusively proven in its Washington studios Tuesday (5).

Productionwise, NBC, profiting from past errors, left nothing to chance. Though carefully labelled as "not in the entertainment field," the show used in the D. C. tests was a well-coordinated, skillfully planned and highly polished presentation. Explanation of RCA engineer Dr. Engstrom that entertainment had been deliberately shunned in order to avoid distracting viewers from the color issue, was not completely satisfactory. Succession of everyday objects presented resulted in a deliberate, comparatively static picture, omitting demonstration of the system under the more rigid requirements of fast motion, as required by such activities as terping.

It was in the show itself that NBC literally tossed the book at the assemblage. Using a carousel with a revolving circus motif as a continuously repeated signal pattern, show evolved as a solid unit. Continuity and unit format was achieved via a hep continuity handled in straight, almost documentary style by WNBW staffer Ray Michael. Accent was on power of color per se, with plugs for the RCA brand omitted.

Following the announced "modern living" theme, show delved first into decorative and color possibilities of food. A ham, complete with fruit and vegetable trimmings, was shown, with brown-haired Jeanne Yarner handling the blurbs and adding eye interest. Baskets of fruit and vegetables separately displayed gave evidence of the authencity of color and texture, while gal's pale green dress lent additional contrast. A succession of familiar household packages—breakfast food, soaps, and even the model's package of cigarettes, suggested commercial possibilities of tinted TV.

A trek into the realm of "M'Lady" next gave opportunity for an array of fabrics and fashions, again stressing texture improvement in the system, as well as fidelity of color. Mary Jane Hayes not only handled the commentary of this portion, but she, too, was part of the color pattern in costume and background.

Windup accented the Christmas scene, again capitalizing on variety and effect of color in the displays. Beside the Yuletide wreaths and background motif, Bette Bradley displayed a series of bright toys, which showed up particularly well and appealingly on the screen. Michael appeared in this portion, doubling as model in a bright plaid jacket, and announcer. Musical background throughout was gay and light, in keeping with the merry-go-round motif.

Except for the absence of fast motion, show offered variety in types and color of objects, well designed to anticipate questions and to combat skepticism.

Colorwise, results lived up to narrator Michael's promise of an "Adventure in Color." There can be no question that RCA has met its own challenge of improvement on seven basic points. The image seen Tuesday in the WNBW studios were brighter, more faithful in color, truer to life in texture, brighter and sharper, than in past. Most marked improvement was in the reds and blues, thanks to the new phosphers in the tube. Reds were not only clearer, but the tinge cast by this strong color has been noticably reduced.

Reception was consistent without additional handling beyond the initial tuning in.

On the debit side, the green fringe which has plagued the RCA system is still apparent, though to less extent.

Turning to the inevitable comparison with CBS color, it must be stated that the gap between the two systems has narrowed down to the point where absolutely accurate comparison cannot be made from memory. RCA color still seems to this reviewer to lack the warmth, and the effect of depth of the rival system. It all stacked up however, in production and color, as acceptable in any home. *Lowe.*

Daytime—

THE MACY PARADE ON **WJZ-TV**

46.4

HOOPERATING

TOTAL AUDIENCE: 2,100,000 NEW YORKERS

Nighttime—

OPENING NIGHT AT THE METROPOLITAN OPERA ON **WJZ-TV**

52.4

PULSE RATING

TOTAL AUDIENCE: 2,300,000 NEW YORKERS

With WJZ-TV, hundreds of advertisers are reaching millions of viewers in the nation's No. 1 market.
Reason: reception is tops!

WJZ-TV

American Broadcasting Company

Tele Chatter

New York

Melville Ruick, back in circulation after playing a chaplain in an Army film, turns killer in "Big Story" Dec. 8 . . . WOR-TV's signal has been picked up clearly in Battle Creek, Mich. . . . ABC-TV has garnered renewals from Ronson ("Twenty Questions"), Pharma-Craft and American Safety Razor ("College Bowl") Ironrite ("Hollywood Screen Test"), Dodge ("Showtime, USA") and Goodyear ("Paul Whiteman"). . . . **Lawrence Tibbett** is scheduled to do his first straight dramatic role, sans songs, in a skit on CBS' "Ken Murray Show" Dec. 16 . . . **Maurice MacMurray** of CBS-TV N. Y. sales staff transferred to the Chicago office . . . **Marge Morrow**, former CBS casting director and recently partnered with **Doris Sharpe** in a talent agency, will open her own talent office about Jan. 1 to cover TV, radio, films and legit . . . DuMont's "Captain Video" now spotlighted in a bi-monthly comic book, distributed by Fawcett Publications . . . Actress **Jan Musial** added to the cast of the upcoming "Going Places with Betty Betz" series, being packaged by Anderson, Davis & Platte for one of its clients . . . WPIX has inherited NBC's hold on the Village Barn, Greenwich Village nitery, and teed off a new series of pickups from the spot Monday night (4) . . . **Buddy Lester** packaging his own video show, after seven consecutive guest shots on NBC's "Kate Smith Show." It's to be sold by General Artists Corp. . . . Phillip Morris renewed its "Horace Heidt Show" on CBS through next Sept. 24, while Chesterfield repacted for its segment of the same web's "Godfrey and Friends."

N. Ray Kelly has been named business manager of the Weintraub agency's radio-TV department. Kelly was with NBC for 20 years prior to joining Weintraub last May . . . NBC-TV casting director **William I. Kaufman** now working on the second edition of "Best TV Plays of the Year," with the first slated for publication by Merlin Press within a few weeks. . . . Paramount veepee **Paul Raibourn** scheduled to make the principal speech at the luncheon session of the Canadian TV conference tomorrow (Thurs.) at Toronto's Royal York hotel. His subject is "TV — Progress and Promise."

Indie packager **Lester Lewis** had options picked up by sponsors on all three of his current video shows, "Hollywood Screen Test," "Penthouse Party" and "Eloise Salutes the Stars." "Screen Test," in addition, picked up seven more ABC stations . . . **Lawson Paynter**, formerly with McCann-Erickson, joined the Erwin, Wasey agency's video department . . . Music Corp. of America, as part of its heavy expansion into TV, has named Bill Richman to head its daytime tele activities.

Quentin Reynolds will play a newspaper editor on "Pulitzer Prize Playhouse" Friday (8) . . . Comic **Jack Gilford** to do a lead role in the "Musical Comedy Time" production of "Hit the Deck" Monday (11) . . . Fall issue of Journalism Quarterly has piece on television news program by **Prof. Harry Heath, Jr.** . . . **Ralph G. Allrud** has joined staff of Blair-TV, Inc. as account exec.

Elaine Ellis appears for the third time on the CBS "Sure as Fate" series, Dec. 12, **Carl Frank** directing . . . **Ethel Frank** now writing two scripts a month for the weekly "Ellery Queen" series (DuMont), instead of just editing, as formerly, for producers **Norman** and **Irving Pincus**.

Hollywood

First performer to nix a bid from Snader Telescriptions is **Ginny Simms**. MCA decided her appearance in the vidfilm briefies might jeopardize future commitments . . . **Arnold Mills** set as assistant director on the **Al Jarvis** show beamed over KLAC-TV . . . **Harry Babbitt** signed a five-year contract with KTLA and will emcee "Hollywood Opportunity" as first chore . . . After 18 months on KLAC-TV, **Kay Mulvey** shifts to KTTV starting Monday (11) . . . First femme newscaster on coast television is **Palma Shard**, who bows on KFI-TV. To avoid looking at news copy, she will pre-record her newscast. Then, with the aid of a hearing device, she'll repeat what she said on tape . . . KTTV has started operating on a hit-or-miss remote schedule Wednesday, Thursday and Friday mornings, opening up at 11:30. Station feels it will give directors and engineers more remote experience in preparation for the summer season when, it's expected, CBS will no longer be furnishing kinescopes and the station will be going in more heavily for remote telecasting . . . **James C. Petrillo** waived the usual 5% royalty fee to AFM for "The Joyful Hour," Christmas vidfilm being made at Jerry Fairbanks Productions for Yule use under Family Theatre sponsorship . . . Telemount Pictures signed **Leslie Selander** to direct 13 videoaters starring **Russell "Lucky" Hayden**. Series rolls Jan. 16, with each 30-minute film to cost between $8,000 and $10,000 . . . **Harry Owens** asked viewers to send in $1 for a copy of "Song of the Sunset," written by a leper, which Owens is publishing. He drew $1,700, all of which will go to the leper colony . . . KTLA pulled all but 600 seats out of its newly-acquired theatre and is installing a camera runway down the center of the house . . . Coast is the greatest single user of film for television in the country, a total of 40 hours being beamed weekly by the seven stations . . . Roland Reed TV Productions, heretofore interested only in video commercials, religious and commercial films, will start rolling regular vidpix.

Chicago

Universal Gas Range dealers are dropping WGN-TV's cross-the-board "Stop the Record" daytimer to pick up 60-minute Sunday feature film on WBKB, Dec. 10. **Frann Weigle**, featured on the "Record" show, moves over to WBKB to host the pix series . . . **Ernie Simon's** "Simply Simon" half-hour on WENR-TV moves from Thursday night slot to 7:30-8 p.m. period on Mondays . . . **Norman Ross** is handling the chatter on WNBQ's morning teeoff segment built around "Soundie" briefie films . . . A. Gettelman Brewing Co. has renewed WTMJ-TV, Milwaukee, Thursday night wrestling for 26 weeks . . . Over 2,000,000 votes were cast during Atlantic Brewing's year-long "Miss Tavern Pale" beauty contest on WGN-TV with **Shirley Saxby** winning top honors among 435 contestants . . . Net assets of Television-Electronics Fund, tele investment firm, increased from $2,781,000 to $5,560,000 during past year . . . Community Fund awards to Chi photogs were handed out yesterday (Tuesday) on WENR-TV's "Bob and Kay" telecast . . . As result of increased video activities, Entertainment Managers Assn. has organized a TV committee comprised of **Jack Russell, Vic Brown** and **Jack Page** . . . ABC's "Super Circus" slated for a four-page pix spread in January issue of Pageant . . . E. J. Brach & Sons, through J. Walter Thompson, renewed re-run series of **Gene Autry** vidpix on WENR-TV.

San Antonio—KEYL will add a sixth day of programming, starting next Monday (11), and will become local exclusive outlet for ABC.

Plans are being made to begin televising seven days per week and to add to its operations by scheduling daytime programs. At present, KEYL presents daytime programs on Thursday.

Seeing Is Hearing

Baltimore, Dec. 5.

For the first time the Federal Communications Commission has agreed to watch a television program as testimony in a hearing. Commission had asked officials of Johns Hopkins Univ. to testify at its hearings on allocating TV channels for education. Hopkins toppers said the best testimony they could give on what educators can do, if given tele time and facilities, is the "Johns Hopkins Science Review" beamed on WAAM here, and invited the Commissioners to view it.

Three Commissioners were present at today's (Tues.) hearing and accepted the invitation to watch the "Science Review" tonight. They said they'd ask other members of the FCC to look in also.

IT'S STILL OPEN HOUSE FOR COMICS ON NBC

NBC producers Doug Coulter and Hal Friedman are continuing to line up guest comics for the Monday and Wednesday night airings of "Broadway Open House." George DeWitt, together with Condos and Brandow, will have their on-the-air audition for the show next Monday night (11), while the Slate Bros. are to try out the following Wednesday. Jack E. Leonard also may get a crack at the spot.

Comics are being tested to fill the role left vacant when Morey Amsterdam ankled the program several weeks ago. Decision is still pending on Mickey Deems and George Conley, who teamed for the show last week, and Wally Cox. Indicating that whichever comic finally draws the assignment will have new supporting talent, Coulter and Friedman have signed Betty Ann Nyman, the Honey Dreamers and Don Russell to back DeWitt and Condos and Brandow.

Jerry Lester, of course, continues with his present crew to hold down the Tuesday, Thursday and Friday airings of "Open House."

Webs Seeking Agreement In Dispute With AT&T On Intercity Allocations

Washington, Dec. 5.

Following a pre-trial conference yesterday (4) with FCC examiner Hugh B. Hutchison, representatives of all four TV networks held a meeting here to explore the possibilities of working out an agreement in their dispute over intercity allocations by the American Telephone & Telegraph Co. Hearings are scheduled to begin next Monday (11) before Hutchinson on a complaint by DuMont that the telephone company gave preference to NBC and CBS in its current allocations.

The nets are planning to hold further meetings in New York but it was considered doubtful that a compromise would be reached in time to ward off the hearings. However, it's possible they may ask for a postponement if prospects of working out a settlement appear favorable.

It was agreed at the conference that AT&T would present its case first, if the hearings go on as planned.

'Kay's Kitchen' Gets Pitt Gas Co. (Natch) as Sponsor

Pittsburgh, Dec. 5.

Katherine M. Neuman, former director of home economics department of KMBC in Kansas City, has landed first cooking program on town's lone video channel, DuMont-owned WDTV. Her show's called "Kay's Kitchen," and it's a Monday through Friday afternoon feature at 1:15 for half an hour.

Since her sponsors are local Natural Gas Companies, "Kay's Kitchen" naturally stresses the advantages of cooking by gas. Bob Holt is directing the program, and agency is Ketchum, MacLeod & Grove. In addition to four gas outfits, associated sponsors are Joseph Horne Co. department store, Meadowgold Dairies, Inc., Krey Packing Co. and Lohrey Packing Co.

Omaha—Tip Saggau, top sports announcer for WOW for the past five years, steps out this week to take a new place as adjutant and director of activities for the Omaha Post, American Legion. He has been replaced temporarily by Bill McBride.

Over 10,000,000 Tubes Annually

Washington, Dec. 5.

Television picture tubes are now being produced at the rate of over 10,000,000 a year, according to a report of the Radio-Television Manufacturers Assn. October tube sales to set makers, says RTMA, exceeded 848,000 units, which compared with 764,913 tubes in September.

The report declares that receiver makers bought nearly 6,000,000 picture tubes during the first 10 months of 1950 and paid approximately $150,000,000 for them, or an average of $25 each.

The tube purchases would indicate that the set makers have very little inventory, since production of sets during the 10-month period totaled 5,777,000. In recent months, set output has been greater than tube output.

Approximately 92% of current tube production is 16 inches or larger.

Detroit — Arthur McPhillips, assistant sales manager and traffic manager of WJR, has been promoted to sales service director. He'll direct the servicing of WJR sales accounts, supervise station sales service men and continue supervision of the traffic department.

the Long Island story

PULSE CONFIRMS!

WHLI Has More Listeners in Long Island's Major Market Daytime Than 3 New York City Network Stations...More Than All 4 Leading New York City Independent Stations Put Together.

•

Local Programming Establishes Domination!

•

Data Source:
PULSE, November, 1950
Monday through Friday
7 A.M. to 4:30 P.M.
Hempstead Town

"THE VOICE OF LONG ISLAND"

WHLI 1100 on your dial
WHLI-FM 98.3 MC
HEMPSTEAD, LONG ISLAND, N.Y.
ELIAS I. GODOFSKY President

Represented by RAMBEAU

Thank You — WKAT
Miami Beach, Fla.
from
"THE BARRY KAYE SHOW"
Starting Its 2nd Year of Spinning Records
7-9:30 A.M.
11:15 P.M. to 1 A.M.*
(Daily)
*Show soon to emanate from leading Miami Beach club.

ON TV DAILY
WTVJ
1:45 - 2:30 P.M.

New York Representative:
FRED STEELE
1775 Broadway, New York

do you want BULL or do you want . . .
PUBLICITY?

Too many publicity outfits offer too many services in place of publicity.

If you want newspaper and magazine space, dramatic exploitation, and a personal build-up; if you want what publicity should be—one of Broadway's top press agents can now take on two non-competitive accounts.

Box V-800, Variety
154 W. 46th St., New York 19

More Italians* Listen to WOV than any other New York Station

(Network or Independent)

In The Vital Selling Hours of 9 AM to 7 PM The Fall 1950 Pulse Shows...

WOV's average rating is 10.2, a 6% INCREASE over Fall 1949 —while the nearest competing station in the Italian field has an average rating of only 3.8, a DECREASE of 29%.

This dominance is firmly founded on WOV's unequalled Italian language program service—providing *network quality* entertainment and news coverage from studios both in New York and Rome, Italy...with the showmanship and drive that *sell!*

***2,100,000**
Italian-Americans Live and Buy in the Greater New York area.

Originators of *Audited Audiences*

WOV NEW YORK

5000 WATTS

730 FIFTH AVE., NEW YORK 19
ROME STUDIOS: VIA di PORTA PINCIANA 4

National Representative: John E. Pearson Co.

DuMont Disclaims 'Ugly Duckling' Status; Blasts Competitors' Raids

DuMont network, after successfully defending its hold on "Cavalcade of Stars" from a raiding attempt by ABC, gave notice to the trade this week that it no longer will sit back and be the industry's "ugly duckling." In an inter-office memo distributed this week to his staff, DuMont network manager Chris J. Witting, referring to the "Cavalcade" renewal, declared that the web will "no longer tolerate improper competition but will embark immediately on energetic and well-planned counter measures that will ensure DuMont its rightful place in the TV network picture."

While Witting did not identify ABC in his memo, it's no secret that that's the web to which he referred. He also didn't elaborate on his charge of "improper competition." ABC reportedly offered the stations some kind of a deal but couldn't swing it because the stations were already committed to DuMont for the time slot. With its "Pu'itzer Prize Playhouse" now aired Friday nights from 9 to 10, ABC hoped that it could sew up the Friday night video audience by adding "Cavalcade" from 10 to 11.

According to Witting, DuMont "will fight, and we have men, money and materiel to make our success a certainty." In line with that, DuMont this week announced the pacting of Ted Hammerstein Edward Dimond and Charles Parsons to join Dave Schooler as exec producers, to work with program chief James L. Caddigan. With the four new staffers, DuMont is incepting a unit system of production, under which each is to supervise a group of regularly-scheduled shows.

Hammerstein was stage manager of Michael Todd's current Broadway legiter, "Peep Show" and Dave Schooler, former midwest and eastern talent scout for Warners and supervisor of USO-Camp Shows' musicals during the war, was last musical conductor at the Broadway Strand. Dimond was also a Broadway stage manager and Parsons was an actor and summer stock producer. DuMont also upped Ed Lieberthal to chief program coordinator; Jay Merkle to assistant program chief of the Ambassador theatre, and Ralph Robbins to assistant to production facilities chief Al Hollander.

WDTV's Biggest Time Sale Stalled by Pitt Strike Of Dept. Store Drivers

Pittsburgh, Dec. 5.

WDTV's biggest time sale, to Gimbel Bros., since going live middle of last month has yet to pay off, because of the drivers' strike at three downtown department stores. First account to take an hour-long, across-the-board stretch Monday through Friday, Gimbels had planned to launch its teevee audience participation show from the studio of Channel 3 last week (27), but was forced to put back the preem until the walkout is over.

That is due to the fact that the store is going to supply all of its own props, chiefly items for sale to be displayed, and can't get them from Gimbels a block away to the Chamber of Commerce building, where WDTV is located, without the help of the trucking boys, who have been on the picket line now since Nov. 20.

Gimbels' program will be produced by Herb Davis, of the Enders agency, and its unlooked-for delay has scrambled WDTV's daytime programming plenty for the time being.

N. Y. CITY VIDPIC UNIT WRAPS UP 2 MORE FILMS

New York City television and film unit has wrapped up two more vidpix. They are "A Home for Baby," dealing with the Welfare Dept.'s foster parents program, narrated by Jinx Falkenburg; and "Library on Wheels," covering the public library's bookmobile, with narration by WLIB's Murray Jordan.

Unit, headed by Clifford Evans, has finished shooting "Water," a five-reeler telling the story of the city's water supply. Editing has just started.

"For the Living," Fredric March-narrated feature, in addition to being screened on Gotham tele stations, has been shown by theatres in various parts of the U. S. and in Canada, Italy, Great Britain, Sweden and Japan.

Schenectady—Gordon Tuell is a new director at WRGB-TV in Schenectady. He comes from Seattle, Wash.

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STEINMAN STATIONS
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Chicago · San Francisco · New York · Los Angeles

East, Coast AFRA

Continued from page 30

and the nets because it had expired on Oct. 31 and had not yet been renewed. He pointed out that on Nov. 18 there were still points of disagreement betwen the union and some chains. "Therefore, to indicate to members that there was in existence a code, or any definite agreement between AFRA and the networks, was, I believe, misleading," Reel wrote.

Reel added that although the union had considered passing no ruling on the TVA situation, and leaving the matter to the members' individual discretion, this course was rejected "precisely because such action would not have afforded protection to our members who are under contract; that could only be given them by a definite rule."

Opinion on the rule had been divided in New York before the Nov. 18 meeting, and a proposal that only Gotham members be instructed to respect the picketlines had been mulled. One of the reasons why those N. Y. board members opposed to respecting the lines changed their minds, Reel said, is that they learned that stagehands, teamsters, technicians (including radio as well as video) and other crafts were going to honor the lines.

Reel stressed that TV head George Heller and counsel Henry Jaffe, appearing before the AFRA board, specifically stated that TVA was not requesting its lines be respected. Afrans who supported TVA, Reel said, did so "in the interests of AFRA members and in their future well being."

Board members in the east, who do or expect to do considerable TV work, may "feel differently about this matter than members in L. A., where live television originations are few," Reel wrote. "During these years of television transition such differences must be recognized and an attempt made to prevent them from resulting in misunderstanding."

RCA Tint Improves

Continued from page 31

still "ought to be enough to balance their judgment."

"We're still hoping that reason and justice will triumph," he asserted. Gen. Sarnoff said he thought the public should be given a chance to see the RCA system, but added that no public demonstrations are now being planned. He estimated it would take a year to get into quantity production.

The company displayed a variety of sets, all using 13½-inch tricolor tubes. Larger tubes, Sarnoff said, would be easier to make.

Dr. Jolliffe was unable to say when the tubes can be made available to licensees. Those shown, he said, were all hand-made and contain 600,000 color dots on the face, or twice the number on previous tubes shown.

Philly Squawks

Continued from page 30

greatly increased, except for the heavy buying occasioned by the Korean war, and the rush to get sets before the Government credit regulations went into effect. The Christmas boom has been another factor in putting fresh coin in the hands of these "risky and financially unstable" contractors. These resulted in a temporary respite, but the real "showdown" can be expected after the holidays, he warned.

Principal complaints of set owners are having to wait eight or 10 weeks for replacement parts which they were told they needed; not having service calls answered at all; others were told to send their sets back to the manufacturer as the instrument were beyond repair; service policies have been shifted from one firm to another without the holders being notified, and there were also many complaints over the wording of policies.

SAG-TVA

Continued from page 31

and nets with two separate wage scales.

Heller States TVA Case

In N. Y. TVA exec secretary George Heller said the compromise offer to SAG was designed so that TVA could continue to deal with agencies and nets while SAG would continue with studios it has under contract. Proposal, Heller said, would permit SAG members to work in vidpix produced by networks TVA has under contract without paying new dues or initiation fees. TVA members would have the same right in vidpix made by studios covered by SAG. Plan also envisaged joint SAG-TVA negotiations for terms in vidpix.

Compromise, Heller said, would have speeded up protection of all performers and incorporation of vidpix into its master contract with the tele webs, without lengthy NLRB procedures. He also said that the re-use restrictions on kinescope recordings, part of the TVA code, would have been paralleled by a similar restriction protecting film in the same way. It was argued that the re-use principle would also help SAG in its upcoming bargaining with studios.

TVA chief declared its members insist on having all their problems with their employers covered in one contract and added he still hopes an agreement can be worked out if "personalities will be cast aside and both parties work for the good of all performers."

TVA Rates

Continued from page 31

a service to the industry by continuing negotiations after the other webs broke off. When the others came back at 4 a.m., Nov. 19, they were ready to sign anything. What they signed, however, was a document that was acceptable to NBC and to the whole industry. It would have been a much stiffer settlement if NBC hadn't continued bargaining."

Some agencies take the position that NBC was at error in agreeing to the per-insert clause in the first place, arguing that while NBC won't have to pay the commercial fees the advertisers will. NBC spokesman told VARIETY yesterday (5) that it had originally told TVA, and still feels, that unless the per-insert rule is modified or interpreted in a looser way it "can be harmful to both the union and management."

Gene King

Continued from page 29

quizmaster of the BBC, will handle the same chores overseas.

For Thanksgiving, Betsy King, Gene's daughter, who has been spinning kid disks at the station for more than two years each Sunday a.m. on her "Let's Have Fun" show, played an ET with greetings from the British kids. For the American contribution, King took an engineer and production man to Betsy's school, and her entire class participated in a program of Thanksgiving songs and greetings which were recorded and later played by the BBC.

Now Miss King is out to lend another helping hand by representing all American kids at Christmas time on the BBC. For the first time, an American youngster will read the classic story of Dicken's Christmas Carol, and this will be broadcast over the entire network of the BBC.

5 CANDIDATES FOR TELE ACAD PRESIDENCY

Hollywood, Dec. 5.

Five candidates have been nominated for the presidency of Academy of Television Arts and Sciences to succeed Sid Cassyd, whose term expires Dec. 31. Ballots for the election now are in the mail and results will be announced at the Dec. 19 meeting of the Academy.

Nominees for president are Mike Stokey, Freeman Lusk, James T. Vandiveer, Klaus Landsberg and Robert Brown. H. L. Hoffman, Frank Wisbar, Hal Roach, Jr., and Don Lauritzen are competing for the vice-presidency; Betty Mears, Jon Slott, Dick Lane, and Dori Balli for secretary; and Fred Henry, Robert Guggenheim and Mark Finley, for treasurer.

Detroit — "Sports Closeup," interview show conducted by members of the Detroit News sports staff and featuring star sports figures, has been sold to North Bros., auto dealers, through the D. W. Hacker agency. Contract is for 13 weeks with show coming over WWJ-TV.

PONTIAC EXTENDS RUN OF 'GAME' FOUR WEEKS

Pontiac has extended the run of its "All-American Game of the Week" for four more weeks on ABC-TV, carrying the stanza through Jan. 2, when a condensation of the East-West game will be beamed.

Series, originally skedded to run 11 weeks, has a time-and-talent nut of $12,000 weekly, backed by another $12,000 weekly for newspaper ads ballyhooing the airer. Show, which presents film highlights of a top grid contest each week, has a production crew of 11. Four cameras are used—two in the stands, one on the field and one slow-motion.

Program involves a complex processing setup. With the game being played on Saturday, 45 prints have to be completed and delivered by Tuesday at 8 p. m., when ABC-TV beams the show to 10 live stations. Program is carried on a delayed basis Tuesday or Wednesday by 44 other outlets.

Crew shoots 10,000 feet of film, which is rushed to the Atlas Film Corp. in Chi for processing, editing, printing and dubbing in narration. First prints are shipped out Monday morning. Agency is McManus, Johns & Adams.

Lutheran Hour Goes TV From KSD in St. Louis

St. Louis, Dec. 5.

The Lutheran International Hour, originating from KFUO, Concordia Seminary, St. Louis County, has launched a TV program from KSD-TV, the St. Louis Post-Dispatch station. The first of six programs for the current season, on Thanksgiving Day, was piped to 20 other TV stations. Other programs will be aired at Christmas and Easter.

The initial program featured an address by Dr. John W. Behnken, president of the Lutheran Church-Missouri Synod and a chorus from the Concordia Collegiate Institute, Bronxville, N. Y. The regular Lutheran Hour announcer, Rev. Elmer Knoerschild, was in charge of the program.

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New TVA Scale Puts 3 Coast Originations Back on Local Basis

Hollywood, Dec. 5.

Increased budgets caused by the new TVA pact has resulted in cancellation by ABC of three locally-originated network shows. Layouts will be beamed for local audiences only.

Net officials pointed out that the shows, "Veloz and Yolanda Presents . . .," "Sandy Dreams" and "Soap Box Theatre," have been laying out approximately $400 weekly. Cost on each would jump to between $1,200 and $2,000 under the new pact, a figure deemed too high to attract sponsor interest. Latter two shows use about 15 juveniles each on each layout and have been paying $15 to $25 to each of the new performers. New pact would boost the pay scale to $125 if the shows remained on a network basis.

"The Ruggles," packaged by Bob Raisbeck for eastern distribution, will continue to be kinescoped, the budget jumping only a matter of about $1,200 from approximately $2,000 to $3,200 per frame.

READY 'JOYFUL HOUR' FOR ALL TV STATIONS

Hollywood, Dec. 5.

Every telestation in the country is expected to use "The Joyful Hour," hour-long video film being produced by Rev. Patrick Peyton at Jerry Fairbanks Studios for Christmas lensing. Rev. Peyton made "The Triumphant Hour," first 60-minute vidshow which all major networks beamed last Easter.

Cast for "Hour" hasn't been set, but Don Ameche, Ann Blyth, Pat O'Brien, Ruth Hussey and Jane Wyatt, who appeared in the first film, are expected to repeat. In "Triumphant Hour" they merely made appearances. This time they'll act, with Frank McDonald directing.

Color Issue, Credit No Deterrents in Chi Sales

Chicago, Dec. 5.

Neither confusion over color nor imposition of credit buying restrictions were reflected in Chi-area tele set sales which continued at record pace during October. Receiver sales during the month totaled 57,990 for the highest figure hit to date.

October sales brought the Chi tele set circulation to 731,407, according to monthly Electric Assn. survey.

Layton as Nasht Sales Rep for 'Paris' Vidpix

Jerry Layton Associates has been inked by John Nasht Productions as sales rep for "Holiday in Paris," vidpic series lensed on the Continent with Edith Piaf, Charles Trenet, Las Compagnons de la Chanson and Dolores Gray. Nasht has finished 13 of the pix and is readying another series of 13.

Move marks the initial effort by Layton since his partnership with Wilburk Stark was dissolved.

Bar Sets From Busses

Washington, Dec. 5.

Potential danger of television in highway travel received Federal attention last week when the Interstate Commerce Commission proposed to bar sets from the driver's view in interstate busses and trucks. Under a recommended revision of highway saftety rules, which would take effect early next year, TV sets in such vehicles would have to be located behind the driver and beyond his view.

Many states and cities have already adopted regulations which prohibit installation of TV sets in automobiles. In most cases the restriction applies to installation on the dashboard but some ordinances say nothing about location.

Pittsburgh — Demetria (Jimie) Spanos, who headed publicity department of indie station WWSW couple of years ago, has returned to her home town to join staff of WDTV, the lone teevee channel here. For the moment she's shuttling between programming and sales, with a permanent berth shortly in the making.

Briefie Musical Pix Set For 10 Top Tele Markets

Chicago, Dec. 5.

Kaufman & Associates, Chi ad agency, pacted with Snader Telescriptions last week for exclusive package rights to the company's briefie musical films in 10 top tele markets. Agency plans to package the three-and-a-half-minute films in flexible formats of varying lengths. Kaufman will pitch them to advertisers directly but will also make them available to other agencies and stations.

Over 200 of the shortie pix made especially for video are ready for distribution, with another 200 scheduled.

Agency's rights include N. Y., Chi, Philadelphia and Detroit.

WIS Plans TV Station

Greensboro, N. C., Dec. 5.

WIS at Columbia, S. C., has announced plans to build a 100-kilowatt television station, the first in Central South Carolina.

WIS is operated by the Broadcasting Co. of the South, which also owns and operates WSPA in Spartanburg, and WIST in Charlotte, N. C.

COAST TVA LOCAL OKAYS STRIKE VOTE

Hollywood, Dec. 5.

Authorization for a strike vote if further negotiation difficulties are encountered was given Television Authority at a local membership meeting which also ratified terms of the TVA network pact. Meeting expressed the sentiment that local stations are stalling unnecessarily and that negotiations must get under way immediately.

Three local stations, KTTV, KFI-TV and KLAC-TV, have refused to negotiate until TVA gets certification from the National Labor Relations Board. Harrison Dunham, KTTV general manager, declared that only 10% of the thesps at his station are TVA members and more than 80% aren't even aware of the organization.

Cincinnati—O. R. "Jim" Bellamy has returned to the radio-TV field here a member of the WKRC-TV sales staff. He was with a Pittsburgh station after being associated with Cincy stations several years ago and came back to this city for partnership in a retail appliance firm, which interests he sold.

CIRCLING THE KILOCYCLES

St. Louis—KXOK last week extended its broadcasting operations but starting at 5:30 a.m. instead of 30 minutes later. The station leads off with Charles Stookey's "Town and Country" program which has been extended to 2½ hours with a 15 minute news break at 7:30 a.m.

Harlingen ,Tex. — Harbenito Broadcasting Co. here is changing frequency of KGBS from 1240 to 850 kilocycles and increasing power from 250 watts to 5,000 watts unlimited time. Outlet is owned and operated by McHenry Tichenor.

Houston — Gene O'Bannon has been named news editor for KLEE here, returning to the city after an absence of six months. O'Bannon came here in 1947 from WMAQ, Chicago.

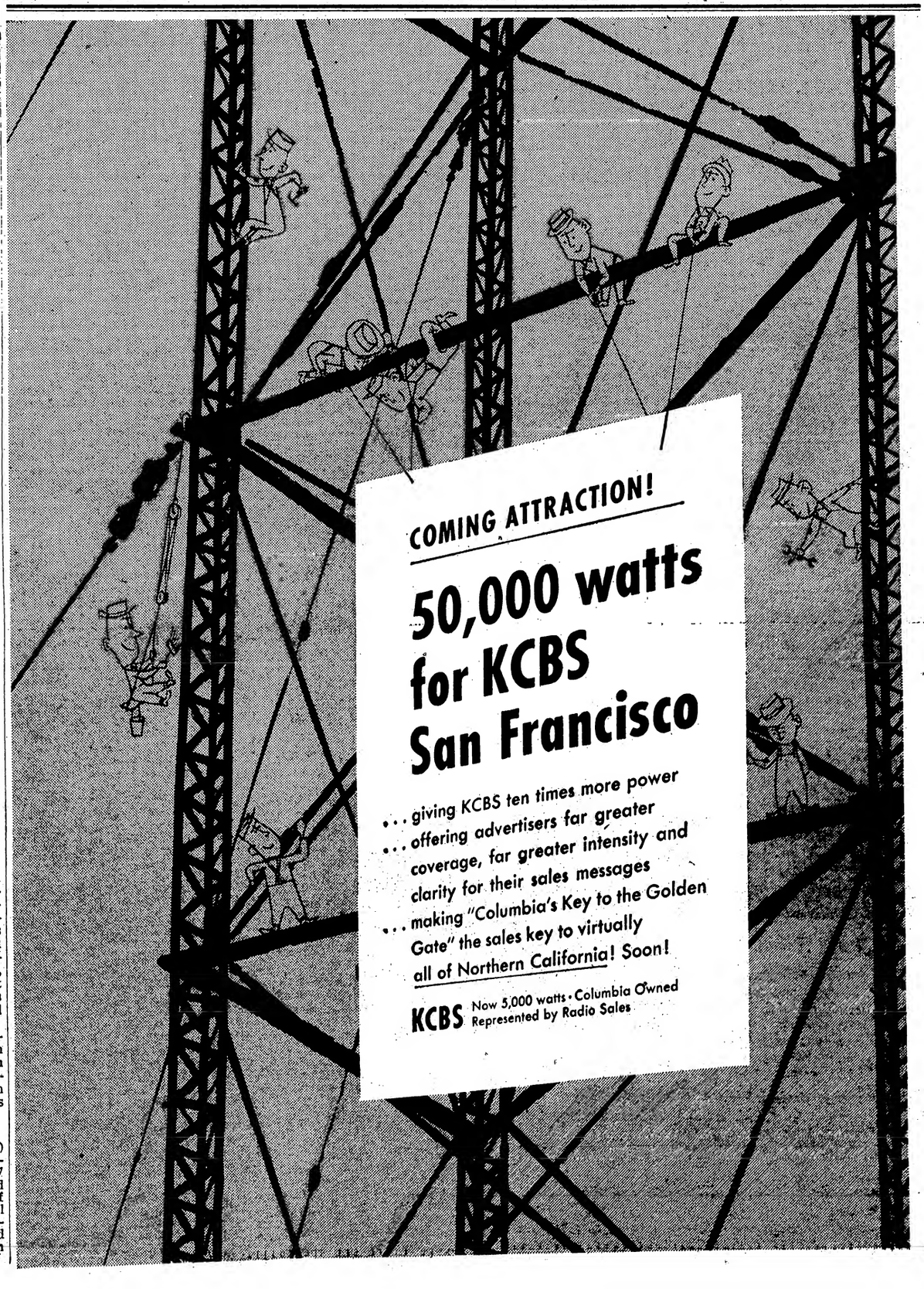
Montreal—The Canadian Broadcasting Corp.'s "Opportunity Knocks" returns to Montreal, Dec. 18 and will be aired from the stage of the Imperial Theatre each Monday night at 8:30 over the Dominion network. Director-conductor John Adaskin will continue to emcee show with Lamont Tilden doing the gabbing.

Beaumont, Tex.—Marion ("Tex") Durham has joined the staff of KRIC and will be featured on "Hillbilly Jubilee." He was formerly with the Blue Danube Network in Europe while in the armed services.

Atlantic City, N. J.—Nov. 29 issue of VARIETY erratumed that "WFPG, Mutual outlet, was off the air" due to the big storm. WMID is the Mutual affiliate which was off.

St. Louis-KMOX, local CBS outlet, is again jointly sponsorin' the Salvation Army's Tree of Lights campaign at a prominent downtown intersection. A huge Xmas tree is festooned with electric lights one of which is illuminated every time donations reach $100.

Cleveland — Wayne Johnson, formerly Sohio news voice, WTAM, now has a Carling five-minute, Monday-thru-Friday 5:55 p.m. news spot on WERE.



Radio Reviews

Continued from page 28

ties important in their fields or by persons who have an entertaining or different type of job."

For the time-change inaugural, Miss Dettinger's show came up with an exceedingly spirited pro and con probe of modern art. In one corner was Frederic Taubes, art critic, artist and author, while his adversary was George L. K. Morris, also an artist who heads an organization known as the American Abstract Artists.

Opinions of the guests often were at such sharp variance that Miss Dettinger was hard pressed to get a word in edgewise. To such queries as "do you believe modern art reflects our times?" Taubes gave an annoyed brushoff. "That's sheer nonsense," he said, "an empty phrase tossed around by dilettantes . . ."

Even Morris, who managed to retain his composure despite Taubes' excited verbal barbs, admitted near the close of the program that "it's hard to say what modern art is." While the discussion was an interesting one, most listeners couldn't have been much enlightened on the issues. A return match is in order.

On the basis of Monday's session, Miss Dettinger has a format with fascinating possibilities. However, the quality of the program obviously will tend to vary depending upon the guests available. Withal, she has a friendly demeanor and probably could keep things moving in situations where interviewees are less talkative than modern art experts. Plugs for a silk fabric firm and a Bronx department store were well integrated into the ad lib airer. *Gilb.*

JAY STEWART SHOW
Producer-Director: Harfield Weedin
Writers: Vance Colvig, Jim Critchfield
30 Mins.: Sat., 9:30 p.m.
Sustaining
ABC, from Hollywood

This new ABC audience-participation show fails to project a feeling of spontaneity. Bits offered seem rehearsed and at times impress as having been dug from the bottom of the barrel. Material could be chosen with a keener eye to entertainment values.

Program, with emcee Jay Stewart as judge, brings on contestants with particular problems or desires they wish aired. Worthiness of the participant's stint is judged by an applause meter, with prizes given in accordance with the rating garnered. On precm Saturday (2), contestants included a youth who yearned to play music on his grandfather's teeth, which he did to the tune of "Tea for Two." Also heard was a five-year-old kid reciting "When My Father Carves a Duck"; an aircraft parts inspector giving his description of a horse race, a guy married to a former femme Marine telling how he had to rehabilitate his wife who had outranked him in service; a woman who wanted to find someone with whom to converse in German and another who wasn't on speaking terms with her husband, an extravagant Scot.

Film actress Marjorie Lord guested on the show, participating in a reconciliation sequence between the Scotsman and his wife which followed an obvious pattern that had her playing up to the guy. Stewart handles stanza with ease and authority. *Gros.*

INSIDE PHILADELPHIA
With Jerry Warren; announcer, John Franklin
15 Mins.; Fri., 10:45 p.m.
LAND TITLE BANK & TRUST CO.
KYW, Phila.

Togged out as a column of the air, "Inside Philadelphia" features locally slanted items, with sports and international news added, and an insert of a tape recording interview with some visiting celebrity. In charge of the interview is Jerry Warren, who limits himself to a few pertinent questions and lets the subject give his opinions, without interruptions. Self-effacement of reporter is smart in view of calibre of subjects he has been taping.

On program caught, guest was Gen. Hersey, who spoke on problem of maintaining an army of 3,000,000 men and cleared up a number of points about the draft, of direct interest to majority of listeners. Other taped guests have included Vice President Barkley, Mme. Pandit, Admiral Nimitz, as well as notables in education, sports, theatre, music, etc. Taped section of show runs approximately three minutes.

Another feature of the program is the selection of the Land Title's "Man of the Week," in which an outstanding Philadelphian is cited for his contributions to the community. Recipients have included churchmen, sports headliners, the judiciary and entertainers. The two commercials are done by Warren and John Franklin and are institutional bank copy, stressing the friendly service and goodwill of sponsor. *Gagh.*

"Faith for Today," half-hour religious program bankrolled by the Seventh Day Adventists on WJZ-TV joined the ABC net Sunday (3) via kinescope in five other key cities in the east and midwest. On the ABC flagship since last May, the stanza retains its basic format of acquainting the public with the value of the Bible.

Sunday's program was built around a recalcitrant father who thought that religion takes away one's liberty. His attitude brought him into sharp conflict with his wife who had no such illusions. She appealed to her pastor and the situation was adjusted by mutual understanding.

Incident portrayed appeared to be done on a film strip with the balance of the airer live action. Illustration was rather far fetched for it seems hard to believe that a father would dissuade his children from going to church as in the scene depicted. Acting of the couple was also unconvincing with the wife lacking spirit and the husband a surly type who mouthed such lines as "I don't need an abstract deity to tell me what to do."

Reportedly the Adventists have made an appropriation of $370,000 for the TV series. Their idea of family relations counsel through the Bible is a good one. But it could be infinitely more forceful if the examples portrayed were better written and better acted. Perhaps if some of the budget were diverted to bolster these weak points, "Faith for Today" could gain a wider audience.

Key figure of the program was the Rev. William A. Fagal. Plain and homespun, he impressed with his sincerity in solving the filmed problem. In keeping with the stanza's general tenor were the harmonies of the Gospel Singers, a male quartet. Viewers were offered a free home Bible correspondence course and no appeal for donations from the public was made, unlike some religious programs.

Tele Followup

Continued from page 34

Miss Coca repeated her modeling routine.

Glenda Farrell did a good job at emceeing and contributed to a sketch in which Caesar played a director. The Billy Williams Quartet showed up nicely. Dances by Nelle Fisher and Jerry Ross also went over socko and Marguerite Piazza scored solidly with her rendition of "Musetta's Waltz." A vocal highlight was Jack Russell and choir in a prayer meeting setting of "David and Goliath." The Hamilton Trio hit it well with a flapper era dance.

The preceding Jack Carter stanza concentrated heavily on sketches with Nancy Andrews as the major outsider on the show. Fault on this type format lies with the fact that Carter plays Carter, no matter whether it's Napoleon or an underworld character he's portraying. With Miss Andrews, he did a sketch on the home life of a burglar. Napoleon and Josephine and they sounded pretty much alike. There were some good moments in all the scenes, but generally the sketches weren't too bright and the enactments were on a johnny-one-note level.

Inside Stuff—Radio

President Truman on Monday (4) accepted the first copy of a "Voice of Freedom" record album. Album consists of one 12-inch, long-playing record which highlights voices of great Americans, commencing with a 1901 talk on Philippine freedom by William Jennings Bryan.

Others on the platter are President William Howard Taft, Thomas A. Edison, Adm. Robert E. Perry, discoverer of the North Pole; Theodore Roosevelt, Woodrow Wilson, Amelia Earhart, Will Rogers, Franklin D. Roosevelt and President Truman. Narration bridges are by Robert R. McCormick, NBC commentator.

Presentation was made by Dr. John Steelman, assistant to Mr. Truman, and William R. McAndrew, manager of the NBC radio and TV stations in Washington. "Voices of Freedom" was produced by Sol Panitz and is released for public sale by Educational Services of Washington.

Cleveland Plain Dealer's 21st annual poll has been copped by CBS' Arthur Godfrey, who won in the favorite program, favorite entertainer and best variety show categories. Other victors were: Lowell Thomas, best network news; Bill Thompson, WTAM, best local news; "Suspense," best mystery; "Firestone Hour," best musical program; "Lux Radio Theatre," best dramatic program; "The Ohio Story," WTAM, best Cleveland program; Guy Lombardo, best orch; Bill Randle, WERE, best disk jock; Jimmy Dudley, WERE, best sports announcer; and "Fairy Tale Theatre," WGAR, best juvenile show.

Review of "Ford Theatre of Canada" in Nov. 22 issue of VARIETY stated that the series is carried on "48 stations of the Canadian Broadcasting Corp." Actually, airer is carried by the Dominion network of the CBC which is made up of one CBC station (CJBC, Toronto), while all the other stations on it are privately owned and operated. They are incorrectly identified with the CBC because all nets in Canada are in the control of the CBC.

Baseball Moguls Debate TV

Continued from page 26

The competition it provides is terrific. Even when ball games are not being televised, people stay at home to see good television shows and, in so doing, refuse to spend money to attend ball games."

Support for Saigh's stand is found in the house-to-house radio and TV survey conducted by the Boston Braves. One overwhelming public opinion was expressed:

"On a night of poor weather conditions no matter how good the attraction I'd rather stay at home and watch the game on television than go to the park."

William DeWitt, Saigh's opposite number on the St. Louis Browns, addressed himself to minor league officials bluntly:

"Major league broadcasts are hurting your baseball. Springfield, Ill., and Springfield, Mo., have become graveyards for minor league ball because of the heavy diet of major broadcasts and telecasts."

One minor league grave was quickly dug in 1949, when baseball in Newark, N. J., was assassinated by baseball telecasts from nearby New York. In 1950, Newark's neighbor, Jersey City, was made ready for the last rites. The first complete league to fold expired in mid-summer—the Colonial in New York and Connecticut. Withdrawal of the New York Giants from Trenton, as they have from Jersey City, threatens existence of the Inter-State League. Civic pride of Wilmington's owner, Bob Carpenter, of the duPont Carpenters, alone prevents withdrawal there and collapse of the league.

8,000,000 Attendance Dive

Prodded by an 8,000,000 dive in attendance in 1950, the minors have conducted their own inquiry as to the responsibility of radio and TV. Preliminary study of questionnaires returned from 300 clubs to the National Association, blames broadcasting as primarily responsible.

Oddly, Robert Finch, National Association public relations director, laid no blame for decreased attendance on television. The association president, George Trautman, maintains an open mind as to TV, as do the majority of major league owners. Chicago Cub officials insist TV will help baseball in the long run, but they are alone as yet.

In the face of red-ink splattered ledgers of their "farm" club affiliates—the majors dropped $5,000,000 in operating minor league clubs in 1950, the big leaguers have adopted the wait-and-see policy, meanwhile moving to wring every cent possible from the TV sponsor.

The Pacific Coast league, for another example, threatens a ban on telecasts unless TV interests come up with "an agreeable financial offer." Clark Griffith, the sole major league official up from the ranks of player who operates precariously as an independent without wealthy partners, has doubled the TV price-tag for 1951—to $200,000, a sum, he says, required to offset concession losses from declined attendance.

But, baseball is not unaware of the $800,000 received for televising the world series of 1950—a pipeline that rapidly filled its near-empty reservoir of funds from which player pensions are paid. Thus, it is understandable that the world series and all-star games are exempted from the outright ban on broadcasts and telecasts that will come before the minor league delegates on motion of Frank Lawrence, head of the Portsmouth, Va., club of the Piedmont League, the same league that eyes the World Series TV take to balance the minors' books.

The final outcome appears, with each statement, to resemble the "plea for sanity" of Joe Reardon, director of minor league farms for the Philadelphia Phillies.

"TV," Reardon says, "will be a piece of furniture in a few years. But, until then, and people tire of TV, baseball must not blame outsiders. A saner solution is to control the distribution of TV and radio, with each major league club confining its broadcasts within its own state."

Chi Package Outfit Also Finding Answers For Acute Space Problems

Chicago, Dec. 5.

At least a partial solution of the troublesome space and facilities problems facing Chi tele stations is being pitched at station execs and packagers by the American Television Productions, Inc. New organization, an adjunct of U. A. Sanabria's American Television engineering school and manufacturing outfit, is set up to rent out fully equipped studios for rehearsals, closed circuit auditions or actual telecasting.

Harold Stokes, ormer Chi ABC program director, is general manager and executive director of the service organization, which is also developing its own tele packages. ATP has shelled out $500,000 readying its North Side plant for video operations. Being offered for rental are two studios, one 40x60 feet, and the other 25x57, equipped with cameras and lighting.

On the packaging side, Stokes has worked out 26 half-hour segments, complete with seats, of a tele series built around the exploits of Joseph (Yellow Kid) Weil, ex-con man. Scheduled to be put before the camera next week is the first of a projected series of 30-minute boxing films tailored specifically for teevee. Reels will be shot in the Rainbo Arena, using amateur boxers. Five briefie elimination bouts will be fought during the half-hour film, with the four losers taking on the winner for a "battle royal" windup.

CBS-TV
Dec. 14
7:45 P.M.
MILBOURNE CHRISTOPHER
Hocus Pocuses on the
FAYE EMERSON SHOW

No. 1 on Records on Personal Appearances
Sammy KAYE
for AM and/or TV
"SUNDAY SERENADE"
"SO YOU WANT TO LEAD A BAND"
Pers. Mgt. DAVID KRENGEL, 607 5th Ave., N. Y.

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Inside Stuff—Television

The Evangelist, official weekly of the Albany Catholic Diocese and for years outspoken in its comments on radio and motion pictures, declared in an editorial Friday (1) that "an increasing percentage of television shows tend to vulgarity and immodesty." It added: "Unless the producers of television shows quickly evidence an awareness of their responsibility to intelligent and decent-minded people, there is reason to believe that some sort of censorship will be invoked. Many TV programs are of the highest calibre. Much of the slapstick comedy is innocuous. But an increasing percentage of the shows tend to vulgarity and immodesty."

Pointing out that television "enters the privacy of millions of American homes," The Evangelist urged that "care should be exercised to present a type of entertainment that is suitable and worthwhile for the ever-increasing numbers of children and adults who are video fans. It will be of small satisfaction to the TV industry if its sustaining audience is limited to those unfortunates who are confined to mental institutions." (The editorial referred to the recent observation by a mental hospital superintendent who praised TV as an aid to the mentally deranged.)

DuMont television, as the only network to carry Secretary of State Dean Acheson's report to the nation last Wednesday night (29), succeeded in snaring 27 stations which had been committed to the three competing webs for commercial shows. DuMont had "Famous Jury Trials" scheduled for the 9 to 9:30 slot that night, sponsored by Chevrolet, with the show being carried by only two stations. Web moved it back into the 8:30 to 9 slot, which had previously aired a sustaining film show, in order to scan the Acheson speech and, in the process, picked up a 29-station hookup for Acheson.

Remaining 27 outlets were snared on a fairly even basis from NBC's "Kraft Theatre," CBS' "Somerset Maugham Theatre" and ABC's "Don McNeill Show." Web also paid the full cable costs to the outlying stations, with the stations themselves presumably giving their regular sponsors a credit charge for the pre-empted time. Other three webs offered as an excuse for their not carrying Acheson the fact that they had received an advance text of the speech and believed that it wasn't of sufficient importance to warrant their pre-empting their bankrollers' time. They covered it in their regular newscasts later that same evening.

Society of Motion Picture and Television Engineers has accepted RCA prexy Frank M. Folsom's proposal to award the David Sarnoff Gold Medal annually to the engineer making the most outstanding contribution to TV. Award is named for the RCA board chairman and, according to SMPTE prez Earl I. Sponable, will be presented at the society's annual fall meeting for work in some technical phase of video, either in research, development, design, manufacture or operation, or in theatre TV.

Award will be the counterpart to the society's Samuel L. Warner memorial award, established by Warners several years ago for outstanding contributions in motion picture sound engineering. In addition to the gold medal, the Sarnoff award will include a bronze replica and a citation. Recipient is to be selected by a special committee, which will be appointed each year.

CBS comic Alan Young, contrary to trade reports, will not switch origination of his television program from L.A. to N.Y. Young, who was in N.Y. over the weekend for huddles with execs of Esso, which bankrolls his show in the east, declared that his sponsors are well satisfied with the quality of kinescoping turned out by CBS and have no objections to his staying on the Coast. Show currently is aired live only in L.A. and San Diego and kinescoped for all other markets.

Young, who now has one of the few bigtime TV shows originating from the Coast, believes that neither Hollywood or N.Y. will wind up as the video program capital. Unlike other Coastites who see TV emigrating to Hollywood within the next few years, he believes there is too much talent in the N. Y. area to be brushed off. As a result, he predicted programming eventually will level off to the point where about half of it will originate from N.Y. and half from Hollywood.

Kroger's, incidentally, which sponsors the Young show in a number of midwestern markets, picked up its option this week for at least one more cycle.

VARIETY's Chart of TV Network Program costs incorrectly listed Cobey Ruskin as producer of CBS-TV's "Star of the Family." Newt Stammer has been producing the airer since its inception.

"Pulitzer Prize Playhouse" was inadvertently omitted from the Chart. The ABC-TV stanza, backed by Schlitz via Young & Rubicam, is produced by Edgar Peterson. Weekly nut is $25,000.

Old Warner Bros. studio on Sunset Boulevard in Hollywood is again in the minds of local video stations. CBS, which once had an option on the spot, reportedly is still interested. NBC recently viewed the lot as a possible headquarters for KNBH activities, and in the past week officials of KLAC-TV and KTLA strolled in to look the building over with an eye to its television potentialities. Structure now houses radio station KFWB and a 52-lane bowling alley. Included in the 10 acres is a badminton court and parking lot.

Actress Eva Gabor, besides not missing a performance in a year's run of "Happy Time" on Broadway, has taken over practically the entire production job on her weekly television show via WJZ-TV, N. Y. She attends auditions to select her own guest talent, does the major share of the writing and supervises rehearsals.

Besides attracting the top performer names and producers and directors, television is also attracting some of the top promotion and pub relations men in show business. Indicative is Jack Goldstein, who until now, has handled Eddie Cantor's personal promotion on an exclusive basis. Now that Cantor has wound up his tour of one-nighters, Goldstein is expanding his office to take on other personalities and attractions, and is also going into film promotion.

Baltimore Sunpapers published a 32-page special television section Sunday (3), including stories on both the national and local video scenes. Paper points out that set circulation in the Maryland metropolis has hit 250,000 and the city's three tele stations are now beaming about 230 hours of programming weekly.

TELEPIC EDITORS GET REGULAR FILM SCALE

Hollywood, Dec. 5.

Pay scale for film editors on telepix will be increased Dec. 18 to equal those of colleagues working on theatrical films. Scale jumps from $166.66 for a 48-hour week to $222.21 for 54 hours.

Old scale was once used for film editors working on short subjects at the major studios and was set up for television two years ago to enable telefilm producers to get started.

Pic Trio for Bigelow

Hollywood, Dec. 5.

Bob Hussey, of Young & Rubicam, plucked three picture names for the leads in the "Bigelow Theatre" telecast of "Rewrite for Love." They are Wanda Hendrix, Chick Chandler and Gig Young.

Coming up for filming at Jerry Fairbanks is Steve Longstreet's "Man From Scotland Yard." Frank Woodruff is directing the half-hour dramas for Bigelow-Stanford.

Canadian Tourist Groups Urged to Use U.S. Video To Hypo Trade Influx

Ottawa, Dec. 5.

Use of U. S. television in Canada's national and provincial tourist programs was urged at the annual federal-provincial tourist industry sessions here. Leo Dolan, director of the Canadian Government Travel Bureau, told the conference of plans for his bureau to pact for U. S. video space and urged the provincial bureaus to do the same. Dolan gave no details of the proposed video role in the Canada tourist promotion layout, but did refer to the providing of free 16m films to TV south of the border, where they were aired without cost, over the past several years, not as direct advertisements but as travelogs, backgrounds, etc. Proposals for the next year call for paid TV time.

Dolan told the conference of the success reported on a similar venture by N. Y. State last year and pointed out the benefits of placing Canada's tourist attractions before potential visitors by means of TV.

Don Mulholland, executive producer, and W. Arthur Irwin, Canadian government film commissioner, both of the National Film Board, spoke on films for video and the use of Canadian films in theatres and 16m outlets.

Newspaper-Owned Vidstations Eye Pic-Making for Theatres and TV

Hollywood, Dec. 5.

Production of feature-length films for initial release to theatres and subsequent television use is being mulled by a newly-formed syndicate of 12 newspaper-owned television stations. Group expects to go into operation next year, with a definite schedule of five program series solely for television, but details of the projected theatre-and-television films still remain to be worked out.

Corporation, represented locally by KTTV, has already had preliminary talks with independent film producers Robert Lippert and Joe Justman concerning the feasibility of making films for $40,000 to $50,000. They would be screened in major cities only, the syndicate believing that negative costs could thus be recouped. When the break-even point is reached, the films would be made available to member stations. Producers would participate in the profits on a 50-50 basis.

Plans for syndicate's own production of the television series involve an operation patterned after that of the major film studios. Syndicate will finance the entire series itself and also plans to ink thesps to the standard seven-year contracts.

Series, which the syndicate is unable to film itself will be farmed out, deals already having been settled with Roland Reed TV Productions, Consolidated Television Productions, Jerry Fairbanks Productions and Hal Roach, Jr. Outside producers will either work on a cost-plus basis or make the films in return for a percentage of the profits with the syndicate footing all costs.

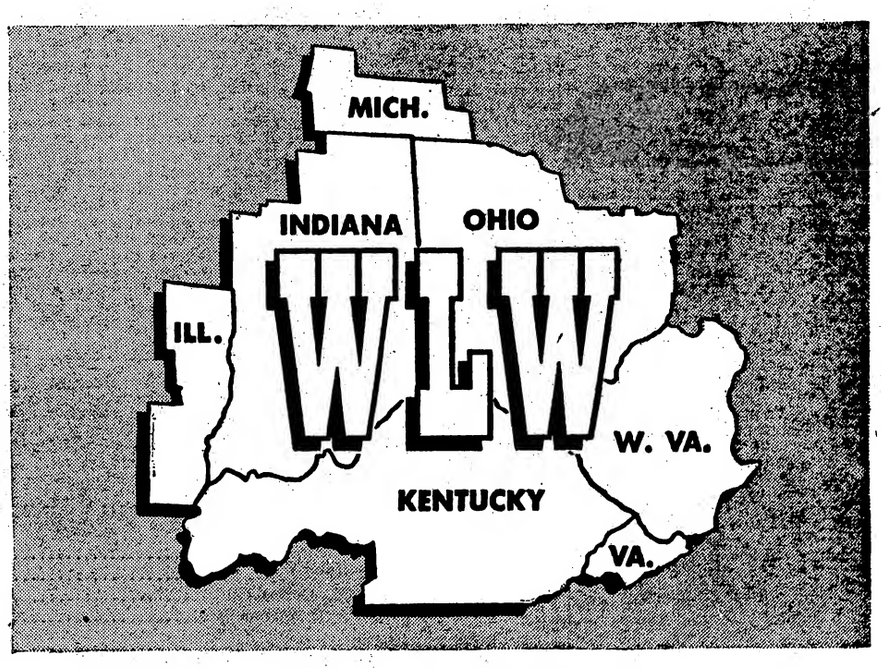
Williams Leasing 26 New British Pix for TV

Hollywood, Dec. 5.

U. S. Television rights to 26 new British pictures have been acquired by Renee Williams, who will distribute them under the banner of Williams Productions. Pix will be leased on a flat fee basis, depending upon the size of the individual markets involved.

None of the films have ever been seen here but some have been shown in British theatres.

Walter Klinger, former tele chief of the Paul Kohner Agency, is associated with Williams in the new outfit.



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CROSLEY BROADCASTING CORPORATION

Band Reviews

STAN KENTON ORCH (19)
With Jay Johnson
Rustic Cabin, Englewood Cliffs, N. J.

Stan Kenton, who gave up his jazz concert orch a couple of months ago to form a dance band, is still purveying the kind of music with which he's been associated for the past decade. In short, he has not compromised with the commonplace even while gearing his crew to dish up tempos that are not only listenable but danceable as well.

The only difference between Kenton's new band and his former 37-man organization is the absence of the big string section. This has resulted in a loss of versatility and balance but the distinctiveness of style has been fully retained. This is a band that doesn't look backwards, its sounds being as modern and as electrifying as the new atomic era.

Kenton is still playing his concert repertory of special numbers, such as "Intermission Riff" and "Viva Prado," in the terpery spots. The customers can't two-step to this type of music, unless they go in for jazz choreography, but Kenton throws in enough standards with terpable rythms to hold his franchise as a dance band.

But this is a crew that has no imitators, not to speak of equals, in the dance band business. Kenton's crew, despite its reduction, plays with a color, contrast and range that makes it the freshest sounding outfit in the business. Whether on pop numbers or on his private material, Kenton's crew creates a special kind of excitement for hepster and square alike.

Kenton, however, still remains a controversial figure, and it undoubtedly remains true that some customers won't like the type of excitement in his music. But Kenton's growing stature as a maestro lies precisely in the fast that he apparently won't descend to the lowest common denominator. His music, like a modern longhair work, is often difficult to grasp, but when it is understood, the impact is possibly far deeper than achieved by any other dance band now in the field.

Kenton's outfit comprises a superlative group of sidemen, many of whom are holdovers from his concert crew. Standout is Maynard Ferguson, lead in the five-man trumpet section, whose riffs in the horn's upper register are of an extraordinary technique. Also, Shelly Manne on drums, Milt Bernhart on trombone, Art Pepper on sax and Shorty Rogers on trumpet, latter also creating many of the band's arrangements. Rest of the aggregaton, comprising five on trumpet, trombone and sax with four on rhythm, play with remarkable precision despite the intricacy of Kenton's orchestrations.

Jay Johnson, vocalist with the crew since the departure of June Christy, promises to be another standout Kenton discovery. Equipped with a fine baritone, Johnson handles ballads such as "You're Blase" and "September" with fine shadings. Like Miss Christy, Johnson has developed a vocal style that blends with the Kenton instrumental framework, although not as esoteric. *Herm.*

JACQUES HELIAN Orch (16)
With Ginette Garcin, Les Helianes
St. Denis theatre, Montreal

Since recent refurbishing, this 2,500-seat theatre has been clicking with a policy of bringing in big-name French acts to bolster pic offerings. Biggest draw to date has been the Jacques Helian orch, with a hefty rep preceding their entry into Montreal through their many recordings.

Band formula is a combination of the Fred Waring choral technique, the fancy arrangements of the old Glenn Miller orch plus the drive and flash of the Woody Herman band. Five saxes, featuring Georges Claud; five trumpets, led by Woody Herman alumnus Ernie Royal; three trombones, bass, piano and guitar make up the outfit, with a femme trio sharpening choral numbers and Ginette Garcin doing the single chirp shots.

Helian formed present outfit right after the war, and over the past six years he has built a big following throughout Europe via radio, one-nighters, concerts and here in French Canada through his many Columbia platters. The band's first film, "Pigalle St. Germain Des Pres," is currently playing Paris.

Instrumental solos show a definite American influence, and occasional bop chords and jive sessions, although well-handled, have a familiar ring of other bands in other years. However, what the band lacks in actual talent it makes up for with freshness and charm. Theirs is an over-emphasis at times on trick arrangements and the injection of too much off-the-cob comedy, which may be necessary for the stage shows but distracts from general musicianship.

Overall approach and showmanship are solid at all times. Guitarist Jean Marco has a good pop voice and blends neatly with the husky piping of Ginette Garcin, who has been with the orch for three years as soloist. Helian, a former sax player, mixes in with the choral groups, does the intros with ease and wields the baton expertly. Band is presently doing a week in Quebec City and, following a layoff for a few days, returns to Paris. *Newt.*

TOMMY REED ORCH (12)
With Eddie Allyn
Aragon Ballroom, Chi

It's a feather in the cap of orchester Tommy Reed to bow at this highly demanding spot with but a two-month old aggregation. Part of the bows, however, must go to Dick Jurgens, who in a sense fathered him. He was formerly a Jurgens sideman, who left with a rich supply of orchestrations; and what new arrangements he has are all flavored after the early Jurgens band.

It's strictly a commercially styled unit, with a sharpness and lush bit punchy for droopy dancers. The bit punchy for droopy dances. The five-sax, four-brass, three-rhythm setup commands plenty of bounce and is a natural for the livelier set. Maestro himself fronts with tenor and alto, using the former only on the slower tunes. Good portion of Reed's output is the sugary old faves, which command plenty of requests. Balance of the book is arranged to include current pops in the slow two-beat idiom, some of the more solid standards, and a few rhumbas. Latins, though in for only a light going-over, are particularly good but not for the most authentic rhumbaddicts.

Group appears understaffed in the vocal department, and a bit shy of novelty appeal for the strictly ballroom spots. Reed has whipped up some gleeclub work for change of pace, but it's still shy of demands. Vocal work is handled by Eddie Allyn in okay fashion. And Reed, with some lively fronting antics, is an added selling factor. But a femme piper would be most in order. *Mel.*

Abbey Signs Mengo, Wilcox

Abbey Records, N. Y., has added vocalist Tony Mengo and the Eddie Wilcox orch to its talent roster.

Mengo is former winner of an Arthur Godfrey talent contest.

Best British Sheet Sellers

(Weed ending Nov. 25)

	London, Nov. 28.
Rudolph Reindeer	Chappell
Goodnight Irene	Leeds
Mona Lisa	New World
Have I Told You	Leeds
Sam's Song	Sterling
Silver Dollar	Pic Music
Autumn Leaves	Maurice
Xmas in Killarney	Connelly
Ashes of Roses	Connelly
Only Saw Him Once	Unit
Blackbird	Box & Cox
Orange Colored Sky	Morris

Second 12

Bibbidi Bobbidi Boo	Disney
Tzena Tzena Tzena	Leeds
If I Loved You	Williamson
Bewitched	Sterling
I Taw a Puddy Cat	Connelly
Daddy's Little Girl	Yale
Christmas Wish	Reine
Be Faithful	Pickwick
Dream Is Wish	Disney
Marshmallow World	Kassner
English Garden	Sun
Sentimental Me	Cinephonic

MPPA Directorate Reelected at Meet

Board of directors of the Music Publishers Protective Assn. was reelected at the annual MPPA general membership meeting last week in New York. Board members include Lester Santly, MPPA prexy, and Jack Bregman, Saul Bourne, Louis Bernstein, Max Dreyfus, Edwin H. Morris, Abe Olman, Jack Mills and Bernard Goodwin. Walter Douglas continues as MPPA chairman.

Santly's report to the members disclosed that sales of sheet music in racks has not increased in proportion to the general sales pickup since July. In order to improve the situation, Douglas huddled with the International Circulation Co., which handles distribution to the racks, on the problem of dressing up the racks and putting them in better store locations.

Prez report also covered the flock of copyright infringement suits brought by pubs this year and efforts of the industry-wide public relations committee, which was set up during the summer to promote sheet music sales. Santly also disclosed that MPPA and Local 802, American Federation of Musicians, had reached a tentative agreement on a union pact covering arrangers, copyists and piano demonstrators.

Garber's Daughter to Wed

Kitty Thomas has exited as songstress with Jan Garber's orch to get married. She's got Garber's blessing, though; she's his daughter. No replacement set yet.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Vic Damone: "My Heart Cries for You"-"Music By the Angels" (Mercury). A sock coupling with Damone delivering in hit style on both decks. "Cries for You" is sold via a neat, lilting rendition that captures the simple folk spirit of this excellent number. Equally standout tune on the reverse switches to a powerful dramatic atmosphere for a big payoff. **George Sirabo's** instrumental background is particularly effective on "Angels."

Doris Day: "You Love Me"-"Ten Thousand Four Hundred Thirty-Two Sheep" (Columbia). Two tunes in contrasting moods from the Warner Bros. pic, "The West Point Story." "Love Me" is a fine ballad that Miss Day vocals in superlative manner. This side will climb. Flipover is a rhythm item with a couple of cute ideas but it doesn't stand up. **Frank Comstock** orch and vocal quartet accomp.

Bill Snyder Orch: "The Night Is Young"-"Me and My Shadow" (London). Snyder, who launched the revival of "Bewitched" earlier this year, uses the same excellent keyboard technique on "Night Is Young," a great standard that's beginning to step out anew. This side rates plenty of jock and juke spins. Standard on the flip gets a similar tasteful treatment by the piano-strings combo in Snyder's orch.

Benny Fields: "For Me and My Gal"-"Lullaby of Broadway" (M-G-M). Two standards by the veteran minstrel man, Benny Fields, who sells a song with a feel and flourish that's part of a great show business era. Fields' pipes register strongly on these sides and those stylistic similarities to the late Al Jolson increase the nostalgic impact. Fields is specially effective on "Broadway" with fine support from the **Jud Conlon** Singers and **LeRoy Holmes'** orch.

Tony Martin: "Tell Me Tonight"-"The Sea of the Moon" (Victor). "Tonight," a semi-classical standard, gets one of Martin's round-toned, near-operatic treatments with a heavy coating of romance. This side, however, is slightly overdone for best results. "Moon," from the Metro pic, "Pagan Love Song," is in a more commercial groove with Martin selling with his usual adeptness. **Henri Rene** orch backs up.

Les Baxter: "Somewhere, Somehow, Someday"-"Tambarina" (Capitol). With this richly textured version of "Somewhere," Les Baxter can take his place among the handful of top arrangers in the business. This is a brilliantly executed side with orch and chorus used on this ballad for maximum effect. It stands up under repeated spins. Reverse is handled with verve and color.

Bill Farrell: "My Heart Cries for You"-"You Love Me" (M-G-M). This version of "Cries for You" is a mistake. It's a case of a fine tune and a good singer being mismatched. Farrell does much better on "Love Me," delivering with a good beat. **Russ Case** orch accomps.

Connie Haines-Martha Tilton: "Nobody's Chasing Me"-"That's a Man, Everytime" (Coral). Femme duo sling up a cute cut of the **Cole Porter** show tune and it might catch up with the flock of other versions on the market. Flipover is in a similar mood but the number lacks musical substance. **George Cates** batons.

Anne Shelton: "Some of These Days"-"After You've Gone" (London). A surprise platter with British ballad stylist Anne Shelton giving out on a couple of blues numbers in lowdown style. Songstress shows real command of the jazz idiom and delivers both standards with plenty of kicks. Excellent instrumental background by a fine group of jazzmen.

Nature Boy Orch: "End of Desire"-"California" (Mercury). Two weird numbers by **eden abhez**, composer of "Nature Boy." It's difficult to tell, however, whether the weirdness is inherent in the numbers or a result of the strange, strangulated vocals by **Bobby Please.** This disk may be fantastic enough to catch on. Good orch background with the enigmatic billing adding to the general mystery.

Les Brown Orch: "Slaughter on Tenth Avenue" (Columbia). This is an excellent instrumental cut of the Rodgers & Hart number. In this two-sided version, Brown displays unusual orchestral color and variation to carry this mood piece for the full six-minutes. Jocks can spin it for a good change-of-pace.

Tom Glazer: "Little Bitty Baby"-"The Twelve Days of Christmas" (Young People's Records). Although originally slanted as a holiday juve item, "Baby" has enough strength to rate in the pop market. Tune is a fine old religious tune which folk balladeer Glazer renders effectively against a good choral background. Flipover is in a similar vein and rates spins also.

Album Reviews

Esther Williams - Howard Keel: "Pagan Love Song" (M-G-M). From the soundtrack of the Metro pic, "Pagan Love Song," M-G-M Records has packaged a fair film score album. Five out of the six numbers in this set were cleffed by **Harry Warren** and **Arthur Freed,** latter having collaborated on the old standard title tune with **Nacio Herb Brown. Howard Keel's** strong baritone registers far more effectively in this set than **Esther Williams'** thin pipes. None of the new tunes, moreover, can compare with the familiar title song. Other numbers included in this set are "Tahiti" (most striking), "Sea of the Moon," "House of Singing Bamboo," "Singing in the Sun" and "Why Is Love So Crazy." **Adolph Deutsch** batons the studio orch.

Platter Pointers

Eileen Wilson neatly vocals "Till I Met You" and "Every Day," with composer **Meredith Willson** batoning (Decca) . . . **Vic Damone** has a cute side in "Possibilities" (Mercury) . . . **Gracie Fields'** style at work on 'When You Return." Okay for fans but not the U. S. market (London) . . . **Herb Jeffries,** vocalling in front of his own orch, has etched a flock of standards for Mercury including "Basin Street Blues," "These Foolish Things Remind Me of You" and "The One Rose" . . . **Victor Young** has waxed a couple of his original instrumentals from the score of the Paramount pic, "Samson and Delilah" (Decca) . . . **Frank Sinatra** has a couple of moderately good sides in "Remember Me in Your Dreams' and "Let It Snow" (Columbia) . . . **Joe Vigna Trio** and vocal group do nicely on "You'll Go Wild" (Adam) . . . **Tony Bennett** on a blues and rhythm kick with "One Lie Leads to Another" and "Don't Cry, Baby" (Columbia) . . . **Teddy Tyle** orch delivers nicely on "Keep Your Eyes on the Stars," **Jerry Grace** vocalling (Poloron) . . . **Frankie Carle** has a highly listenable instrumental in "Powder Blue" (Victor) . . . **David Rose** orch glistens on "An American in Paris" and "Liza" for M-G-M . . . **Henry Jerome** orch has a cute version of "Auld Lang Syne" for London.

Standout folk, western, blues, rhythm, polka, religious, etc.: **Ozie Waters,** "It Is No Secret" (Coral) . . . **Joan Shaw,** "If You've Got the Time, I've Got the Time" (M-G-M) . . . **Gene Autry,** "Rose-Colored Memories" (Columbia).

VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 2

1.	**TENNESSEE WALTZ (2) (Acuff-R)**	*Patti Page*	*Mercury*
2.	**THE THING (2) (Hollis)**	*Phil Harris*	*Victor*
3.	**ALL MY LOVE (13) (Mills)**	*Patti Page*	*Mercury*
4.	**HARBOR LIGHTS (7) (Chappell)**	*Sammy Kaye*	*Columbia*
5.	**NEVERTHELESS (5) (Chappell)**	*Ralph Flanagan* *Mills Bros.*	*Victor* *Decca*
6.	**CAN ANYONE EXPLAIN (14) (Valando)**	*Ames Bros.*	*Coral*
7.	**ORANGE COLORED SKY (6) (Frank)**	*King Cole-Stan Kenton*	*Capitol*
8.	**I'LL NEVER BE FREE (10) (Valando)**	*Kay Starr-Tenn. Ernie*	*Capitol*
9.	**THINKING OF YOU (2) (Remick)**	*Don Cherry* *Eddie Fisher*	*Decca* *Victor*
10.	**I'LL ALWAYS LOVE YOU (3) (Famous)**	*Dean Martin*	*Capitol*

Second Group

THIRSTY FOR YOUR KISSES (Mutual)	*Ames Bros.* *Mills Bros*	*Coral* *Decca*
TO THINK YOU'VE CHOSEN ME (Valando)	*Eddy Howard*	*Mercury*
OH BABE (Alamo)	*Ames Bros.* *Louis Prima*	*Coral* *Robin Hood*
GOODNIGHT IRENE (17) (Spencer)	*Gordon Jenkins-Weavers* *Frank Sinatra*	*Decca* *Columbia*
MONA LISA (20) (Paramount)	*King Cole Trio* *Victor Young*	*Capitol* *Decca*
LA VIE EN ROSE (13) (Harms)	*Tony Martin*	*Victor*
A BUSHEL AND A PECK (Morris)	*Mag Whiting-Jim Wakely* *Betty Hutton-Perry Como*	*Capitol* *Victor*
PATRICIA (BVC)	*Perry Como*	*Victor*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine*	*Mercury*
MUSIC MAESTRO PLEASE (6) (Bourne)	*Frankie Laine* *Tony Martin*	*Mercury* *Victor*
OUR LADY OF FATIMA (Robbins)	*Kitty Kallen-R. Hayes* *Red Foley*	*Mercury* *Decca*
PETITE WALTZ (Duchess)	*Guy Lombardo*	*Decca*
BONAPARTE'S RETREAT (10) (Acuff-R)	*Kay Starr*	*Capitol*
MY HEART CRIES FOR YOU (Massey)	*Guy Mitchell-M. Miller*	*Columbia*
MARSHMALLOW WORLD (Shapiro-B)	*Vaughn Monroe*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Peace, Wasn't It Wonderful?; Local 802 Election Nest Explodes

As expected, the unnatural quiet of the current New York Local 802 election battle exploded into a round-robin of name-calling, denunciations and manifestos on the eve of the local American Federation of Musicians balloting tomorrow (Thurs.). All factions, moreover, are confidently claiming overwhelming victories for their candidates.

Main focal point for the heightened activity this week is the charge by the opposition Unity ticket, headed by William Feinberg, that the administration's rental of certain voting machines represented wasted money. Unity supporters played up this charge in a last-ditch effort to split the ranks of the administration's Blue ticket.

Unity specifically charged the local's leadership with paying $275 rental per voting machine which, allegedly, was far from being the lowest rental price the union was able to obtain. With the alleged increase rentals spread over 80 machines, Unity charged the administration with wasting several thousand dollars of the union's exchequer.

Blue ticket leaders wasted little time in denying the charges and hurling some charges of its own against Feinberg, who resigned as the local's exec secretary in 1946. Re the voting machines, Blue ticket execs stated that the rental

(Continued on page 44)

Garner Boff at Piano But Town Hall B.O. NG In One-Night Concert

Erroll Garner, young Negro pianist who has gained a considerable rep on the cafe circuit as a stylist, hit the concert trail in New York's Town Hall Saturday night (2) with a jazz recital that was a success artistically, but a flop financially. At a $3.60 top, the 1,500-seater auditorium was slightly more than half-filled, the disappointing boxoffice resulting from a snafu in the arrangements of several Negro organizations that were slated to attend.

Garner, however, was in his best form, intimidated by neither the empty seats nor the formal atmosphere of the longhair auditorium. Backed by the superlative rhythm team of Shadow Wilson on drums and John Simmons on bass, Garner delivered a 90-minute program of standards and originals with a flawless technique and his naturally inventive style.

Garner played with a two-sided attack. On the rhythm numbers, in which he excels, the tunes were hammered out with a powerful beat over which Garner elaborated the melody while playing rhythmic tag in racing ahead and lagging behind the beat. On the ballads, however, Garner played with an atmospheric impressionism that stemmed from Debussy, although Garner's conditioning by the classics is limited by his inability to read music.

Garner was standout on such numbers as "When Johnny Comes Marching Home Again," "Frankie and Johnnie," "This Can't Be Love" and "Spring Is Here." He played three sets, one of which was done without accompaniment. After several encores, he still had to beg off. *Herm.*

KIRBY IN COMEBACK WITH SMALL ORCH

John Kirby former small-combo maestro, is readying a comeback with original band in New York with a concert at Carnegie Hall Dec. 22. Juanita Hall, who handles the "Bloody Mary" role in the Broadway legit musical, "South Pacific," will co-headline. The Orioles, in their first N. Y. date since the recent car accident which killed a member of the group, will also appear.

Kirby's outfit, currently playing a three-week date at the Colonial Inn, Montreal, includes Charlie Shavers on trumpet, Buster Bailey, clarinet; Billy Kyle, piano; Sid Catlett, drums; Russell Procope, alto sax, and Kirby, bass.

KATE SMITH SIGNED BY NAT'L RECORDS

Kate Smith, who has been inactive on disks for several years, returns to singing on wax via an exclusive pact with National Records. Re-entry of Miss Smith in the record field follows her commercial video show on NBC which bowed in last September.

Miss Smith's initial releases will be "Little Bitty Baby," backed by "The Same Lord," and two hymns, "Ave Maria" and "The Lord's Prayer."

Pay for Remotes Asked by 802 Of TV Stations

Local 802, American Federation of Musicians, is hitting video stations with a demand for extra tooter pay on remote pickups even where the music is incidental to the program. Demand raises a crucial economic problem that may affect all future programming outside the studios.

Dispute between the musicians' local and two video stations, WPIX and WABD in N.Y., arose over the pickup of the horse show in Madison Square Garden recently. While the union claimed that music was broadcast from the Garden, the stations said it was "accidental" and "incidental." DuMont execs, operators of WABD, also claimed that they had a blanket contract with the Garden to broadcast all Saturday night events irrespective of any musicians who appeared in these events.

Local 802, however, has rejected the stations' explanations and has demanded that WPIX pay $15,000 for musicians' services, with an additional $3,900 rap against DuMont. Both stations have been instructed to pay these sums by this week or face being put on the "unfair list."

Beneke Quits RCA Over Flanagan Upbeat

Hollywood, Dec. 5.

After 14 months of trying, Tex Beneke finally secured his release from RCA-Victor. He's currently without a platter commitment.

Band manager Don Haynes has been working on the release ever since RCA started to build up Ralph Flanagan, who, like Meneke, follows the old Glenn Miller style. Miller joined RCA on the Bluebird label in 1939. Bencke, who was a member of the band at that time and stayed with the maestro until his wartime death, slipped into the RCA spot after the war when Beneke picked up the Miller baton.

Storm Cancels Week Of Sammy Kaye in Pa.

Sammy Kaye's orch was cancelled out of a week-long engagement at the Vogue Terrace, McKeesport, Pa., as a result of the Thanksgiving weekend storm. It was originally thought that date, which was scheduled to start the Monday following the storm (Nov. 27), would begin the following day. But, poor conditions made fulfillment of the stand impossible.

Band was also cancelled out of a date in Johnstown, Pa., Monday (4) as a direct result of the storm.

Lawrence Cancels

Pittsburgh, Dec. 5.

A one-niter scheduled to be played at Pittsburgh U. Friday (1) by Elliot Lawrence's orch was postponed because of difficulties brought on by the storm that hit the eastern seaboard the weekend before last. Engagement has been put back to Monday (11). A date in Gallitzin, Pa., Saturday (2) was also cancelled because of poor conditions resulting from the storm.

Package Album Of Dorothy Parker Works

Hollywood, Dec. 5.

Album of readings of Dorothy Parker short stories and poems is being packaged by indie publicist Stan Musgrove, who is lining up six stage and screen actresses to share the reading chore with Miss Parker. Deal is being negotiated with RCA Victor for waxing and distribution.

Stories selected are "The Waltz," "A Telephone Call," "You Were Perfectly Fine," "The Last Tea," "Just a Little One," "The Little Hours," "From the Diary of a New York Lady," "Cousin Larry" and "Sentiments."

Glaser Snares Carle From GAC

Associated Booking Corp. snared the Frankie Carle orch from General Artists Corp. last week on a three-year booking deal. Joe Glaser, ABC chief, got Carle after outbidding GAC. Music Corp. of America, and Willard Alexander, all of whom had been making overtures to the bandleader for the past few months.

Carle, who had been with GAC for seven years prior to this switch, had been inked to an unusual deal by GAC in 1943 under which he was guaranteed $250,000 annually. It's estimated, however, that Carle has been consistently grossing about $500,000 per year on one-niter and location dates.

Carle's moveover to Glaser's fold follows his switch earlier this year from Columbia Records to RCA Victor, where the bandleader rejoined RCA's artists relations chief Manie Sacks, who originally launched the Carle orch. One of the top piano album sellers, Carle has sold over 50,000,000 disks under the Columbia and Victor labels. Carle cashed in on his disk acceptance by launching his band on the road afterwards.

Composer-bandleader returns for his eighth annual stand at the Hotel Statler's Cafe Rouge, N. Y., Dec. 28; he set the house's standing record there seven years ago.

RCA STRIKERS RETURN IN 5% COMPROMISE

Philadelphia, Dec. 5.

Technical workers at RCA Victor Division of RCA who have been on strike since Thursday (30) voted Sunday (3) to accept the company's compromise offer and return to their jobs.

Walter L. Holt, president of Local 241, Federation of Technical Engineers, Architects and Draftsmen, said the 450 striking employees would receive a 5% increase, retroactive to Nov. 27. The original demand was for 10%. Holt also said that an additional 3% would be added to the maximum of rate ranges; and on Aug. 1, 1951, an additional 4% would be added to the maximum of all rate ranges. The average increase, Holt said, was more than 10 cents an hour, effective immediately, and more than 18 cents an hour when the maximum of rate range has been achieved.

In addition the worker and his family will receive hospitalization and surgical expenses under the new contract, which runs to June, 1953, with a wage reopening clause effective June, 1952. The company also agreed to pay a flat $3 an hour overtime to men making more than $6,000 a year.

Garber Set Solidly Through Sept., 1951

Hollywood, Dec. 5.

Jan Garber orch has been booked solidly for the first nine months of 1951, teeing off his activity with a two-week date at the Steak House, Jackson, Miss., Jan. 22, at $3,000 per week. He follows this with four weeks at the Hotel Roosevelt, New Orleans, at $4,250 per frame.

Shortest money of the period comes during an eight-week stay at the Statler, New York, starting March 22, with the band snaring $2,500 per week. After the Statler date, Garber opens the season at Virginia Beach for an indefinite stand at $5,500 per stanza.

Romberg Urges ASCAP Income Ceiling, Difference Going to Hard-Hit Members

MANIE SACKS NAMED RCA V.P. BY BOARD

Philadelphia, Dec. 5.

Manie Sacks has been named v.p. of Radio Corp. of America, following a meeting of the board of directors.

Sacks joined RCA Feb. 1, 1950, as director of artists relations for RCA-Victor. Before taking that post he was associated for 10 years with the recording industry, handling artists and repertoire for Columbia Records. Prior to that he served for seven years with Music Corp. of America.

Govt. Gives Nod If ASCAP Wants Payoff Revision

The Department of Justice has given an official greenlight to the American Society of Composers, Authors and Publishers in the society's attempt to formulate a modification of the new writer distribution plan. Go-ahead signal came in a letter from William Amory Underhill, acting assistant attorney general, in reply to a telegram by Bene Russell, a writer member of ASCAP.

Underhill wrote:

"The distribution of revenues to the writer members of ASCAP has taken place pursuant to a formula adopted by the society itself, which this department has neither approved nor disapproved. Our interest in the operation of the distribution plan is in seeing to it that minimum standards of objectivity and fairness in the distribution of ASCAP revenues laid down in Section 11 of the Final Judgment against ASCAP are complied with.

"Therefore, any program adopted by ASCAP for the distribution of revenues which is in conformity with the standards set out in the judgment is not within our official jurisdiction. It is our suggestion that the problem is one which should in the first instance be resolved by procedures adopted by the organization itself."

While it had been more or less understood the D of J would okay some modification of the new plan, this was the first official public word on the matter. ASCAP officials had informally broached the matter to the department, and had received off-the-record assurances that they could go ahead with a modified plan.

Underhill's letter, however, puts the matter on a legal basis.

Opera, Disk Bicycle Sked Set by Dorothy Kirsten

Dorothy Kirsten has been on a bicycle since her return from the Coast several weeks ago. The singer had the lead in two "Traviatas" and two "Manon Lescauts" at the Met Opera, for four performances within eight days, in addition to daily rehearsals. She sang the lead in "Madame Butterfly" with an opera group in Hartford last week, and will do the first "Faust" with the Met Dec. 12, as well as several December performances in the new Met "Fledermaus."

Soprano is skedded for an appearance on the Danny Thomas TV show tonight (6). She's also recording an album of Jerome Kern songs with Percy Faith and orch for Columbia, this month, to be followed soon after by an album of Puccini arias. She'll also sing opera in New Orleans and appear in several recitals before returning to the Coast in February. Singer finished a stint this fall as co-star with Mario Lanza in Metro's "The Great Caruso," and may do another pic this winter.

Describing the impact of the new American Society of Composers, Authors and Publishers writer distribution plan upon older writers as "unfortunate," Sigmund Romberg said last week he favors the imposition of a ceiling on the income of the top writers, and distribution of the coin resulting from this ceiling to the more hard-hit writers in ASCAP. The composer emphasized that he spoke as a "rank-and-file" member of ASCAP, not as an officer of the Songwriters Protective Assn., of which he is president.

Romberg said some adjustment of the present situation is necessary, but frankly admitted he had no exact solution to the problem. He pointed out that something must be done for those whose "great contributions" to ASCAP are not frequently played today.

Plan for a celing has been suggested by other writers. Romberg, like them, points out that most of the increased income they get will be taken away in taxes, so why not have it put back into ASCAP for those writers who really need it?

As to the exact disposition of any monies returned from the top writers to ASCAP, Romberg feels that a careful plan should be worked out so that distribution is not strictly on a charity basis. Other plans call for return of the coin to the general distribution fund. Romberg, however, feels better use might be made of it in direct distribution to needy writers.

Seek to Balk Illegal Dubbing in Philippines And Label Switches

Music publisher agent and trustee Harry Fox has appealed to the Philippine consulate in New York to secure action in stopping an American who is allegedly dubbing American disks and shipping them here from the Philippines on his own label. Fox said this week the consulate has offered its complete cooperation to stop the practice.

According to Fox, War Perkins, an American, operated his dubbing business on the Coast, then fled to the Philippines after legal authorities started to close in. He allegedly dubs hit records onto his Milstone label, which he then distributes in this country. Fox says his latest dubbing is that of Patti Page's etching of "All My Love," complete to Mercury's record index number.

PAXTON, SHRIBMAN, TROTTA SPLIT FIRM

George Paxton, Joe Shribman and Charles Trotta last week broke up their partnership in Paxton Music, N. Y., with Shribman and Trotta deciding to form their own Roger Music company (ASCAP).

Copyrights in Paxton Music, which was formed a couple of years ago, have been split, with Shribman and Trotta taking "There's No Tomorrow," "She's a Lady," "Mr. Touchdown," and others, and Paxton retaining "Count Every Star," "Punky Pumpkin," "I Wanna Go Home" and others.

Splitup was described as amicable and due to a policy disagreement. Paxton, who is said to have owned 50% of the firm, will retain the present staff, offices and the firm name.

Janssen Pacted By Columbia Records

Werner Janssen, maestro of the Los Angeles symphony orch, has been inked to an exclusive pact by Columbia Records. With Janssen's addition to the longhair division, Columbia has three maior U. S. symphs under contract. Others are the New York Philharmonic and the Philadelphia Orchestra.

Janssen formerly worked for RCA Victor and, more recently, Capitol Telefunken.

Joe Delaney, London Records sales chief, planned to Boston over last weekend for huddles with his New England distribs.

Inside Orchestras—Music

Launching of a new public relations policy by the American Society of Composers, Authors and Publishers may be signalled by the Robert M. Yoder article on "Tin Pan Alley's Wonderful Monopoly" in the Nov. 25 issue of the Saturday Evening Post. Mag piece, apparently written with the cooperation and blessing of ASCAP execs, is seen representing a reversal of the clam-up attitude towards the press which has been prevalent in the Society for the past several years. Yoder's article traces the history and activities of ASCAP up to the anti-trust consent decree. The actual operation of the new 60-20-20 distribution system, however, makes several of Yoder's conclusions obsolete, especially his comments that ASCAP payments are a permanent source of income to cleffers.

Interest of the national mags in Tin Pan Alley is also indicated in the piece on songwriter Harry Warren in the Dec. 2 issue of Collier's by Lloyd Shearer. Warren, one of Hollywood's top cleffers, is tagged as the least publicized writer of hit tunes in the business. "I've had so much publicity," Warren is quoted, "that not even my best friends have ever heard of me."

Saul Bourne's publishing firms, Bourne, Inc., and ABC Music, have undergone more personnel changes in the professional departments in the couple of months, since Larry Spier has been with them as general professional manager, than have taken place in the past several years. Latest change was the dropping of ABC New York contactman, Charlie MacGregor, last week after only two months with the firm.

The previous week, Bourne's Chicago office was shuttered temporarily and Hank Markbreit, vet Chi contactman, dropped. Prior to that, Mike Gould, longtime Bourne Coast contactman, was dropped after Eddie Shaw was installed as ABC rep. Another change was the resignation a couple of months ago of Lee Finburgh as Bourne professional manager and production chief for both firms, shortly after Spier merged his catalog with ABC's.

The recording release date sweepstakes reached a near-ludicrous point last week when two diskeries jumped the release date in their recordings of a standard. Jack Robbins' Words & Music has set a campaign on "The Night Is Young," and has received coverage from most of the majors for Jan. 1 release. Last week, though, Capitol and London jumped the gun by releasing their Ray Anthony and Bill Snyder versions, respectively.

Billy Rose, one of the writers of "Night," has been getting a lot of action in past months on his work. Supreme Music made a hit out of "I Wanna Be Loved," which he wrote in 1932 with Edward Heyman and Johnny Green. And Bregman, Vocco & Conn have been working on a new song he wrote with Milton Ager, "Only a Moment Ago."

The Frank Loessers rushed back to their Beverly Hills home today (Wed.) now that "Guys and Dolls" has opened and the Decca album waxing with the original cast has been recorded. Loesser has a new eight-week-old daughter back home whom he barely saw just before coming east for rehearsals. Lynn (Mrs.) Loesser came east only for the Broadway preem last week. Incidentally, RCA Victor rushed out an unofficial album of "Guys" with Audrey Marsh, Ray Charles and Morey Amsterdam in the Vivian Blaine-Robert Alda-Sam Levene roles. They plattered nine selections with Al Goodman's orch.

Musical score for the film "Tokyo File 212" was recorded by non-union musicians, with the complete blessing of James C. Petrillo. Composer-conductor Al Glasser decided the score should be recorded only by Japanese musical instruments, and an intensive search failed to turn up any AFM members who could play such instruments. He finally located 24 Japanese musicians in Los Angeles, presented his problem directly to Petrillo and was given the green light after the AFM chief satisfied himself that Glasser's search for union windjammers had been as complete as possible.

Deal for Ted Lewis to topline the current layout at the Cocoanut Grove of the Ambassador hotel in Los Angeles fell through, according to Music Corp. of America, when Lewis was asked to eliminate his Negro shadow, Snowflake, from the act during the stand. Tony Cabot, currently booking the Grove, declared the deal fell through because of a price disagreement, but MCA reported all terms and conditions had been agreed to until the hotel balked on including Snowflake in the show.

Ezio Pinza's RCA Victor recording contract covers 10 years at only $10,000 annual guarantee. A plus to the company is (1) his more recent "popular" renown, due to "South Pacific" and his forthcoming Metro pictures, and (2) the fact he will also record operas and albums, as against the former highbrow excerpts he did under his old Columbia contract. Pinza draws the standard 10% royalty on platters which, being "red seal," start at $1.25 per.

Anthologist Seeks Some Yesteryear Greats Among Pioneer Record Artists

Editor, VARIETY:

As some readers know, I have been writing "Favorite Pioneer Recording Artists" in Hobbies magazine for several years. Gathering biographical information about some of the old-timers who are no longer active is frequently a tough job. I'm wondering if anybody can give me some info on those whom I shall list below:

Eddie Morton, who was a native of Philadelphia and was known in vaude as "The Singing Policeman." I consider Morton one of the best singing comedians in the history of the phonograph, but have been unable to learn whether he is still alive. I'd appreciate any information concerning him, and if Eddie reads this I'd like to invite him to attend the next party for pioneer recording artists to be held on Long Island next September. The same invitation goes to all those I shall mention and to anyone else who made records before the electric process was introduced in 1925.

Harry Tally, who sang the lead in the Empire City Four and was a popular record maker for a good many years. I have been told he is dead, but haven't been able to find an obit or to get any information concerning his birthplace, date of birth, etc.

Arthur C. Clough, a popular recording tenor, beginning in 1909. He was also well known in vaude and musical comedy, and sang on radio in the early days.

Elida Morris, a comedienne who made records for several years, starting in 1910, and packed more sex appeal into her voice than any dozen of the gals who are gurgling into mikes today. If her versions of "Stop, Stop, Stop, Love Me Some More!" and "Kiss Me, My Honey, Kiss Me!" aren't rated as classics, it just goes to show that genius is not always recognized at its true worth!

And does anybody know the full name of Tascott, a blackface comedian who was noted for two songs, "You Must Think I'm Santa Claus" and "Shame On You," *circa* 1905?

Jim Walsh,
Walsh's Wax Works,
Box 131, Vinton, Va.

'GUYS' ORIGINAL-CAST RECORDED BY DECCA

Decca Records completed its waxing of the original-cast album of Frank Loesser's Broadway legit musical hit, "Guys and Dolls," in a 14-hour session on Sunday (3).

Simon Rady, chief of Decca's longhair repertory division, supervised the cutting with Dave Kapp, company vice-prexy who returned from the Coast late last week, in attendance.

Pianist Gyorgy Sandor, just back from a three-month concert tour of Australia, gives a concert at Carnegie Hall, N. Y., Dec. 11.

Disk Jockey Reviews

BEST ON WAX
With Buddy Bennett
Producer: Frank Delfino
Writer: Bennett
30 Mins., Sat.; Noon
Sustaining
WSTC, Stamford, Conn.

The only novel aspect of this disk jockey show lies in the fact that the platter spinner is a 14-year-old lad. Given a Saturday noon spot, airer is obviously aimed at drawing a large segment of listenership from juve dialers. However, except for the fact that stint is handled by a youngster, billed as a "junior disk jockey," there's little else offered that might rate as come-on material for the younger element. Tunes played are of the pop variety and are similar to those heard on most deejay stanzas.

Buddy Bennett, holding down the platter spinning assignment, fails to register effectively in the role. Kid's gabbing is done in a rehearsed manner, lacking a necessary off-the-cuff quality. As it stands, youth lends nothing personality-wise to the proceedings. Show heard had a Halloween motif and numbers in line with the occasion were played. Two numbers, more in the youthful vein, were also offered. *Gros.*

MORNING SHOW
With Bill Gordon
Participation
WHK, Cleveland

There's no middle ground when it comes to Bill Gordon, WHK's morning disk jockey. You either like him or dislike him, and there's no room for indifference. Gordon's personality dominates almost four hours of chatter, chatter, song and jibe. He sings along with the voices on the shellacs, pokes fun and comments in a breezy manner.

Gordon's selling ability is okay, judging by the advertisers that have justifiably latched onto him. Frequently, Gordon, in his afternoon 1:15 to 2:30 stanza, will have a guest star. His 7:15 to 10 a.m. "Morning Show" is primarily disc and commercials. Gordon moves through neat selection of disks. *Mark.*

Flagstad SRO on Heavy Schedule This Season

Kirsten Flagstad is set for one of the heaviest schedules of her career this season, with 38 concert dates inked, in addition to her many opera appearances in San Francisco and N. Y. Diva was with the San Francisco Opera from Sept. 10 through Nov. 5, with concert dates penciled in between. She sings at Carnegie Hall, N. Y., Sunday (10), and will be with the Met Opera from Jan. 22 through March 25.

Singer has done 16 recitals or appearances with orchestra thus far this fall, to filled houses. Her fee is $3,000 for a recital; $1,500 with orchestra. On the Coast last month she grossed approximately $6,000 each in Portland and Seattle; $5,500 in Bakersfield, Cal., and $5,000 in San Diego. Diva also has some radio dates, first one for Standard Oil on the Coast.

Due to success of the recent N. Y. debut concert of the Virtuosi di Roma symph ensemble, Cetra-Soria Records is bringing out an album of four Vivaldi works by the Italian group in January.

Song Cavalcade in '51

Prentice-Hall's publication of the "VARIETY Song Cavalcade" has been deferred to the spring of 1951 because of the considerable additional material which Dr. Julius Mattfeld, CBS musicologist, who compiled it, has added. The volume will round out the mid-century by including the 1950 Calvacade of Hits, plus an historical-biographical appendix. This portion, too, is being extensively revised and reedited by Abel Green, editor of VARIETY, who has written a special introduction.

The proposed $4 publication price will more likely be nearer $7, because of the added material. Those advance-orderers who have remitted $4 to VARIETY are having their checks held, for final billing, or they can have the remittances returned. Otherwise their orders are being kept, along with others which are to be billed upon publication.

Songs With Largest Radio Audience

Survey Week of Nov. 24-30, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls"	Morris
A Marshmallow World	Shapiro-B
All My Love	Mills
Autumn Leaves	Criterion
Best Thing For You—*"Call Me Madam"	Berlin
Can Anyone Explain	Valando
Christmas In Killarney	Remick
Dream A Little Dream Of Me	Words-Music
Frosty the Snow Man	Hill & Range
Goofus	Feist
Harbor Lights	Chappell
I Don't Mind Being All Alone	Mills
I Love the Guy (I Love the Girl)	Shapiro-B
If I Were a Bell—*"Guys and Dolls"	Morris
I'm In the Middle of a Riddle	Robbins
I've Never Been In Love Before—*"Guys and Dolls"	Morris
La Vie En Rose	Harms
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Longing	Knick'b'ck'r
It Looks Like a Cold Cold Winter	Lombardo
Nevertheless—†"Three Little Words"	Chappell
Orange Colored Sky	Frank
Patricia	BVC
Recipe for Romance	Fred Fisher
Rudolph the Red-Nosed Reindeer	St. Nicholas
Silver Bells—†"Lemon Drop Kid"	Paramount
Sleigh Ride	Mills
The Thing	Hollis
Thinking Of You—†"Three Little Words"	Remick
Use Your Imagination	Chappell
You're Just In Love—*"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Rainy Day Refrain	Leeds
Accidents Will Happen	Burke-VH
Beloved Be Faithful	Pickwick
Button Up Your Overcoat	Crawford
Could Be	BMI
Dream Awhile	Miller
Here Comes the Fattest Man In Town	Life
I'll Get By—†"I'll Get By"	Bourne
I'm Forever Blowing Bubbles	Remick
Jing-A-Ling Jing-A-Ling	Disney
Keep Your Eyes On the Stars	Campbell
Let's Do It Again	Robbins
Mambo Jambo	Peer
Molasses Molasses	Essex
Music Maestro Please	Bourne
My Dream Christmas	Life
Ocarina—*"Call Me Madam"	Berlin
Oh Babe	Alamo
Tennessee Waltz	Acuff-Rose
Tonight Be Tender To Me	Life
You Love Me	Witmark

† *Filmusical.* * *Legit musical.*

Ethel Shutta's Protegee

Houston, Dec. 5.

Jayne Swayze, songstress currently appearing at the Plantation Club here along with Benny Bells orch, is a protegee of Ethel Shutta (Mrs. George Kirksey), now residing here in semi-retirement.

Miss Shutta, incidentally, is head of the drama dept. at the Southern College of Fine Arts.

Local 802 Peace

Continued from page 43

charge was actually less than other unions have been paying, and produced photostats of other unions' contracts to substantiate its claim. In addition, Blue ticket leaders declared that the rented voting machines were the only ones with an AFL stamp under which the AFM also operate. The charges and counter-charges were couched in such terms as "filthy libel," "degraded opposition" and similar invective from the political lexicon.

Countering the Unity's tickets' charges of incompetence and inefficiency, the administration directed a blast against Feinberg. Latter's alleged sins boiled down to the fact that he left Local 802 to become a labor relations consultant which, according to the Blue propaganda, means "working for bosses." The other opposition candidate, Al Manuti, running as an independent, was tagged as "a rule-or-ruin-careerist." Manuti and Feinberg returned similar bouquets to the administration.

Meantime, some 11,000 members of the local are expected to ballot for officers tomorrow at the union's headquarters, where the machines have been installed. The union has some 30,000 members, but several thousand of these are either dual card holders, living in other cities, or are on the road. No absentee ballots are permitted. Results of the election will be disclosed early Friday morning (8).

Israel Tastes Lean Toward Longhair, Miron Reveals in N.Y.

Wartime paper shortages and a dearth of dollar exchange prevented the Israeli music publishing industry from establishing itself until only two years ago, according to composer Issachar Miron, who recently arrived in the U. S. from Israel. Even now, he said in New York, there are but a half-dozen publishers who handle both serious and pop music.

Majority of the pubs' catalogs lean toward the classics and light music, Miron declared, since the public's taste is more inclined toward longhair than pop compositions. He listed the works of Aaron Copland, Leonard Bernstein and George Gershwin as an example of the type of American music in which the average Israeli citizen is interested.

Miron pointed out that a dollar shortage still sharply restricts imports of American sheet music and recordings. However, local radio stations have helped popularize U. S. music via platter programs. And in the near future there likely will be an even greater supply of American tunes available due to a reciprocal licensing agreement now being considered by the American Society of Composers, Authors & Publishers and the equivalent Israeli organization.

Miron, who plans to be in the U. S. for about two or three months, primarily made his junket for two reasons. One is to testify in connection with a legal battle over the origin of the tune, "Tzena, Tzena, Tzena." He claims to have composed the song's melody in 1941. Other is to place some of his ditties with American publishers. He brought 100 with him.

Wm. Morris Eyes Bands Once Again, But This Time for Video

The William Morris Agency is again looking into the possibilities of accumulating a roster of bandleaders. This time the percentery is eyeing the maestri as personalities rather than batoneers. Agency is currently interested in lining up Tommy Dorsey and Sammy Kaye, among others, for representation on television shows and other "specialized situations."

It's been stressed that the Morris office isn't interested in reviving a band department as such. No provision is being made for booking one-nighters, generally regarded as the backbone of the band business.

Newest step is in line with the agency's policy of the past two years of orienting the entire office toward video. Most salesmen in the outfit are now doubling between the various departments and video. Some time ago, the percentery started a policy of lining up as many acts and personalities as possible in order to be able to take care of the needs of most television shows. Policy has paid off inasmuch as the Morris office shares top agency honors with Music Corp. of America in the handling of top teevee displays.

The Morris office gave up its band department several years ago after Willard Alexander pulled out of the organization and took the Vaughn Monroe band, top moneymaker, with him. Most of the orchs on its roster were switched to General Artists Corp.

CROMWELL IN P. D. CLAIM ON 'TZENA'

Dispute between Mills Music and Howard Richmond's Cromwell Music, over the origin of "Tzena, Tzena, Tzena," moved into high gear last week in N. Y. Federal Court when Cromwell filed answers and counterclaims against the Mills infringement suit. Denying that it had violated the U. S. copyrights law, Cromwell asked dismissal of the complaint.

Richmond firm, according to its answers, contended that Issacher Miron and Julius Grossman were not the original writers of the songs, that the music has been in the public domain for many years. Moreover, it asserts, the same melody has been used in a number of other compositions, and both Miron and Grossman "copied and appropriated" the note structure from these prior works.

In its counterclaim, Cromwell accuses Mills of unfair competition and asks an injunction, an accounting and damages. Basis of Cromwell's complaint is that after it spent a bundle of coin to promote the Gordon Jenkins-Spencer Ross version of "Tzena," Mills rushed out the Miron-Grossman tune of the same title, which caused "confusion" in the trade.

The Mills "Tzena," Cromwell charged, had the effect of misleading others into believing the Mills number was Cromwell's. Not only were the Richmond firm's property rights destroyed, the counterclaim avers, but considerable embarrassment and damages resulted when Mills allegedly notified recording companies of its claim to "Tzena."

Meanwhile, Miron is scheduled to appear in Federal court tomorrow (Thursday) for a pre-trial examination by Cromwell. He recently arrived from Israel to testify in connection with the suit. Date, however, is a tentative one and it may be postponed.

Goldsen's New Co.

Hollywood, Dec. 5.

Mickey Goldsen, head of Capitol Criterion Music, is setting up a new publishing firm in partnership with songwriter Sammy Cahn. New firm will be independent of Criterion, which is affiliated with Capitol Records.

Goldsen heads for New York this week on business.

London Sets Thomas

Dick Thomas, vocalist and cleffer of "Sioux City Sue," has been inked by London Records as part of the current expansion of the company's artists' roster.

Thomas formerly etched for Coral Records.

Finburgh's Initialer

Lee Finburgh, who resigned recently as professional manager of Bourne, Inc., and production chief for Bourne and ABC Music, has gone into business for himself. Finburgh has effected a tie-in with Arthur Murray on his first song, "Boomp! Pa-Deedle Doddle."

Murray is originating a dance based on the tune, a rhythm item written by Dorothy and Arthur Todd, Ruth and Rex Phalen, and Glenn Hughes. The dance instructor will introduce the song on his DuMont television show in January. Records of the song have been set for Jan. 15 release.

SPA Assuming Spokesman Role

Now that the American Society of Composers, Authors and Publishers has been stamped by the Government as solely a collection agency, the Songwriters Protective Assn. is rapidly assuming the role of official spokesman for cleffers. Fact that ASCAP can no longer speak for the writers leaves SPA the only official organization repping the cleffers.

Tracing the 20-year-old history of the writer group, president Sigmund Romberg pointed out other gains in the past few years. On the question of writer representation, he pointed out that ASCAP attorneys, representing both writers and publishers, could only go so far, as there was no conflict between publishers and writers in repping the latter. Now that ASCAP's role has been limited to that of a collection agency, SPA's lawyers have even a greater stake in repping the cleffers, Romberg said.

Other responsibilities SPA has assumed in the past few years are these, according to Romberg:

1. It stands ready to protect, in any event, the writer's right to collect money for the performance of his music. ASCAP and BMI have up to now cared for this right, but should anything happen to these groups, SPA will fight for it.

2. SPA is the "best insurance" a writer can have at present, since it ties down the publisher to a standard contract in which his roy-

(Continued on page 48)

Holland Takes Charge Of Coral's Eastern Unit

Frank Holland, formerly southern division manager for Coral Records, has been moved up to the New York headquarters to take charge of the eastern division. This area was formerly taken care of by homeoffice execs, but has now been set up as a separate job under Coral's expansion program.

Replacement for Holland's southern post has not been set.

SOUTHARD REPLACES HEIN IN COL SHIFT

Jack Hein resigned last week as New York and Newark district sales manager for Columbia Records, after 12 years with the company. He's been replaced by Terry Southard, former New England district manager and son of merchandising veepee Paul Southard.

Hein was national sales manager for Columbia for two years and eastern regional sales manager for one before stepping into the N. Y. post.

Moveover of Southard from New England puts John Trifero, who had recently joined Columbia after acting as Capitol's eastern promotion director, in charge of all of New England. When Trifero joined Columbia, the New England territory was split in half, with Southard handling the western half and Trifero the eastern portion.

Dynamic, Aristocrat Nixed by AFM on Payoff

Local 802, American Federation of Musicians, placed two small disk companies on the "unfair list" last week for allegedly failing to pay musicians the full amount on waxing dates. Dynamic Records, a N. Y. indie, was tagged with failing to pay the Emmett Hobson orch while Aristocrat Records was slapped for not shelling out to Leonard Feather. Total involved in both cases was about $800.

AFM, meantime, put Jack Small, general manager of the legit musical, "High Button Shoes," on the "national defaulters list" for failing to pay a little over $100 to a musician.

Decca's 12½c Divvy

Decca Records' board of directors last week declared its regular dividend of 12½c per share on over 700,000 shares of outstanding stock.

Melon will be paid Dec. 28 to stockholders of record Dec. 14.

LP Price Structure Shaken As Court Nixes Col's Case Vs. Goody

Columbia Records last week lost its attempt to enjoin, legally, price-cutting on long-play records by eight New York retailers. N. Y. Supreme Court referee Isidor Wasservogel ruled that the state Feld-Crawford fair trades act could not be used by Columbia to prevent discounting of LP's by Sam Goody, one of the city's largest discount dealers, and seven others.

Columbia president Ted Wallerstein announced immediately following the decision that it would be appealed to the N. Y. Appelate division.

Decision is almost certain to cause sweeping changes in LP price structures. Already, Macy's has announced LP price reductions of up to 30%, and a chain of retailers whose business is one of the city's largest, has announced cuts of up to 30% in a number of its stores. Other key retailers are considered sure to follow.

Besis of the decision was a U. S. Supreme Court ruling to the effect that fair trade statutes were intended not as a means of price-fixing, but as a "method of protecting the trademark, name and goodwill of the producer." Pointing to the fact that up to Sept. 8 of this year, Goody had sold Columbia LPs and other Columbia product at a discount, and that the diskery had set no price-fixing agreement on 45s or 78s, Wasservogel ruled that Goody's refusal to maintain Columbia's LP price had no effect on their goodwill or trademark.

"To permit Columbia to utilize the Feld-Crawford Act after a period of many years, when its own activities show that its trademark and the property right therein have not been affected by the sale of its product at discounts, would allow Columbia to utilize the statute merely as a device to fix prices, a purpose not within the intendment of the legislative edict," Wasservogel ruled.

Distrib Dealings

Court referred to Columbia's argument that all previous dealings with Goody had been through its distributor, Times-Columbia, and that the diskery itself had no knowledge of these dealings as "specious." It pointed out that at least one member of Columbia's board, Paul Southard, merchandising veepee, is on the board of Times-Columbia and holds a stock interest in that company. It also revealed that Times-Columbia's business relation to Columbia is subject to termination upon 30 days' notice by the diskery.

Another basis of the decision lay in the fact Columbia in the past allegedly discriminated against Goody, contrary to the Feld-Crawford Act. Wasservogel declared that Goody was denied allocations from a co-op advertising fund made up of 1% of Columbia sales from each sales area, while allocations were given Goody's competitors. Goody was also refused a special offer to dealers this September giving them a 10% return privilege and special credit arrangements instead of the usual 5%.

Plaintiff, by its own acts in derogation of its alleged rights under the trademark "Columbia" and by its discriminatory conduct against the defendant Goody, is estopped and precluded from obtaining the injunctive relief it seeks herein," Wasservogel concluded.

The eight separate actions were tried together, with Goody the only defendant introducing evidence. The other defendants either defaulted or consent to be bound by the court's ruling in the Goody suit. Consequently, the court found for six defendants, in accordance with its decision in the Goody case, and discontinued Columbia's action against a seventh.

It's the Performer

The performer is the thing, according to N. Y. supreme court referee Isidor Wasservogel, arbiter in Columbia's unsuccessful action to invoke the fair trade act against discounting retailers. He ruled last week that Columbia was not in "fair and open competition" with other diskeries because it controls exclusively the performances of certain artists.

Wasservogel held that "phonograph records are principally purchased because of the performer who recorded the selection rather than for any other reason." He concluded that a recording company holding exclusive rights to performances by an artist is not in fair and open competition because a competitor cannot supply the same selection by the same artist.

Look to Big Music Usage in Vidpix

Use of music in television pictures is due for a tremendous expansion next year with the entry of a large number of producers into the vidpix field, according to Harry Fox, music publishers' agent and trustee just returned to New York from a three-week visit to the Coast. Fox reported that the swing to TV film production is gaining momentum, with several banks showing interest in the backing of such pix.

Fox went to the Coast to inform the flock of vidpix producers on the procedure for clearing performance rights for music. He did not make any deals but Fox previously indicated that all such pacts would be patterned after the agreement with Snader Productions. Under this deal, music publishers get 2% of the film's gross revenue.

BUSHKIN'S N.Y. DATE

Joe Bushkin has been signed as the first headliner in the Ralph Watkins Club, N. Y., Dec. 15. Spot, formerly known as Bradley's, will have a piano and disk jockey policy. Bill Williams will do 90 minute broadcast nightly over WMCA.

It's planned to get other top 88ers including Erroll Garner, Art Tatum, George Shearing and others.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 2

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	San Francisco, Sherman Clay	Minneapolis, Schmidt Music Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	1	**"Harbor Lights"** (Chappell)	5	3	2	5	1	1	4	4	1	1	..	1	93
2	4	**"Rudolph, Reindeer"** (St. Nicholas)	2	2	1	1	9	9	1	3	9	..	..	..	62
3	3	**"Nevertheless"** (Crawford)	8	9	6	..	3	4	6	6	3	5	1	..	59
4	2	**"All My Love"** (Mills)	..	5	..	4	5	2	..	7	2	4	5	7	58
5A	4	**"Frosty the Snowman"** (Hill-R)	3	1	4	3	..	..	..	1	8	..	8	..	49
5B	5	**"La Vie En Rose"** (Harms)	..	..	9	2	4	..	..	..	4	3	4	2	49
6	8	**"Goodnight Irene"** (Spencer)	6	8	10	..	2	..	..	..	6	6	..	3	36
7	9	**"Tennessee Waltz"** (Acuff-R)	1	6	..	8	10	5	10	2	..	..	..	..	35
8	7	**"Bushel a Peck"** (Morris)	9	4	..	..	..	..	8	8	7	..	3	5	33
9	6	**"Thinking Of You"** (Remick)	..	10	..	..	8	6	5	..	5	2	..	..	30
10A	15	**"The Thing"** (Hollis)	4	7	5	7	..	10	..	..	..	..	..	..	22
10B	10	**"Lady of Fatima"** (Robbins)	10	..	..	..	..	..	2	5	..	..	10	6	22
11	13	**"White Xmas"** (Berlin)	7	..	3	..	..	..	3	..	..	..	..	..	20
12	12	**"Mona Lisa"** (Paramount)	..	..	..	6	..	..	..	..	..	7	..	4	16
13	15	**"Petite Waltz"** (Duchess)	..	..	..	..	6	8	..	..	..	9	..	9	12

Dancers Rey, Gomez Prep Four-Month U.S. Tour

Spanish dancers Federico Rey and Pilar Gomez are back from Europe after a six-month tour, and are prepping a U. S. tour starting Jan. 3. Columbia Artists Mgt. is handling.

Duo will do 60 dates through April 30, in the U. S. and Canada. They return to Europe next summer.

Cass Harrison orch signed by General Artists Corp. Band opens at Neil House, Columbus, O., Jan. 18.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING DEC. 2

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Ted Steele—WMCA	Chi. Eddie Hubbard—WIND	L. A. Ira Cook—KECA	Boston Art Tucker—WTAO	Cincy Rex Dale—WCKY	Memphis Buddy Deane—WHHM	Det. Larry Gentile—WJBK	Norfolk Bob Storey—WCAV	Denver Ray Perkins—KFEL	D. C. Jerry Strong—WINX	Mil'wkee Paul Bartell—WFOX	St. L. Frank Brown—KXLW	Seattle Wally Neiskog—KRSC	L'ville Jim Bollinger—WINN	Port., Me. George Curtis—WGAN	Hartford Joe Girand— WTHT	Richmond Harvey Hudson—WLEE	Port., Ore. Sammy Taylor—KWJJ	Atlanta Bill Lowery—WGST	Rch'ter Mort Nusbaum—WHAM	Albany Howard Malcolm—WTRY	Phoenix Dick Gilbert—KTYL	S'pg., Mass. Paul Monson—WMAS	Coral G'bles Bob Stevens—WVCG	Baltimore Dick Coleman—WCBM	Phil Bob Horn—WFIL	Sch'n'tady Garry Stevens—WGY	Sirm'ham Bill W. Right—WSGN	Miami Tony Donald—WQAM	San Ant. Bud Vincent—WOAI	TOTAL POINTS
1	1	4	Phil Harris	Victor	The Thing	3	2	..	5	1	9	2	..	7	2	2	2	2	2	1	3	..	..	4	3	..	1	2	1	..	8	..	5	7	..	168
2	3	4	Patti Page	Mercury	Tennessee Waltz	4	1	9	1	5	..	4	1	6	1	8	3	..	..	..	2	2	..	1	..	6	..	4	2	9	1	..	1	..	..	149
3	2	17	Patti Page	Mercury	All My Love	..	5	..	..	4	1	7	3	6	10	..	5	..	3	..	8	1	..	..	..	4	..	6	10	..	3	..	2	2	107
4	6	11	Sammy Kaye	Columbia	Harbor Lights	1	3	7	..	..	..	..	..	2	3	9	..	8	..	6	..	..	9	..	..	8	..	5	..	7	..	..	..	1	..	74
5	4	12	Eddie Fisher	Victor	Thinking Of You	2	..	6	..	7	..	..	..	4	..	3	..	1	..	..	..	..	..	..	..	..	..	..	10	..	..	2	..	3	..	61
6	8	9	Paul Weston	Columbia	Nevertheless	..	8	..	..	..	..	..	..	..	..	1	..	3	..	7	8	..	..	7	..	..	..	5	..	..	..	1	..	4	..	55
7	9	5	Perry Como-B. Hutton	Victor	Bushel a Peck	..	9	..	..	3	..	..	..	..	5	5	..	..	1	..	..	..	3	8	..	..	..	..	..	..	..	..	7	6	..	52
8	5	10	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	..	..	..	8	..	..	..	8	4	..	7	3	..	..	..	8	..	..	..	10	..	..	..	..	6	4	8	..	44
9	18	7	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	2	..	..	..	..	7	3	..	3	..	..	..	..	36
10	10	9	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	5	..	1	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	32
11	36	5	Ray Anthony	Capitol	Harbor Lights	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	4	3	..	..	30
12A	16	3	Kay Starr	Capitol	Oh Babe	..	4	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	5	..	..	..	..	..	..	28
12B	21	4	Mills Bros	Decca	Nevertheless	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	3	28
14	7	13	Don Cherry	Decca	Thinking Of You	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	6	..	4	..	..	2	..	..	..	..	..	27
15	12	5	Eddy Howard	Mercury	To Think You've Chosen Me	..	7	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	..	..	2	..	9	..	..	25
16A	19	6	Al Morgan	London	The Place I Worship	..	..	..	..	..	..	..	..	..	10	..	1	..	..	..	..	..	..	..	..	3	9	..	8	..	..	..	..	..	24
16B	..	7	Hugo Winterhalter	Victor	Mr. Touchdown U.S.A.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	6	..	..	..	..	..	..	24
18	..	1	Johnny Desmond	MGM	Marshmallow World	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	19
19A	27	3	Ralph Flanagan	Victor	Harbor Lights	..	..	..	2	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	18
19B	15	7	Perry Como	Victor	Patricia	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	5	..	..	..	7	..	..	..	10	..	..	..	18
19C	27	7	Guy Lombardo	Decca	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6	..	10	..	..	1	..	..	..	..	..	..	..	18
22A	..	3	Frank Sinatra	Columbia	One Finger Melody	..	..	..	2	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
22B	11	5	Guy Lombardo	Decca	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	17
24A	26	2	Percy Faith	Columbia	Xmas in Killarney	..	..	..	3	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	16
24B	..	11	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	16
26A	42	5	Louis Prima	R'bin Hood	Oh Babe	..	..	..	7	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	15
26B	12	15	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	5	..	15
26C	27	11	Percy Faith	Columbia	All My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	2	..	..	15
29	..	4	Ray Anthony	Capitol	Nevertheless	..	..	..	..	..	2	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
30A	23	16	Ames Bros	Coral	Can Anyone Explain	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	10	4	..	..	..	..	10	..	..	..	..	..	..	..	13
30B	42	10	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	8	..	..	..	..	..	..	..	..	13
32A	..	1	Mills Bros	Decca	I Get a Funny Feeling	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	12
32B	16	15	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	12
34	..	4	Gordon Jenkins-A. Shaw	Decca	You're Mine You	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	11
35A	37	2	Don Cherry	Decca	Can't Seem Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35B	..	6	Vaughn Monroe	Victor	Could Be	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	2	..	..	..	..	..	..	..	..	10
35C	37	2	Teresa Brewer	London	The Thing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	10
38A	49	4	Martha Tilton	Coral	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	9
38B	..	1	Doris Day	Columbia	Bushel a Peck	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9
38C	..	1	Mitch Miller	Columbia	Autumn Leaves	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38D	..	2	Erskine Hawkins	Coral	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42	42	6	Vic Damone	Mercury	Marshmallow World	..	..	..	..	..	10	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8
43A	..	8	Dinah Shore	Columbia	I'll Always Love You	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	7
43B	..	1	Frank Sinatra	Columbia	Guess I'll Dream the Rest	6	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
43C	12	23	Gordon Jenkins	Decca	Goodnight Irene	..	..	..	..	..	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
43D	23	3	Frankie Laine	Mercury	Nevertheless	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
43E	..	1	Arthur Godfrey	Columbia	The Thing	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48	..	18	Tony Martin	Victor	La Vie En Rose	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5
49A	21	26	Nat "King" Cole	Capitol	Mona Lisa	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	4
49B	..	2	Vaughn Monroe	Victor	Dream Awhile	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
51A	..	1	Dinah Shore	Columbia	My Heart Cries For You	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	10	..	..	..	8	4
51B	..	1	Ames Bros	Coral	To Think You've Chosen Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3

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DENNIS DAY

THE VOICE AMERICA TAKES TO ITS HEART

MONA LISA

CLANCY LOWERED THE BOOM

The Place Where I Worship

album MY WILD IRISH ROSE

ALL MY LOVE

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DEAR HEARTS AND GENTLE PEOPLE

album FAVORITE CHRISTMAS SONGS

The Stars who make the hits are on

RCA VICTOR Records

for the children:
JOHNNY APPLESEED
SNOW WHITE and the Seven Dwarfs

Brazilian Licensing Setup Is Rough; Cops as Collection Agency for Cleffers

American musicians, performers and musical directors who at times are piqued by performance clearance routines should be thankful they don't have to go through what Brazilian musicians must do. Each night a Brazilian bandleader or conductor must fill out a list in triplicate of each song he has played and the time at which it was played.

Performance fees in Brazil are divided among three performance rights societies, but all collections are made by the police. So if a bandleader should be a bit careless about the time a song was played, he'd better beware. The police have roving inspectors jotting down the time they heard a song played in this cafe or on that radio station. Their notes are checked against one of the triplicate forms filled out eac night by the performer.

This is not the only complication inherent in the Brazilian performance rights setup, but fortunately for the performer, it's the only one he's got to worry about. There are three performance rights societies in Brazil SBAT, the Brazilian Society of Authors of the Theatre, is the oldest, dating back some 30 years. This group controls books, plays and music, the latter mostly in the grand rights field.

A second group is UBC, the Union of Brazilian Composers, about 10 years old and affiliated with CISAC the International Confederation controlling mostly foreign music. This, incidentally, comprises only writers, as does SBAT.

The third group, affiliated with Broadcast Music, Inc., is SBACEM, the Brazilian Society of Authors, Composers and Publishers of Music, formed in 1946. This is the only group which has publisher members. One of the founders of SBACEM is Vicente Vitale of Irmaos Vitale (Vitale Bros.) who is in New York now huddling with BMI execs on performance problems. Vitale go' the four major Brazilian publishers (there are some 10 publishers in the country) together after years of non-cooperation and drew them into the Society, together with the majority of the domestic pop writers. According to Vitale, the Society, although only four years old, controls about 90% of the Brazilian pop repertory. It also controls Mexican and Cuban catalogs performed in Brazil.

The police are the collection agency for all three societies and have been in that capacity since SBAT was founded. Each police precinct makes the collections for all performances in its area, and turns them over to a central agency which then divides the collections among the three societies. Every type of public performance must pay for use of music. Since fees and payoff are on a per-performance basis, the lists of songs and times played must be maintained for collection and distribution purposes.

Police get no cut of the performance monies, but each time a location or radio station is licensed, the police charge a licensing fee.

SPA Assuming

Continued from page 45

alties and other income is stated and protected.

3. Publishers have welcomed SPA as a means to eliminate "unfair competition" among publishers and writers. SPA's contracts have prevented both publisher and writer members from making dishonest or unethical deals.

4. SPA in the past few years has cut in large measure the infringement suits brought to court by gathering the parties around a conference table and negotiating settlements. The organization's files have been an official reference library in this respect.

6. SPA has joined in efforts to promote sales of sheet music and better the industry generally. Charles Tobias, veepee of the group, initiated the present copy sales drive of the industry, and was backed in this action by the SPA council.

Much of the gains SPA has experienced, Romberg declared, have come in the past three years, since the formulation of the present writer contract. Since then, SPA lawyers have been active in representing the writers in Washington and other legal fronts; SPA has acted as a negotiator, and it has been able to extend its activities in other directions.

Top Songs on TV

(Alphabetically Listed)
Week of Nov. 24-30
(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director)

A Bushel and a Peck . . . Morris
Lucky Me . . . . . Santly-Joy
Nevertheless . . . . . Chappell
Orange Colored Sky . . Frank
Thinking of You . . . . Remick

5 Top Standards

Charleston . . . . . Harms
I Got Rhythm . . . New World
Just Those Things . . . . . Harms
Tea for Two . . . . . Harms
Who Cares . . . . . Harms

COL CONVERTING 30 TOP ALBUM SELLERS TO 45

Despite the absence of any official word that it has converted to 45 rpm, Columbia Records is converting 30 of its bestselling albums to 45 rpm. The company has in the past few weeks been releasing pops on all three speeds simultaneously, and has already released three of its current top albums to 45 rpm.

Columbia would not divulge which albums are being converted, but it's understood they will be in the pop, semi-classic and legit musical field. Three albums already out on 45 are original-cast albums of "South Pacific," "Kiss Me, Kate," and "Tea for Two," with Doris Day.

Bibletone Sets Disk Deal To Test Choir Works

Bibletone Records, N. Y., has made a deal with the Sam Fox, Lewis Music and Will Rossiter publishing companies to record a series of choral works for the firms under an arrangement which has as its objective the hypoing of sheet music sales on the numbers waxed. Agreement calls for at least two numbers from each publisher to be disked by Bibletone. A minimum of 500 records will be pressed by the diskery for cuffo distribution to chora directors and disk jockeys throughout the country. This figure, on which the tab will be picked up at cost by the individual publishers, is expected to cover the recording expenses.

Idea behind the move is to give the choral directors an opportunity to hear what the various choral works sound like when done by professional choral groups. This idea was presented by Bibletone's prexy, Arthur L. Becker, at a meet in N. Y. earlier this month called by Roy Anderson, editor and publisher of Choir mag The thought advanced at the confat was that the choral directors would be able to decide after listening to a number whether they thought enough of it to go out and buy the 100 or more copies needed for choral presentation.

Initial platter to be sent out by Bibletone will be Lewis' "I Walked Into the Garden," which has already been recorded by the diskery.

Third annual benefit concert for the American Guild of Musical Artists' maintenance and welfare fund will be held Jan. 7, at the Met Opera House, N. Y.

Tops of the Tops

Retail Disk Best Seller
"The Thing"
Retail Sheet Best Seller
"Harbor Lights"
"Most Requested" Disk
"The Thing"
Seller on Coin Machines
"Tennessee Waltz"
Best British Seller
"Rudolph The Reindeer"

On the Upbeat

New York

Bernie Mann's orch cut 10 sides for Tower Records in New York last week . . . **Irving Fields** acted as musical director at the annual Pepsi-Cola affair at the Waldorf-Astoria, N.Y., last week . . . **Billie Burke** recorded the first chapter of her autobiog, "With A Feather On My Nose," as a talking book for the American Foundation for the Blind . . . **Richard Dyer-Bennett,** folksinger, etched 16 songs for Remington-Continental Records last week . . . **Dorothy Ann,** Abbey Records vocalist, booked into the L'Aiglon restaurant, N. Y., Jan. 1 . . . **Clark Dennis,** Capitol Records' tenor, currently held over for a second week at the Mayflower hotel, Washington . . . **Ethel LeVane,** librettist for the new **Ferde Grofe** composition, "Atlantic Crossing," heads for Hollywood Dec. 9 to confab with Grofe. **Don Cornell,** RCA Victor Records' vocalist, into the N. Y. Strand Dec. 21 for the Christmas show . . . **Ruth Brown** and **Willis Jackson's** orch into the Apollo theatre, N. Y. tomorrow (Thurs.) for a week . . . **Whipoorwills,** vocal group featured on the **Frank Sinatra** TV show, were formerly known as the **Moonmists.**

Tommy Dorsey orch set for a one-nighter private party at the Waldorf-Astoria Friday (8) . . . **J. M. Collins,** sales manager of ASCAP, addressed the Advertising Club of Washington last week on the society's public relations program . . . Brace of M-G-M recording artists, including **Billy Eckstine, George Shearing, Johnny Desmond, Art Lund** and **Hank Williams,** cutting transcriptions for the March of Dimes campaign . . . **Jane Gans** left Famous Music to become secretary to **Ivan Mogull,** general manager of **Moe Gale's** new Sheldon Music . . . Winning record retailers in M-G-M's window display contest tying in "Annie Get Your Gun" albums with local showings of film are **Oscar Mecum,** Hudson-Ross, Chicago; **Irving Randolph,** Band Wagon Record Shop, East Orange, N. J., and **H. Brockman,** Uptown Music Shop, St. Louis . . . Deejay **Johnny Clarke** appointed chairman of the radio-publicity committee of the N. Y. State Committee for the Blind.

Hollywood

Louis Armstrong, current at the Flamingo hotel, Las Vegas, set for a three-weeker at Dave Rafel's 150 Club, San Francisco, starting Jan. 2 . . . **Bob Keene** orch inked to play the Rose Bowl Queen's coronation ball Jan. 8 . . . **Geri Galian** Latune combo inked to make five Snader Telescriptions . . . **Eddie Bergman,** batoning the houseband at the Cocoanut Grove, has assembled 14 sidemen including a harpist.

Chicago

Myron Barg, former FM disk jock, has joined AM fold with a 5-5:30 p.m. across-the-board platter show on WCFL. Jock plucks an additional airing on weekends over WIND when grid beamings stop . . . **Ray Anthony** band set for six days at Casa Loma, St. Louis, Jan. 16 . . . Navy is asking orchs touring through Chi to stop off and add to series of 15-minute recorded shows for recruiting . . . **Bernie Cummins** band to Muehlebach hotel, Kansas City, Dec. 14 for a month . . . **Eddy Howard** cut five sides for Mercury last week . . . **Buddy Moreno** orch set for Martinique, Dec. 19 . . . **Lind Bros.** cutting "Heavenly Ranch" this week for Majestic. **Al Trace** penned . . . **Clyde McCoy** set for two weeks at Trocadero, Henderson, Ky., Dec. 15 . . . Mercury's prexy, **Irving Green,** and promotion veepee **Art Talmadge** planed to the Coast last week . . . **Mills Bros.** slated for Radio City theatre, Minneapolis, Dec. 15 for one week, following one-week perch at Lake Club, Springfield, Dec. 8 . . . **Jan Garber** waxed two sides for Capitol last week . . . **Patti Page** to Chicago theatre Jan. 12 for two weeks. **Ink Spots** follow for a week, Jan. 26 . . . **Johnny Long** set for Roosevelt hotel, New Orleans, Jan. 11 for a month . . . **Al Morgan** cut 19 sides last week for London . . . **Anita O'Day** to Flame, Detroit, Dec. 29 for two weeks . . . **Lawrence Welk** to Trianon, Dec. 25 for two months.

Pittsburgh

Lee Kelton orch started seventh year as staff band at WJAS. **Bob Rhodes,** who took over **Baron Elliott's** crew during war and then later had his own for awhile after Elliott got back from the service, has joined Kelton as saxman-soloist and so has **John Gurney,** part-time engineer at radio station, on trumpet. **Dolores Delmar** is back as soloist and **Herb Stevens** has returned to outfit after completing tour of armed service bases in Alaska, Greenland and Labrador . . . **Luis Morales** band into Carnival Lounge for indefinite stay . . . **Joe Sudy's** band winds up six-week stay at William Penn hotel's Terrace Room Wednesday (6) and goes into Hotel Statler, Detroit, Dec. 18 . . . **Art Tatum** opens nine-day stand at Johnny Brown's Club on Friday (8) . . . **Don Trimarkie's Trio** had its option picked up at Hotel Roosevelt's new Sylvan Room . . . **Four Notes** have gone into Club Riviera, just taken over by **Harry Pitler,** onetime prizefight manager.

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SLEIGH RIDE
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(When I'm All Alone With You)
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ANTON KARAS—KAY ARMEN London
EVELYN KNIGHT—GUY LOMBARDO Decca
SNOOKY LANSON London
JO STAFFORD—GORDON MacRAE Capitol
TED STEELE Rainbow
LAWRENCE WELK & HIS ORCHESTRA Mercury
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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 2

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	**PHIL HARRIS** (Victor) "The Thing"—20-3968B	1	4	1	1	1	4	..	4	1	4	..	2	87
2	2	**PATTI PAGE** (Mercury) "Tennessee Waltz"—5534	2	1	..	2	2	..	..	..	2	1	1	1	76
3	3	**PERRY COMO-B. HUTTON** (Vic.) "Bushel a Peck"—20-3930	9	..	3	7	..	..	7	3	3	..	..	4	41
4	3	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	7	2	..	..	8	..	..	1	..	2	8	..	38
5	6	**DON CHERRY** (Decca) "Thinking Of You"—27128	10	..	..	..	..	2	..	..	7	7	7	..	22
6	5	**DEAN MARTIN** (Capitol) "I'll Always Love You"—1028	..	..	..	..	..	..	4	7	..	..	2	..	20
7A	4	**PATTI PAGE** (Mercury) "All My Love"—5455	3	5	..	9	..	..	..	8	..	..	..	..	19
7B	5	**PERRY COMO** (Victor) "Patricia"—20-3905	5	..	..	..	..	9	8	..	..	..	3	..	19
7C	10	**STAN KENTON-N. COLE** (Cap.) "Orange Colored Sky"—1184	..	..	..	..	..	..	..	..	5	..	6	3	19
8	8	**KAY STARR-T. ERNIE** (Capitol) "I'll Never Be Free"—1124	..	..	..	..	..	..	5	5	..	6	..	..	17
9	12	**PAUL WESTON** (Columbia) "Nevertheless"—38982	..	..	..	..	3	..	..	..	..	..	..	5	14
10A	13	**PERCY FAITH** (Columbia) "Xmas in Killarney"—39044	6	..	..	3	..	..	..	..	..	..	..	..	13
10B	9	**GORDON JENKINS** (Decca) "Goodnight Irene"—27077	..	..	..	..	..	3	9	9	..	..	..	10	13
10C	4	**TONY MARTIN** (Victor) "La Vie En Rose"—20-3879	..	..	..	..	..	7	..	2	..	..	..	..	13
11A	10	**MILLS BROS.** (Decca) "Nevertheless"—27253	..	..	..	..	..	8	3	..	..	10	..	..	12
11B	7	**GUY LOMBARDO** (Decca) "Harbor Lights"—27208	..	..	..	..	..	..	1	..	9	..	..	..	12
12A	..	**GENE AUTRY** (Columbia) "Rudolph, Reindeer"—38610	4	7	..	..	..	..	..	..	..	..	..	..	11
12B	11	**BING-GARY CROSBY** (Decca) "Simple Melody"—27112	..	..	..	..	..	6	..	..	..	..	5	..	11
13	..	**FITZGERALD-A'STRONG** (Decca) "Can Anyone Explain"—27209	..	..	..	..	..	1	..	..	..	..	..	..	10
14	8	**DENNIS DAY** (Victor) "All My Love"—20-3870	..	..	2	..	..	..	..	..	..	..	..	..	9
15	..	**MARIO LANZA** (Victor) "Be My Love"—10-1561A	..	3	..	..	..	..	..	..	..	..	..	..	8
16A	..	**BING CROSBY** (Decca) "Harbor Lights"—27219	..	..	4	..	..	..	..	..	..	..	..	..	7
16B	..	**KEN GRIFFEN** (Columbia) "Petite Waltz"—39047	..	..	..	..	4	..	..	..	..	..	..	..	7
16C	..	**DENNIS DAY** (Victor) "Xmas in Killarney"—20-3970	..	..	..	..	..	..	..	..	4	..	..	..	7
17A	..	**JO STAFFORD** (Columbia) "Tennessee Waltz"—39065	..	..	5	..	..	..	..	..	..	..	..	..	6
17B	11	**RAY ANTHONY** (Capitol) "Nevertheless"—1190	..	..	6	..	..	..	..	..	..	..	..	..	5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	7	184	Decca	7	87
Mercury	2	95	Capitol	4	61
Columbia	6	89			

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	VOICE OF XTABY	CALL ME MADAM	KENTON PRESENTS
Hollywood Cast	Broadway Cast	Yma Sumac	Ethel Merman	Stan Kenton
M-G-M	Columbia	Capitol	Decca	Capitol
M-G-M53	MM850			
E516	ML4180	CC244	DL-5304	ECD 248

Parker in Hosp; Ulcers

Charlie Parker, jazz saxophonist, was bedded Monday (4) at Medical Arts hospital, N. Y., for ulcers. His condition is not serious.

Parker was hospitalized immediately upon his return to the U. S. following a concert tour in Sweden.

DREAMER, IDEA MAN AND SONG WRITER
Wishes to make contact with someone in this world in order that he may spend most of his time out of this world.
HOWARD DAVEE BROOKS
140 East 46th Street, New York, N. Y.
MUrray Hill 3-0356

Phil Coscia on His Own

Phil Coscia is agenting on after resigning last week from the Eddie Sherman office, N. Y. He had been set to join the Al & Belle Dow agency, but walked out of deal.

Coscia had been with Sherman for several years. Sherman, recently turned over the business to Joe Coopersmith in order to devote entire time to his Coast agency.

NADELL JOINS GALE

Murray Nadell, former road manager for the Ink Spots, has joined the Gale Agency as head of the cafe and cocktail booking dept.

He replaces Walter Hyde, who resigned.

Cleve. Orch Cancels Week Of Concerts Due to Storm

After-effects of the recent eastern storm are still being felt in the concert world. With Cleveland still snowbound, the Cleveland Orchestra canceled a whole week of concerts last week, and has skedded an extra week at the end of its regular season instead. The Pittsburgh Symphony also cancelled two concerts, and Pittsburgh Opera Co. two performances. The Mt. Vernon, N. Y., Symphony postponed its fall concert three days.

Columbia Artists Mgt. had to postpone over a dozen concerts of its various talent due to the snow and rain. A whole week of Canadian dates of the Columbia Boychoir has been set back until April. James Melton's Youngstown, O., recital was postponed from Nov. 28 to Dec. 7. Rise Stevens, Edwin Steffe, Menahem Pressler, Donald Dame and others had trips interrupted and dates set back.

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DECCA 27177 IN THE MOOD
*9-27177 A STRING OF PEARLS
DECCA 27122 YOU WONDERFUL YOU
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DECCA RECORDS America's Fastest Selling Records!

Atlantic City Sets Yule Motif, With Beaucoup Events Xmas, New Yrs. Wk.

Atlantic City, Dec. 5.

Christmas lights went on here yesterday afternoon following the arrival of Santa, who was greeted by Mayor Joseph Altman.

The expanding Atlantic City Christmas Festival has become an unusual combination of sports, music, illuminations and decorations, a program designed to appeal to he varied tastes of thousands of visitors who come here annually for the holiday season.

This year the Boardwalk will be a blaze of lights, with hotels, business houses, shops, municipal buildings and private residences competing to out-do each other in brilliance and originality of displays. These lights will go on a few days before Xmas.

For the entertainment of the visitor thetre will be professional basketball in the Convention hall on Dec. 26.

The Atlantic City Festival orchestra, 30 pieces directed by William Madden, will give a children's concert in the Senior High school on Dec. 27. That evening it will move to Convention hall for another concert, which will be a prelude to the Eastern Square Dance championships. Twelve of the east's best teams are due here to compete for trophies and cash prizes.

As an added attraction a year's end golf tournament has been arranged at the Atlantic City Country club.

Concluding the Christmas week with a fitting climax, all hotels and nightclubs are preparing to make this New Year's Eve one of the most attractive for visitors ever.

Georgia's London Date

Georgia Gibbs has been signed for the Astor and Colony Clubs, London, starting June 18. Possibility is that she'll remain in Britain for sometime after her cafe stands to play vaude dates in the provinces and possibly in London.

William Morris Agency set the deal with the Foster Agency of London.

Eileen BARTON

Currently

ORIENTAL, Chicago

2nd Week

Dir.: Music Corp. of America

Nitery Kitchen Help Call Off Strike When Given Compromise Hike

A kitchen strike in the major N. Y. niteries was averted last week at a conference between Billy Rose, Diamond Horseshoe operator, and president of the Allied Restaurant and Entertainment Industries of Greater New York, organization of nitery operators, and workers' union execs.

Rose, convalescing from recent operation, pacted agreement with Local 89 of the Cooks, Chefs, Pastry Chefs and Assistants Union, calling for a $4 increase retroactive to the expiration of the previous contract on Nov. 15, and an additional $2 weekly increase in a year when a new two-year pact would be signed.

Union originally demanded a 15c hourly hike which would have amounted to $6 weekly. Pattern for union was set when union acceded to $4 weekly increases.

N.O. MARDI GRAS FLOATS DESTROYED IN 100G FIRE

New Orleans, Dec. 5.

All floats of Krew of Rex, city's principal Mardi Gras organization, and its costumes and other properties were destroyed by fire Monday (4). Damage was estimated at $100,000.

Whether Rex, the king of the city's fabulous carnival, would parade in the Mardi Gras Feb. 6 is to be decided at a meeting of officials Wednesday (6).

Question facing organization is whether new floats, costumes and other destroyed properties could be rebuilt in time for the celebration.

"Private Car"

by

Joe Laurie, Jr.

* * *

is another interesting editorial feature in the upcoming

45th Anniversary Number

of

VARIETY

Kinseyesque Audience Turns Out En Masse For Renault's N.Y. Recital

For the seventh year in a row, the faithful turned out for Francis Renault's recitals at Carnegie Hall Chambers, N. Y. It's the only midtown exhibit of Bohemianism around, and it does seem a long time between shows as evidenced by the manner in which the cultists were enraptured by Renault's offerings.

The Stork Club and other gathering places of the chi-chi have nothing on the audience that congregates annually for these shindigs. Most come not only to see, but to be seen. There's more yahooing and handkerchief waving among the male customers here than anywhere else. The "boys" meet their old flames, and eye their successors. It's just as gay in the audience as it is on stage.

Renault hasn't changed much since he started these affairs. The elegance of costuming and flair for showmanship makes the showing of this femme satirist an annual event that's eagerly awaited in Kinseyesque circles. He put on a show that had the quality of his previous displays, but unfortunately little of its former vigor. It's been a bad year for Renault as he's been hospitalized and his recovery seemed far from complete. On night caught (3), he seemed a bit fagged out. He didn't have his usual animation songwise, but his chatter had audience appeal. Nevertheless, Renault put everything into this display. He worked as though he had the feeling that if he made good—it might mean the 181 club for him.

The old standbys such as "Carmen," "Catherine of Russia," "Lillian Russell" and "Mme. Satan" showed up well and new items, "La Tosca" and "The Goddess of Incense" also found audience favor.

The emceeing was by Fred Keating, a basically good performer. He rattled a good line of chatter throughout the show, mostly bright and amusing.

Surrounding talent comprised three singers. Anna Sanders, a full-throated chirper, attained nice returns for operatic offerings. Another, introduced as Mr. Corday, had a fine lyric tenor that also showed up excellently in classical numbers. The third, John Durye, a handsome chap, made several false starts as his music was misplaced, but audience was loyal.

Renault always manages to attract cuffo guests. The former Met-opera mezzo, Carmella Ponselle, is still an excellent singer and purveyed a couple of middlebrow numbers that hit the applause jackpot. The ageless Fanny Ward told a story and delivered a tune.

House scaled at $3.60 top had a good attendance on second show. The Hall was virtually sold out at his first display Saturday (2).

Jose.

Harris Planes Abroad To Arrange 'Cycles' Tour

Pittsburgh, Dec. 5.

John H. Harris, head of Arena Managers Assn. and producer of "Ice Capades" and "Ice Cycles," flew to London over the weekend to make arrangements there for annual summer engagement in British capital of latter show. This will make the third straight year for "Cycles" in London. A Paris booking has been in the making for some time now and may take place in 1951.

Harris was accompanied by Jerome D. Mayhall, musical director for his twin revues. They're due back before Xmas.

Modest-Budgeted Units Planned As B.O. Lure by D.C. Nabe Houses

Washington, Dec. 5.

What the neighborhood theatre needs is a good, smart, inexpensive unit show of 30 to 45 minutes to bring people back into the flicker houses.

This is the opinion of some D. C. exhibitors who feel that a producer or agent who can turn up a smart line of such entertainment will find the nations' nabe houses waiting for his talent with open arms.

Latest to consider units, especially musical units, is the smart Kogod-Burka chain in and about Washington which is going to experiment with the advantages of the biz hypo given by an occasional run of live entertainment. Frank Bucher, K-B general manager, is currently dickering with New York agents and plans to start occasional live shows shortly after the first of the year in the Naylor, Atlas and Flower, three of the circuit's theatres.

In this move K-B will be following the lead of the Sidney Lust Theatres. Lust has been using occasional live entertainment in all but his drive-ins. The acts range from a single, or a single and an animal act, to as many as eight or nine persons in a unit. Lust houses all have enough stage to handle capsule unit shows. Past week, Cheetah the Chimpanzee and trainer were booked for a full week, spending one day in each theatre and playing a split-day on Saturday, doing the matinee in one house and the evening show in another. The regular 50c admission for adults was up to 60c, but the 25c children's tap remained unchanged.

Memorial Salute To Bill Robinson Sparks Negro Guild Benefit

A tribute to the late Bill (Bojangles) Robinson sparked the 13th annual benefit of the Negro Actors Guild at the Imperial theatre, N. Y., Sunday night (3). It came midway in the proceedings, when Noble Sissle, prexy of NAG, asked for a moment of silence as a memorial to the departed hoofer and honorary prez of the Guild.

To muted strains of "Auld Lang Synne," a baby spot followed a recording of Bojangles' hoofing and ad libs, while the large audience remained silent. General Sessions Judge Jonah J. Goldstein then reprised a few of Robinson's favorite gags and presented scroll citations in absentia to Ed Sullivan, N. Y. Daily News columnist, and Ethel Waters, for their efforts in making this and previous NAG benefits financially successful. The affair grossed $13,000, making a possible net of nearly $10,000 for the welfare fund of the Guild.

In contrast to the solemnity of the Robinson tribute, the show was one of the best lineups of talent in their benefit series. There were a few disappointments, but paradoxically appearance of several topliners not carded more than compensated for the absentees. There was plenty comedy, too, in the routines of Danny Thomas, Lenny Kent, Joey Adams and Martha Raye, and Morey Amsterdam in a clowning bit with Johnny Johnston. It was a comedian's field day, with each seemingly topping the other and keeping the crowd in high hilarity.

Same goes for Jackie Gleason in his reprise of the "Foreign Legion" skit from his former musical, "Along Fifth Avenue," which grabbed solid applause. Wilton Clary, W. C. Handy, Fannie Hurst, Lionel Stander, Vlaida Snow, Sarah Vaughan, King Cole & Trio, Archie Savage and dancers, Herbert Coleman and a host of others rounded out the bill. Leseter and Harry Rose handled ticket sales promotion and souvenir journal ads, as out the bill.

Edba.

'Ice Follies' Okay 90G In 12 at New Haven

New Haven, Dec. 5.

"Ice Follies" had a profitable, though not record-breaking, stand at Arena here last week. Getting off to a bad break on its gale-swept opening Nov. 25, an advance sellout had to be 75% made good on subsequent performances.

"Follies" and "Ice Capades" have a rotating policy that means they alternate on first crack at the consumer's dollar each new season. Thus, current stand is second within about eight months for the "Follies."

Lugosi's Horror Show Set to Hypo Nabe Biz

In an effort to bolster dwindling biz pre-Christmas, several major film theatre circuits along the Atlantic seaboard are booking Bela Lugosi's Horror Show as a special stage attraction. Film menace has patterned his show somewhat along lines of Dr. Neff's spook display and Asylum of Horrors.

However, a new departure is that the Lugosi show has been booked to play starting at 8:30 p.m. whereas previously such units have been staged at midnight.

Both RKO and Warner circuits have already set dates for the Lugosi Show, with initial playdate scheduled soon for the Capitol in Trenton, N. J. It is going into a number of Westchester and Brooklyn RKO houses.

The show, which claims to have the backing of Mike Todd, legit producer, is playing on a percentage basis. Other so-called Horror Shows have done well in the past.

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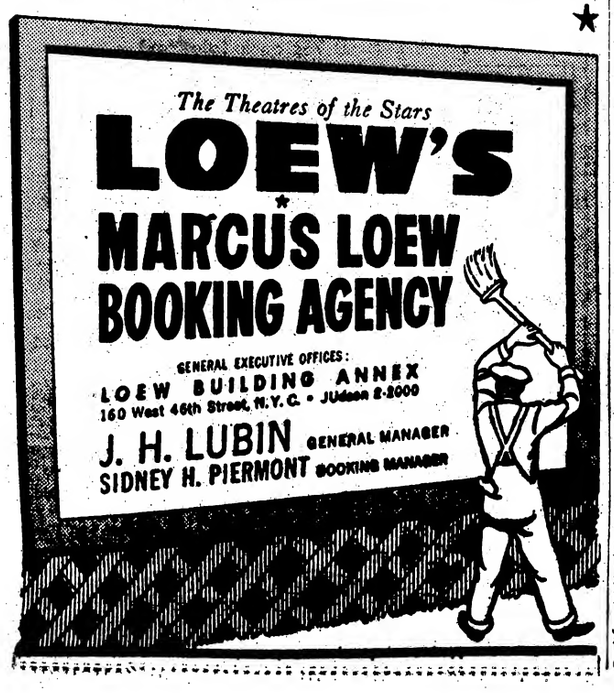

Legion 'Red White Blue' Hopes to Get Into the Black in Chi; Major Revamp

The American Legion hopes to bring a virtually "new" show into the Civic Auditorium, Chicago, for the 6-week run starting Jan. 1 when Virginia Mayo and Michael O'Shea join "Red, White and Blue" as supplementary headliners at $7,500 a week. Since the original LeRoy Prinz-Owen Crump staging-authoring in Los Angeles, two months ago, the patriotic revusical has been constantly refurbished with name guesters added en route, and with business reflecting itself upward accordingly. However, the Legion adventure into show business represents a $600,000 investment to date.

Admittedly there were many unprofessional shortcomings, such as tough four-wall deals in certain key cities, as against the more advantageous Chi Aud deal at $7,000 a week, including ushers, treasurers and house crew. At $4.80 it is figured "Red, White and Blue" can gross over $85,000 in Chi. The Legion show is hooked up to break at $31,000 exclusive of added guests like the O'Sheas (Miss Mayo), Eddie Anderson (Rochester) may be added for the Cincinnati-Detroit weeks, before the pre-Xmas week's layoff.

James F. O'Neil, past national commander of the Legion, member of the show committee and director of publications, also details a more hep manner of ticket selling on block consignments to vet organizations, industries, etc. Profits go to service men, whether Legionnaires or not, and dominantly they are not.

Also presaging better business for "Red, White and Blue" are the increasingly better notices that the offering has been getting. The Indianapolis Star in reviewing the show from Topeka called it a "dazzling spectacle" and "the most lavish show of the revue type sent on the road since the golden age of Ziegfeld."

Paul Jaulus, formerly with RKO Theatres publicity staff, now working with Jack Magner in General Artists Corp. flackery.

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PATRICE JAN
HELENE and HOWARD
HELD OVER
CHEZ PAREE
CHICAGO, ILL.

Casino, Toronto, Drops Line for Regular Vaude

Toronto, Dec. 5.

On a new policy which will permit an increased budget for straight vaude bills, Murray Little, manager of the Casino here, has let his 18-girl line go and will now place the pit-band on stage.

Charles (Chuck) Gregory, stage producer, will return to his home in Dallas, Texas, for a couple of months' holiday; several of the girls have already obtained line jobs in Montreal and Buffalo. Bob Goodman stays on as m.c.

U.S. Bonifaces Eye Cuban Casinos

Miami Beach, Dec. 5.

Top niteries here will be finding plenty competition this season from an expected source—the moving of the chance casinos southward to Havana, Cuba, and environs. First to be announced was a deal by Pittsburgh operators to take over the Sans Souci in the Cuban capital within the next few weeks.

Involved in the takeover are Normie Rothman, operator of the all-nite intimery Albion Lounge in Miami Beach, Chuck Teemer and Rocco Buffone, who formerly ran the Bachelors and City Clubs in Pittsburgh.

They've signed Carlyle, local line producer, to stage the shows, and plan special flights (Havana is 90 minutes by air from Miami) for the casino minded who will be missing the old chance spots here. Sans Souci is expected to open around Christmas.

There'll be other spots in Havana, as well as Veradero Beach (130 miles from there), with a big new hotel soon ready for opening, featuring weekend shows to attract the gambling gentry. Bill Liebow, Panama club, hotel owner is building the luxury hotel.

PHIL REGAN SUES TO COLLECT ON OIL DEAL

Chicago, Dec. 5.

Phil Regan filed suit in Chi federal court last week against Ralph Stolkin charging that film partner-investor failed to pay him 1/16 of profits in oil wells, which singer says is due him. Complaint states that he introduced Stolkin to investors in Hollywood, with understanding that he was to be entitled to half of profits in oil venture. Later this was cut to 25% and to now stipulated amount in suit.

Singer claims that Stolkin made $100,000 out of two wells, with Regan only getting $6,000. He asks for an accounting and payment of monies allegedly due him.

Brisson Vice Jane Russell For Shamrock, Houston

Houston, Dec. 5.

The Shamrock Hotel's Emerald Room had its second talent cancellation in a fortnight today, when Jane Russell, booked for two weeks beginning Dec. 5, wired regrets. Explanation was "studio wouldn't let her go." Miss Russell had a secondary contract to perform for the Interstate Oil Compact meet here Dec. 11-13.

Carl Brisson has been pacted for the Shamrock. Previous cancellation was Toni Arden, who cancelled because of illness. She was replaced by the Modernaires, singing group.

Void of B.O. Draw Talent Shutters Fay's, Providence

Providence, Dec. 5.

Fay's theatre, which has kept vaude alive in Rhode Island for many years and which has heretofore found it necessary to close down only in the summer months, will close its doors tomorrow (6).

Edward M. Fay, chairman of Fay's Theatre board, in announcing the shutdown, left the door partially open with plans which call for a reopening if proper name attractions can be booked for early 1951.

Martin-Lewis Set For Miami Beach Chez

Dean Martin & Jerry Lewis may play the Chez Paree, Miami Beach, sometime in March. Deal was made last winter when the team was managed by Abner J. Gresher.

Since then, comics switched to Music Corp. of America.

Sabbath Law Seen Nixing Holiday Eve Hoopla in Mont'l

Montreal, Dec. 5.

Boite operators in Montreal suffered a sharp setback last Wednesday (29) when Premier Duplessis announced at a press conference that "in accordance with Holy Year" and because both the big holiday eves of the year fall on a Sunday all cafes, hotels and restaurants will have to stop selling liquor at 9 p.m. In other words, the Premier's announcement has virtually killed both Christmas and New Year's Eve celebrations.

Last year a similar announcement came from the Quebec Liquor Commission and the loopholes found by club owners were many and varied but this year the order is direct from Duplessis who warned that violations of his order would be "susceptible to the severest penalties . . even to the cancellation of liquor permits."

With several new clubs having opened and with Montreal now showing lavish revues in its cafes, operators who figured on getting off the hook with the holiday take, are looking forward to a gloomy session. Several private clubs have already cancelled band contracts in view of the announcement as the threat of losing your liquor license is too important to take a chance with in this province. A move is on foot by one of the flashy saloons to get other operators to move their New Year's fete a day ahead, to Saturday night, when the law permits sales of booze until 2 a.m. To date this has roused little interest as some owners hope for a last minute reprieve which is doubtful. The Premier also announced that all liquor stores (Government controlled) will be shuttered Dec. 23, 24, 25, 30, 31 and Jan. 1. One of the biggest show towns in Canada and the top tourist resort looks forward to bleak holiday season.

'Hopalong' to Spark Rodeo at Houston's 19th Fat Stock Show

Houston, Dec. 5.

Set to open Jan. 31 for a 12-day run with Bill (Hopalong Cassidy) Boyd, Tennessee Plowboy Eddie Arnold and his Oklahoma Wranglers as star rodeo attractions, the Houston Fat Stock Show is having the best advance sale of season boxes in its 19-year history.

President W. Albert Lee, hotel and cattle tycoon, today reported 188 of the 20 boxes sold for $67,500, compared with $41,640 at the same time last year, when a record for the 1950 show was hung up.

Boxes are sold for 16 of the show's 19 performances of the World Championship Rodeo, at $311.04 for a six-seat box, $362.88 for a seven-seat box, with 10% discount during advance sale.

Everett E. Colburn, of Dublin, Tex., who produces the Madison Square Garden Rodeo, will produce the Houston event. Other acts will include the Hendricks family and a numbers of trick riders.

The Show combines livestock exhibitions in the Sam Houston Coliseum annex and judging in the arena, with nightly and weekend matinee rodeo performances. During its 1950 run, 493,000 persons bought front gate tickets, 180,000 attended the rodeo.

Romm Repping Contino

Dick Contino signed a three-year personal management contract with Leonard Romm, eastern rep for Spike Jones' Arena Stars, Inc.

Joe Glaser's Associated Booking Corp. will continue to book accordionist.

Copa City Ops Seek to Enjoin Opposish Shows in Muni Aud.

Miami Beach, Dec. 5.

Long brewing resentment by local nitery operators against booking of legit musicals, and one shot star (Eddie Cantor, et al.) attractions into the newly built $1,500,000 Miami Beach Auditorium came to a head Monday (4) with filing of a suit in circuit court by owners of Copa City theatre-restaurant asking for injunction to keep such attractions out of the municipal project.

Starlight Corp., which holds the lease on Copa City (Murray Weinger and Ned Schuyler), filed suit against the city of Miami Beach, the City Council, Auditorium manager Claude D. Ritter, Jr., and indie booking outfit, Auditorium Attractions, Inc., contending the city has no right to use the taxpayers money to maintain a theatre or nightclub in direct competition with private enterprise. The Municipal Auditorium, originally voted $750,000 by the freeholders here, is now estimated to cost over the original figure. Additional costs came when it was found a full stage, flyers and dressing room adjuncts were necessary.

The petition filed in the suit claims that employment of Ritter at $7,200 a year to act as manager and to promote and book attractions puts the city in the entertainment business. Complaint contends that the city leased the place to private concern, Auditorium At-

(Continued on page 52)

Set Yank Acts For Medrano Circus, Paris

Hollywood, Dec. 5.

Peg-Leg Bates heads the American contingent to this season's Medrano Circus in Paris. Troupe, booked by Carolina and Jo Brunson, leaves for Paris Dec. 15.

Others inked are Johnny Romero, Dolores and Don, Dianne Robinson, Jimmy Risk and Tee Gould. Mattie King goes along as dance director.

Schine Drops Acts, Erasing 15 Stands

Vaudeville took another lacing this week with the Schine circuit dropping its stageshows. Possibility is that this circuit will resume in time for New Year's Eve, but nothing is definite so far. Last season the chain dropped its stage displays during Christmas week and picked up the shows in time for the New Year's Eve business.

Temporary closing of the 15 Schine houses, comprising 40 days of playing time, are the latest signs of an increasingly dwindling number of vaudeville stands. The Carman theatre, Philadelphia, dropped vaude two weeks ago.

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Chgo. Herald-American.

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"CONSOLO AND MELBA

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ANN MARSTERS: "Bubbles—thousands of shimmering iridescent bubbles—drifting from all corners of the ceiling . . . floating and bursting about Consolo and Melba. A blue spotlight follows this boy and girl as they glide swiftly across the floor, adding greater luster to the bubbles and a bright shimmer to the swirling, shocking-pink chiffon of Melba's gown. This enchanting effect is the "Dance of the Bubbles" introduced by its creators during their current Chez Paree engagement. Here is an extraordinary team!"

ZABE, VARIETY: "Consolo and Melba refrain from the affected posturing terping of their contemporaries, instead offer sprightly routines; a beguine, an Italian Folk Dance and a polka. Femme has unusually expressive hands which she uses to good advantage. Sock piece is waltz to "I'm Forever Blowing Bubbles" with soap bubbles floating down from the ceiling as gal dips and sways, seemingly chasing the elusive bubbles!"

BENTLEY STEGNER, Sun-Times: "Standout!"

GENE MORGAN, Daily News: "Absolutely charming agility!"

CHARLIE DAWN, Herald-American: "One of few dance teams truly favored by Chicagoans . . . . tremendous applause!"

ATTENTION: Sole execution and performing rights to the "Dance of the Bubbles" are retained by the creators. Reg. & Copyrighted Nov., 1950.

Management: WILLIAM MORRIS AGENCY

Occupation GI's Yen Comedy; Girls Don't Rate, RKO Act Producer Learns

The occupation troops now in Europe have entirely different entertainment tastes of their World War II colleagues, according to Dave Bines, producer of the RKO vaudeville unit which played U.S. military installations in occupied Germany and Vienna. Bines and the troupe returned last week from the jaunt.

According to Bines, dames are no longer the major factor in shows. Greater interest is in acts, and a femme entertainer needn't feel slighted if there are no whistles when she comes on. Bines added many of the personnel stationed in Germany and Austria have their families with them and unmarried lads fraternize with native femmes. Gals are no longer the novelty that they were when combat was the major occupation and the foxhole was the fashionable quarters of the day.

The RKO unit was booked by Danny Friendly as the circuit's contribution to soldier entertainment. Unit comprised Bud & Cece Robinson, Edwards Bros. Bros. trio, Tommy Hanlon, Jr., Ruth Davis, The Appletons, Jackie Bright, Billy Wells & the Four Fays and Harvey Stone. The outfit played Weisbaden, Frankfort, Rhine Main, Heidelberg, Bermerhaven, Berlin, Erding, Vienna, Neubiberg, Landsberg, Furstenfeldbruck, Nuremberg, Birkenfeld, and Lagens, latter is in the Azores which was played on their return trip to the States.

Bines opened that comedy and audience participation gimmicks were most popular. Harvey Stone got top reception with his GI routine. His ribbing of officers went over extremely well with enlisted men. Jackie Bright's audience participationer also scored. His giveaways also found favor. All acts were received enthusiastically.

Bines said pace had to be slowed down somewhat, otherwise the troops would feel gyped. Acts were allowed to take all the bows necessary and routines were generally longer.

Bines left 10,000 passes to the Palace theatre, N. Y., with the troops. Most plan to use the ducats when home on furlough. Others are sending them to relatives.

Unit was regarded as good exploitation for the RKO circuit.

The Air Force provided transportation and the 12-piece band which backed them. The GI tootlers, according to Bines, played the show as well as any pro band, and the soldier-stagehands set up equipment with the gusto of professional deckhands.

BROOKLYN PAR'S 4-DAY NEW YEAR'S EVE VAUDE

A four-day vaude show playing through New Year's day will be presented at the Paramount theatre, Brooklyn, beginning Dec. 29. Last live program at the house was the one-niter played by Bob Hope and his troupe Nov. 25.

Bill will consist of songstress Toni Harper, Lucky Millinder's orch with Lee Richards, Tip, Tap and Toe and Howell and Bowser. Pic will be Paramount's "Let's Dance," which will open at the theatre Dec. 21, with Monogram's "Bomba and the Hidden City." Latter pic will cancel out when the stage show goes in.

TA Names Hoffman Temporary Exec Sec

Harold Hoffman, of the American Federation of Radio Artists, has been named executive secretary pro-tem of Theatre Authority, pending reorganization. Appointment was made to fill the post made vacant by the resignation of Alan Corelli, former longtime secretary, who has aligned with the Meyer Davis organization and set up Alan Corelli Management, Inc. Davis subsidiary will handle acts and clubdate bookings.

The TA is still in a state of flux. What form it will ultimately take depends upon the re-entry of the American Guild of Variety Artists into the benefit control organization. Performer union is currently demanding major voice in the organization and a cut of $6,000 in TA funds collected on benefits while AGVA was still with TA.

Vaude-Nitery Dates

New York

Richard Hayes pacted for La Martinique, N. Y., Dec. 13 . . . **George De Witt** signed for the Havana Madrid, N. Y., Dec. 28 . . . **Condos & Brandow** succeeded **Jean Carroll** and **Galli Galli** at the Latin Quarter, N. Y., Sunday (3) . . . **Three Suns** into Town Casino, Buffalo, Christmas week . . . **Joe E. Lewis** bows at the Beverly Country Club, New Orleans, Dec. 28 for four weeks.

Schaller Bros. leave for London this week to fill a circus date . . . **Mons. Choppy** pacted for the Desert Inn, Las Vegas, Dec. 12 and the Riverside hotel, Reno, Dec. 28 . . . **Three Romanos** into the Lookout House, Covington, Ky., Jan. 29 . . .

Chicago

Chez Paree has set **Herb Shriner, Francis Faye, and Helene and Howard** on current show . . . **Nan Blakstone** into the Trocadero, Omaha, Dec. 11 . . . Riverside theatre, Milwaukee, has **Three Suns, Jerry Colonna,** and **Janis Paige** on its Jan. 25 show . . . **Dorothy Dorben** line into the Beverly Hills Country Club, Newport, Ky. . . . **Will Harris,** Oriental producer, has snagged the annual auto show, Feb. 7 . . . **Fisher and Marks** caper at the Bellerive, K. C., Jan. 12 for two weeks.

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Radio Club, Fort Lauderdale, Fla., to Feb. 15, 1951
Mayflower Hotel, Palm Beach, Fla.

MCA May Take Over Some Dorso-Melcher Artists

Hollywood, Dec. 5.

Despite recurrent rumors that Music Corp. is negotiating to buy out Dick Dorso & Marty Melcher's Century Artists, Lew Wasserman, MCA president, denies any such pending deal. Wasserman, however, admits that there have been talks on acquiring some contracts now held by Century, but these powwows haven't yet reached fruition. Wasserman said no complete takeover of Century was contemplated or that Dorso or Melcher would join MCA.

Included on Century's roster are Jack Smith, Doris Day, Polly Berger, Gordon MacRae and the Sportsmen.

AGVA, PHILLY BRANCH IN ACCORD ON TAX BITE

The charges by the Philadelphia branch of American Guild of Variety Artists that the parent national union flouted the will of the convention by replacing the 5% tax on talent budgets in favor of a 1% salary tax has been withdrawn.

Charges were withdrawn at a meeting in New York last week, between the AGVA national executive committee and the Philly branch board. The 5% impost was adopted at the recent AGVA convention in Philadelphia, and was introduced by delegates from that city. It was later revoked at the Cleveland meeting of the AGVA national board and the salary tax substituted. It was explained that unless a convention resolution passes by a two-thirds majority, which this resolution didn't get, the board has a right to nullify it.

Henry Dunn, AGVA's national administrative secretary, also reported that Dick Jones, head of Philly branch, agreed to take a withdrawal card from the union. This is in line with AGVA rule that employees must surrender AGVA membership cards to circumvent their electioneering for candidates for elective posts.

Hildy's Concert-Hotels Shuttle; Flu Attack

Hildegarde will resume her tour Thurs. (7) with a two-week stand at the William Penn hotel, Pittsburgh, following an attack of influenza which necessitated postponement of three concert stands. Chantoosey and her manager, Anna Sosenko, had been staying in New York during Hildy's recuperation.

Three dates that were cut included West Point, N. Y., which will be played Jan. 14, Worcester, Mass., which will also be played in January, and Norwood, Mass., date of which hasn't been set as yet.

Hildegarde is slated to open at the Oval Room of the Hotel Copley Plaza, Boston, Christmas night, after which she'll do three more concert dates following a Florida rest.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 5.

Study & Craft Guild held its 10th annual Harvest Hop to a packed house last week. It featured "Adirondacks Sports on Parade," with awarding of prizes my Eddie Vogt, who emceed affair. Prizes included an 8m camera, a $200 U. S. Bond and many others. Ernie La Rouche and Huntsman furnished the music. Alfredo Gonzalez and Ed Worthington, Jr., headed the committee in charge of event.

Among those flashing good clinic reports are: Jeff Clark, Virginia Strum, Tillie Astrum, Jack (RKO) Wasserman, Walter (CBS) Romanik and Yours Truly.

Bob Pasquale, who made the grade here, back to marry Helen Grupp, Variety Clubs staffer. They'll reside in our downtown colony.

Alf Foster, ex-co-owner of the defunct Alpine Tavern, now connected with the maintenance department of the Variety Clubs hospital.

Dorothy Grenville, planed in from Brooklyn to visit Forrest "Slim" Glenn.

Glenn (& Phelps) Phillips, vet vaude and newcomer here drew good clinic report that ups him for pictures.

Harry Nason, showing nice progress.

Write to those who are ill.

Pitt Cafes Back in Stride After Acts, Bands Snafued in Blizzard

Pittsburgh, Dec. 5.

City's night clubs finally got back into stride over weekend after taking worst licking in their history from the big snow. All of them were shut down tight for five days, a few finally unshuttered last Thursday (30), a couple of more followed on Friday and the rest on Saturday. Some of the more inaccessible highway rooms didn't get going until last night (Mon.).

In many cases, acts were stuck here, both from preceding week's show and those which were to have opened last Monday. Some operators shelled out for transportation and lodgings for refugees although they weren't compelled to do that since the emergency came under the "act of God" clause.

Acts, Bands Snafued

Sammy Kaye was to have played last week at Vogue Terrace but management got him in Cincinnati day ahead of his opening and he went straight on to New York and will come back later. That room as a result remained shut whole week and got going again last night (Mon.) with a local band and show. Bill Farrell was also detoured out of the Copa, but Slam Stewart got here in the storm and played half a week instead of a full one at Johnny Brown's Club. Alexander Bros. also were several days late in getting started at Bill Green's while Ankara show was stranded since it was a holdover but got in a last half anyway. Woody Herman, who was at Vogue Terrace when storm struck, finally got out couple of days late by train, leaving their cars behind, but nevertheless had to cancel couple of one-nighters.

Negotiations are underway for "The Jazz Train," a Negro unit which recently closed at the Paradise, N. Y.,

Performer Guild Increases 'Celebrity Night' Salaries

American Guild of Variety Artists ban on cuffo appearances at N. Y. cafe celebrity nights hasn't stymied the Sunday night shindigs at Leon & Eddie's and Dario's La Martinique. Only burden has been the increased cost of talent to the operators.

Bonifaces pay one-seventh of regular weekly salary instead of the cheaper one-night fee, and all acts, if any, "guesting" must now be paid. Union collects such salary for later payment to abrogate subterfuge.

Revamping of scale was because union didn't want to grant the one-night scale which had been in effect at Leon & Eddie's to any other operator. Dario made application for the same deal and was turned down. Consequently, in order to avert suspicion of discrimination, it had to up the L&E scale.

As a result, Eddie Davis' Sunday guest nights have been costing a little more than $200. Dario's bill has been running around $100.

PITT BURLEY SHUTTERS UNTIL XMAS HOLIDAYS

Pittsburgh, Dec. 5.

With business 'way off anyway so far this season, city's burlesque theatre, the Casino, decided to stay shut for awhile when big snow put it out of action last week. Shows for next few weeks have been canceled, house line and orch have been put on layoff and management doesn't expect to reopen before Xmas week.

Originally Casino had intended to close Saturday (2) for three stanzas ahead of holiday, but the storm hastened the shuttering by nine days. Understood that if trade doesn't show an uptake after Yule and New Year's stanzas, George Jaffe, who owns and operates spot, may fold permanently.

Par, New Haven, Tuneup Spot for N.Y. Flagship

New Haven, Dec. 5.

Paramount, former cradle of Publix units in the old days, took a one-day fling at flesh last Tuesday (28) in what may be the forerunner of an intermittent stage-show policy.

As a final tuneup for a Wednesday opening at the New York Paramount, show was brought in for a three-performance, single-day stand. Results were highly satisfactory, with some 4,500 payees feeding the kitty at a scale advanced from a 65c. top to a $1 top.

Copa City Ops

Continued from page 51

tractions, Inc., for dates in February at a rental of $1,800 or 7% of the gross. First show booked under this arrangement is "Brigadoon" from Feb. 5 to 9. Another instance cited is the booking of Eddie Cantor for Feb. 27 by American Legion Post here "while Copa City was negotiating for him to appear there."

Calls Such Use Illegal

Continuing, the complaint insists that the Freeholders who approved the bond issue which made funds available for the construction of the Auditorium, "intended it for municipal and public purposes only." No mention is made of the series of concerts, symphony presentations (University of Miami) or lectures already booked. According to Copa City reps, they are only seeking to prevent direct competition for nightclubs and theatres through booking in of musical and other attractions of the type. They point out that between the lessee and owners taxes, they are paying some $13,000 a year to the city and feel that they should be protected by the council. Others in the cafe industry hereabouts point out that the original sum of $750,000 voted has doubled and may go even higher, due to "bad planning, no invitation to any experienced theatrical person to join the planning committees."

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CAPITOL RECORDS

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FIVE O'CLOCK CLUB

Miami Beach

Mgt.: Bill Burton — M.C.A.

Wedgwood Room, N. Y.
(WALDORF-ASTORIA)

Lisa Kirk, De Mattiazzis; Emil Coleman, Mischa Borr orchs; $1, $2 cover.

For her opener in the Waldorf's swank Wedgwood Room, singer Lisa Kirk teed off to an unreceptive, chilly audience but walked off the floor after a 25-minute stint with the skeptics on her side. She has already made her mark at such spots as the Hotel Plaza's Persian Room, N. Y., and the Copley Plaza in Boston and, when results of this four-week booking are in, should be established as a solid fixture for the plushier rooms around the country.

Sharing the bill with her on the current show are the De Mattiazzis, a fine act featuring "remote control dancing dolls." In addition, of course, Emil Coleman continues to front his competent band and greet the customers and Mischa Borr. And his rhumba crew do a neat job for the Latin-tune fanciers. In all, it's the kind of a bill that will satisfy the customers.

Miss Kirk has wisely shelled out for several special material numbers for this date and has hired Dick Barstow, choreographer on NBC television's Eddie Cantor and Fred Allen shows, to routine her act. She has a slight tendency at times to shout and could have clipped one number from her repertoire but otherwise, with her throaty pipes, freshness, showmanly projection and infectious personality, her work attains near-sock stature. She demonstrates that she can sell a ballad or novelty tune with the best of them and has a fine selection of songs. She had the usually staid Wedgwood dinner patrons join in a community sing on her opening night (30).

Best of the special material is a slightly blueish but clever parody on the snake trying to tempt Eve into tasting the forbidden fruit. Using a long, green glove to simulate the snake, with her hand for its head, she sells the number for top results. She also works well with a traveling mike, hidden in a telephone to wrap up the old standard, "Too Marvelous for Words." There's also a snicker number called "Who Invented the Bed?" For clinchers, of course, she does her two best-known Broadway tunes, "Gentleman Is a Dope" and "Always True to You in My Fashion" and intersperses such new Hit Paraders as "The Best Thing for You Is Me."

De Mattiazzis have their novelty act down to a science and work up a fine illusion, complete with sound effects, of a couple of toy dancing dolls. Act is visibly enhanced by the antics of Carlos De Mattiazzis as he rewinds the dolls, tries to keep them from sliding to the floor, etc. It's too bad the illusion must be unveiled after one short number, which precludes an encore.

Coleman orch does the show-backing with the usual top-quality results. *Stal.*

Ramona Rm., Las Vegas
(HOTEL LAST FRONTIER)

Las Vegas, Dec. 1.

Phil Spitalny's Hour of Charm, with Evelyn, Jean, Gloria, Charmonettes (3), Louise, Janet, Viola, Karen, All-Girl Orch (23); no cover, no minimum.

One month return engagement this year of Phil Spitalny's Hour of Charm gives all-girl crew two extra weeks over last year's stand in which to chalk up SRO's. Management has wisely provided a lush Xmas decor setting plus good promotion to show off Spitalny and femmes. As a consequence, tables are booked solid, both shows nightly three weeks hence. Production format is similar in some respects to last year's smash fortnight, but maestro is now acclimated to room, puts on a smoother show. Xmas aura prevails, hushing table gab to minimum—which is the only way Spitalny will have it.

Curtain raiser reveals everyone on stage chanting a few Yuletide greetings, segs into maestro's neat hello to patrons, and intro to choral group initialer "Xmas Medley." Roundelay style "First Day of Xmas" fades into "Silent Night" with Evelyn's violin obligato, and "Adeste Fideles" featuring contralto Jean. Spitalny then cannily knocks ringsiders off balance with orchestral "Galloping Comedians," a recent waxing.

Bevy of soloists follow, led by soprano Gloria with Herbert's "Gypsy Melody" and after cheers, a brassy ear opener in lower register, "Lucky Me." Janet's turn on trumpet, triple tongues an original "Theme and Variations" with orch riffing in the background for support. Encore has gal heading brass section in "Old Kentucky Home," then Viola's waloping drumming.

Shouts for more of Viola's dinny soloing couldn't unruffle Spitalny's pat routining set to spot the Charmonettes. Trio pipes "Laughing Song" for good applause. Spotlight switches to Louise who keyboards a paraphrase of Grieg's "Piano Concerto" while Spitalny provides the correct podium stance to extract big orch sounds. Response is socko for encore, but format ushers contralto Jean into "Night and Day," and in more classic vein, "Through the Years." Gal is whistle bait—gets boffo response for looking pretty, singing okay, although a triffle sharp in spots. Orch hits into screamer designed to showcase Janet's trumpet, Rita's alto, and Viola's tram. Latter cleffed the composition, "Bumble Boogie" returns Louise to the fore with resultant reception prompting encore "I Got Rhythm." Room takes on spark with Evelyn's entrance.

Latter, with violin tucked under chin, strokes "You and the Night and the Music" and "La Vie En Rose" with strong classical accents showing. Brings string section down center for difficult unison fiddling of "Hot Canary" and "Fiddle Faddle" which earns Evelyn a begoff.

Spitalny at this point takes an ace from his sleeve in the form of Karen, a five year old moppet, who recites "Night Before Xmas" over orch chording. Kid performer, daughter of bassist Mary Emery, brings down the house.

Finale "National Emblem March" is flagwaver choral and orch setting with everybody putting forth enough spirit to win cheers. Spitalny, with everything wrapped up, invites patrons to community sing "Come All Ye Faithful." *Will.*

Cocoanut Grove, L.A.
(AMBASSADOR HOTEL)

Los Angeles, Nov. 28.

Peggy Lee, Dave Barbour Quartet, Barbara Perry, Eddie Bergman Orch (15), Geri Galian Rhumband (5); cover, $1.50, $2.

Last layout before the pre-holiday lull sets in, the current Grove show looks like a sure winner. Headlining Peggy Lee probably is not as well-known to the spot's regular patronage of Pasadena potentates, but they're a cinch to be pleased if they drop in for a look-see.

Miss Lee sparks the 45-minute show with an effectively-paced turn in which she demonstrates again that she's equally adept at ballad or bounce. Routine is generously spiced with platter stuff, winding of course with "Manana." Rest of it is solidly sold, chirp making fine use of a good voice and relaxed singing style. Patter is held to a minimum as she punches over such tunes as "Golden Earrings," "Good Day," "Where or When" and the hauntingly tender "Don't Smoke in Bed." Throughout, she gets lush backing from the Dave Barbour quartet, which could easily stand being spotted for at least one instrumental, with houseband harpist Patsy Kelley coming in for an assist.

Show opener is "ballerina" Barbara Perry who turns in ordinary terp spot into an okay 12 minutes with a little ingenuity. Tap stuff follows a thin story line to sustain interest, hightlight being the finale takeoff on an Eastern gal meeting up with a bucking bronc.

New policy at the Grove boasts continuous dancing with either Eddie Bergman's newly-formed houseband or Geri Galian's latune combo always on the stand, Bergman has assembled some fine sidemen and given them a good library from which to work. Arrangements follow the traditional society band style, calculated to keep the Grove terpatrons happy. Geri Galian group is one of the better rhumbeat organization in this area and fits in nicely. Galian himself is spotted for a keyboard stint in the floorshow. *Kap.*

Blue Angel, S. F.

San Francisco, Nov. 30.

Arthur Lee Simpkins, Blue Angel Trio; cover $1.

The knowhow which stems from years of training in various vocal mediums, from classical to boogie, shows up well in the songs of Arthur Lee Simpkins, who ranges far and wide with his lyrical voice for solid appreciation. Stint runs 55 minutes, and tunes range from an operatic item from "Martha" to "Just A Wearying For You" with "Mona Lisa," "Diane," "My Hero" and dramatic "Eili Eili" which scores for solid applause.

Simpkin's topflight vocalizing, coupled with smooth stage presence, is surefire anywhere.

Music support by Blue Angel Trio (piano, guitar and bass) is superb, as are incidental offerings by unit. *Ted.*

Blue Angel, N. Y.

Connie Sawyer, Wally Cox, Bill Hayes, Ann Lewis, Herman Chittison Trio, Stuart Ross, Eadie & Rack; $4 minimum.

This class east side supper club is offsetting the pre-holiday doldrums with another fine layout. Always tasteful in its presentation of new and standard turns, the current bill accentuates smart comedy which hits well with this spot's clientele.

Topliner Connie Sawyer, in a return booking, projects a sock act with her versatile warbling and mugging. Although slightly on the broad, and sometimes blue side, her comedy is played with a finesse and sharpness that breaks up the sophisticated customers. Equipped with a variety of special material tunes, she clicks most effectively with "I See By The Bureau of Statistics" number and takeoff on "Oklahoma!" Her vocalizing talent, although only briefly displayed in straight style, is standout, indicating that she could also handle pop numbers with solid impact.

Wally Cox, a holdover, is developing into a clicko comic for the intime spots. Cox's monolog has accuracy, point and subtlety. It's an ambiguous deadpan style, however, that's likely to stir controversy between those who like him unreservedly and those who can't see him at all. At this spot, however, he goes over unqualifiedly.

Two vocalists on the bill, Bill Hayes and Ann Lewis, are reviewed under New Acts. Herman Chittison Trio dispenses smooth jazz rhythms, alternating with pianist Stuart Ross between shows. *Herm.*

Carrousel, Paris

Paris, Nov. 29.

"A Corps Et A Cris" revue staged by Robert Lasquin, with Lamara, Guilda, Albert, Jr., Valdes, Barbara Rucik Rolandys, Sylvain. Henri Rossotti Orch (12) no cover, minimum $10.

This ultra nitery off the Champs Elysees is noted for its female impersonator talent. Smartly designed and with perfect visability from all parts of room, it caters to the carriage trade and a smattering of sightseers who come to see the limp-wrist set in action. Champagne for four is 3,500 francs ($10). Henri Rossotti supplies competent dance tunes until midnight and then the show takes over until three.

The show is for the most part individual routines interspersed with sexy dance rituals by two scantily clad lads, and some production numbers of the can-can idiom. Gals are used in this one, but it is hard to tell them from the impersonators without a program. The chief appeal of the show are the boys en drag who give out with falsetto tunes and snaky dancing. Valdes is a showstopper and his coy delivery of a group of double entendre songs. Costuming is fine and the show has a good fast pace with the clientele appreciating and applauding the carryings on.

One of the best known of the swish cabarets this spot plays to capacity nightly and is usually a must-see for the tourists. *Mosk.*

Chez Paree, Chi

Chicago, Dec. 1.

Frances Faye, Herb Shriner, Helene & Howard, Rich France & Lucielle Bartos, Stan Grover, Chez Adorables (10), Cee Davidson orch (12), Manuellito Band (5); minimum $3.50, cover $1.

While this new show is not as star-studded as those in recent months, it shapes up as good entertainment. It also marks a first for the three acts in this spot in recent years, at least, with the offerings contrasting well. Show numbers, too, are especially brilliant.

Helene and Howard do a straight terp number for intro, but break up the audience when gal takes a judo hold and flips her husky partner over her shoulder for finale. She then hops on his shoulders and pair do a shuffle to "St. Louis Woman." Femme mugg and flings some sharp quips Male dons an exaggerated bebop outfit, with partner in similar garb, for a Charleston and jive session which sends them off to hefty appreciation.

Herb Shriner is another newcomer to this room whose so-called rural wit scores with the sophisticates. There's no buildup or action, in the physical sense of telling a story, but the first-nighters enjoy the hoary tales about life in a small town. Comic also gets chuckles with his Army reminiscenses. In between his Will Rogerish remarks he plays two harmonica numbers, both well received.

Frances Faye is a marked contrast to Shriner's quiet humor. Blonde bombshell starts off with a bang on "Darktown Strutters Ball" on her small upright, with husky voice filling every corner of the room. In more of the pop vein she offers "Sorrento" but gets back into the bouncy numbers with "A Man Could Be" and "I Don't Care If the Sun Don't Shine," really socking over a boogie beat. She wisely reserves her ribald ditties for the late show, although many dinner attendees kept shouting for the more torrid tunes. Her "Black Magic," with an able assist from the band drummer, registers strong. "Irish Washerwoman" is a real beat tune. Her only slightly tinged contrib is a duo with Cee Davidson, bandleader, on "Tonight's the Night," with some innuendos, but it's right for this crowd. She gets back to the standard stuff with "Chattanoogie Shoeshine Boy," and for a beg-off.

Dorothy Dorben has a splendid flash chorus number in "Brazilian Sleigh Ride." Other number, "Circus," is also colorful. Line selections are enhanced by the solos of Rich France and his new partner, Lucielle Bartos. Stan Grover does an able stint as production singer and emcee.

Cee Davidson orch continues to back show in fine fashion, seguing in to dance tempos that fill the floor. Manuellito leans to authentic Latin rhythms in his relief sessions. *Zabe.*

Martinique, N. Y.
(FOLLOWUP)

It's been some years since Peggy Fears has appeared on the local nitery scene, with the former musicomedy songstress remaining a personable delineator of musicomedy tunes. She has lost none of the careful lyrical phrasing by which she was always known, and her voice retains its basic warmth.

Miss Fears, who appeared at La Martinique six years ago, is doing half a dozen numbers on her current date, and the audience liked her. Svelte and chic in a black gown, she opens with "I've Found a Bit of Paris in N. Y.," then goes through a varied grouping that includes, notably, the Cole Porter tune, "Where, Oh Where," from the upcoming Porter musical, "Out of This World." Latter is especially effective. Then follows a French tune and a medley of former musicomedy hits associated with such stars as Nora Bayes, Marion Harris, Helen Morgan, etc.

Otherwise, this is mostly a holdover show that, by and large, is a click. There are Noonan and Marshall, male comedy pair, who have been here since Dario reopened La Martinique some five weeks ago; Stuart Harris, young baritone, who looks like a comer; Johnny Conrad, interpretative hoofer, and the six-girl line.

Ralph Font neatly handles the Latin rhythms, and Val Olman orch does okay playing for the show. Show has original tunes by Olman and Herb Frankel. *Kahn.*

Emerald Rm., Houston
(SHAMROCK HOTEL)

The Modernaires (5), Jon & Vivian Williams, Henry King's Orch with Dick Krueger; $3.50 minimum.

The Modernaires quintet opened at The Shamrock the hard way. Booked only the Friday before their Nov. 28 opening, when singer Toni Arden cancelled because of illness, they had few press blurbs, no lobby ads. Their long trip from Reno, where they'd been flooded out at the Riverside, brought them to town just in time for rehearsal.

Big opening night crowd, half of whom didn't know who was to perform, applauded their 20-minute show into nearly 40 minutes, however. The singers are preceded by a local Fred Astaire terp team, Jon & Vivian, and singer Dick Krueger, which stretched show into a too-lengthy 65 minutes.

Loaded with youth and personality, the group gives the customers a good deal more than straight harmony singing. They open with a novelty, "Here We Are in Houston," and go into a "Go to Sleep" blackout. The four fellows and a gal aggregation really hits their stride with "Found My Baby in Foley's" and "Hollywood Party." Former is localized version of the "Gimbel's" ditty, and is well done.

Allan Copeland, first tenor, does some mirthful imitations in "Party." But the biggest hit is second tenor Hal Dickinson's deadpan Sons of the Pioneers carbon, with "Blue Waters."

Team works a trifle hard at the job of entertaining. A shade more casualness would improve things. Henry King's orch backs capably, with Dick Krueger on the vocals. *Fraz.*

Havana-Madrid, N. Y.

Max Baer & Maxie Rosenbloom, Lily Ann Carol, Manuel & Marita Vierra, Roy Kirk, June Taylor Line, Jerry Cooper Orch, Pupi Campo Orch; minimums $3, $4.

Max Baer and Maxie Rosenbloom's return to Broadway after an absence of couple years, provides a good change of pace. Their illiteracies provide the right spicing to what has been a generally good cafe season, and their nondescript zanyisms are excellent laugh-fodder for showbiz and sports elements.

The former heavyweight pugs haven't changed much in the interim, a period which included a lengthy separation and subsequent reunion. But it's still a turn which doesn't come out twice the same way. Rosenbloom can be depended upon to fluff his lines and turn it into comedy. Baer is also good at an adlib and their comedy tunes make good use of their unorthodoxy.

There's one facet of the turn which can be construed as new. At one portion during the act, Rosenbloom starts to reminisce on his former calling. His anecdota is interesting, only as Rosenbloom points out "It aint got no sock end," it's amusing stuff.

For hepsters, Messrs. B&R are prime fodder. Their mental lapses are genuinely funny and their unusual floor deportment gets laughs that aren't in the script. The contrast between the polished Baer and the sandpapered Rosenbloom is also an asset that pays off.

Lily Ann Carol, former Louis Prima vocalist, is further described under New Acts.

Holdovers Maunel & Marita Vierra have an amusing novelty turn. Their two monks are cute and excellent performers. The topper comes with one of the simians knocking off a tune on a Solovox to hefty returns.

Production is good with Jerry Cooper, vocalist turned maestro, dressing up the line's numbers with solid chirping and batoning his crew through good backstopping. Dansapation is similarly of high calibre. The Pupi Campo crew provides the rhumba relief. He's developed into a draw with the rhumbaddicts.

The June Taylor line has some picturesque routines. The gals are lookers and niftily costumed. Roy Kirk provides additional lift to the line production with some neatly contrived terps. *Jose.*

Mocambo, H'wood

Hollywood, Nov. 29.

Billy Daniels, with Benny Payne; Eddie Oliver Orch (7), Latin-Aires (5); $1.50-$2 minimum.

First-nighters went all out for Billy Daniels' finger-snapping, floor-hopping showmanship. While it's occasionally difficult to determine whether the singer's tune interpretations are meant to be tongue-in-cheek ribs or straight sophisticated stuff, there's small doubt about their reception.

Aided ably by keyboarder Benny Payne, Daniels sells 10 routines during his 40-minute stay, alternating tenor whisperings with flashily arranged rhythm numbers for neat returns. His on-demand offerings are "Bye, Bye, Blackbird" and "That Old Magic," perennials in his catalog, and two new entries that get warm rounds of applause are "Instead of You" and "It Just Doesn't Happen Any More." Daniels' strenuous stint also includes "I Only Have Eyes for You," "I Get a Kick Out of You," "I've Got You Under My Skin," "If I Could Be With You" and "Bewitched."

In addition to dishing up some mellow 88ing, Payne duets a brace of the offerings with Daniels. Eddie Oliver's septet slings the syncopation smartly for the show and interim terp seshes. *Mike.*

Hotel Thunderbird
(LAS VEGAS, NEV.)

Las Vegas, Nov. 23.

Carol Bruce, The Redheads (3), Jacqueline Hurley, Gil Johnson, Barney Rawlings Kathryn Duffy Dansations (7), Al Jahns Orch (11); no cover, no minimum.

Singers with Broadway reps who trot out an overabundance of new showtunes have been known to take dives in this town. Reason can be traced to the fact that local nitery habitues haven't been exposed to New York's new musicomedy songs directly—prefer the standards or disk hits. However, Carol Bruce, headlining current frame, only inserts one show tune, depending upon familiar and some excellent interps to get over.

Thrush comes for fast "It All Depends on You" and follows with "Best Thing For You is Me" from the Broadway smash. "Call Me Madam." Latter gets only fair re-

(Continued on page 54)

VARIETY BILLS

WEEK OF DECEMBER 6

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner (WR) Walter Reade

NEW YORK CITY

Capitol (L) 6-10
S Henderson Orc
Vagabonds
Kay Armen
Dunhills
11-13
Enric Madriguera O
Renald & Rudy
Charles Fredericks
Trini Reyes
Paul Regan
Music Hall (I) 7
Martha King
Bettina Rosay
Roy Raymond
Leonard Sues
Kinko
Sharkey
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 7
Prof Kellar
Sen Murphy
2 Valors
Louise Hoff
4 Buddies
(2 to fill)
Paramount (P) 6
Nat King Cole 3
Jimmy Dorsey Orc
Mickey Deems
Tong Bros
Roxy (I) 6
Philharmonic
Piano 4
P Remos Toy Boys
Harold Barnes
Romayne & Brent
Joan Hyldoft
Strand (W) 8
Lee Marx
Peggy Mann
Tommy Wonder
Dave Apollon Co
Danny Capri

BUFFALO
Paramount (P) 9
Arthur Godfreys
Talent Scouts

CHICAGO
Chicago (P) 8
Duke Ellington Orc
Sarah Vaughan
Joe Chisholm
Howell & Bowser
Oriental (I) 7
5 Skylarks
3 Stooges
Eileen Barton
Perry Franks & J
Sherman Hayes Orc

ELMIRA
Strand (W) 7 Only
Grand Ole Opry
Ernest Tubb
Max Raney Bd
9-10
Original Amateur
Hour Unit

PHILADELPHIA
Earle (W) 8
Bon Bon
Holmes & Jean
Ella Fitzgerald
Jackie "Moms"
Mabley
Ink Spots

ROCKFORD
Palace (I) 8-10
Coley Bay,
Wonder Horse
Victoria Tp
W Whitehouse Co
Joe Altee
Jackie Bartell

WASHINGTON
Capitol (L) 7
Bobby Whaling
Don Cornell
Pitchmen
Mary Raye & Naldi

AUSTRALIA

MELBOURNE
His Majesty's (I) 4
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Brommann
Cissy Freedolin
Tivoli (I) 4
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs MacKinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying
Ballet
Celebrity 8
SYDNEY
Tivoli (I) 4
John Calvert
Ann Cornell
M Colleano Co
Horrie Dargie 4
Ralph Barry
Romanoff 3

BRITAIN

ASTON
Hippodrome (I) 4
Amazing Chevalier
Co
Johnnie Kayes
Flying Dermos
Ranleighs
Liberty Horses
Oscar Spuds Co
BIRMINGHAM
Hippodrome (M) 4
Roger Smith
Reid & Squires
O'Doyle Bros
Collinson & Breen
Dolinoffs & Raya Sis
Krista & Kristel
Billy Dawson
Tipsy & Brow
BLACKPOOL
Palace (I) 4
Hal Monty
5 Skyliners
Jimmy Elliott
Moray Bros & Dave
Bob Wyne &
Barbara
Betty Hobbs Girls
Eddie Gordon & N
BRIGHTON
Hippodrome (M) 4
Paula Coutts
Anton Karas
D & J O'Gorman
Song Pedlars
Freddie Bamberger
& Pam
Tommy Fields
Paul & Pauline
Olga Varona
Barclay Sis
BOURNEMOUTH
Hippodrome (I) 4
Jimmy Gay
Johnnie Carlton
Marni Morris
Eddie Stacey
Johnnie Marsh
Ann Gaynor
Bertie Sellers
2 Aret
BRIXTON
Empress (I)
Tex McLeod
Vera Cody &
Animals
Harold Walden
Ottawa Henry
Bunkhouse Boys
Texas Cowgirls
BRISTOL
Empire (I)
Dick Tubb Jr
June Scott
Les Cooper
Mme Du-Rov
Anton Petrov
Mildred Ham
John Gerrerd
Noon Bros
Gridneff Co
George & Lyd
Garden of Ede
Lovlies
CHELSEA
Palace (I)
Don Saunders
George Camer
Norman Harper
G & E Grande
Phyllis Terrell
Roy & Ray
Mary Harkness
Ted Gilbert
Miriam Pearse
Leslie Noyes
Buddy Crawford
Glamorous Lovlie
EAST HAMPT
Metropolitan (I)
Bunny Baron
Billy Nelson
Chuck O'Neill
Eddie Gordon &
Nancy
Ivy Luck
Harry Arnold
Sionne Sis
Les Raynor & Betty
Palace (I) 4
Jack Lewis
Dawkes & Rose
Melody 6
Arthur Knotto
Pete Taylor
Ralph Humber
James Regan
Eric Marr
Bert Yates
EDINBURGH
Empire (M) 4
Carroll Levis Co
Orfertis 3
Stan Jay & Joan
Mooney & King
Gaston Palmer
Correll 3
FINSBURY PARK
Empire (M) 4
Billy Cotton Bd
Morecambe & Wise
Ganjou Bros & J
Donald B Stuart
Joyce Golding
Carsony Bros
Johnny Lawson 3
GLASGOW
Empire (M) 4
Rex Remer
Alan Dean
Patterson & Jackson
Winifred Atwell
Roy Lester
Bolands
Veronica Martell
Eve Eacott
GRIMSBY
Palace (I) 4
Jackson Earle
Valerie & Davis
Wallace Deliss &
Janet
P & F Naylor
Annette Duvals Gls
Billy Eves
HACKNEY
Empire (S) 4
5 Smith Bros
Jon Pertwee
Bernard Miles
Evy & Everto
Chan Canasta
Muldoon 4
D & D Lupino
Bel-Louis Bros
LEEDS
Empire (M) 4
Jack Radcliffe
Merry Macs
Agnettes & Sylvio
Jackley & Jee
LEICESTER
Palace (S) 4
M & A Dey
Desmond & Marks
Wills & Ritchie
Haynes & Gardner
Parisienne Lovlies
David Sayer
Doreen Lavender
Raymoni Bros
LIVERPOOL
Empire (M) 4
Skatinit Meteors
Sam Costa
Hope & Ray
Wilson Keppel &
Betty
Jimmy James Co
Nitwits
Bobby Breen
De Vere Empire Gls
LONDON
Palladium (M) 4
Frankie Howerd
Binnie Hale
Nat Jackley
Ben Yost Royal
Guards
Warren Latona & S
Gipsy Bros
Jerry Desmonde
MANCHESTER
Hippodrome (S) 4
Allan Jones
Cookes Pony Rev
Annell & Brask
Hall & Flynn
D & E Wolcox
MacKenzie Reid &
Dorothy
Joe Black
Dancettes
Palace (M) 4
Bebe & Belle
Ronnie Ronalde
Robb Wilton
Max Bacon
V & J Crastonian
Great Alexander Tp
Jay Palmer &
Doreen
Gloria & Splendid
Harry Worth
NEWCASTLE
Empire (M) 4
Woods & Jarrett
Eddie Williams
Pep Graham
NORTHAMPTON
New (I) 4
Radio Revellers
Robert Moreton
Janet Brown
4 Salvadors
3 McMurrays
Georges & Lennette
North & Stoyle
Ethel Barton 4
NORWICH
Hippodrome (I) 4
Speedy Smith
Gwendlyn Grey
Cy Grant
Ida Shepley
David Dirks
Dan Jackson
Gwyn Miller
Rex Dutton
McKay Bros & Vera
NOTTINGHAM
Empire (M) 4
Phyllis Dixey
Randolph Sutton
Irving & Girdwood
Billy O'Sullivan
Jack Tracy
2 Pirates
Howard De Courcey
SUNDERLAND
Empire (M) 4
Joe Stein
Max Carole
7 Ashtons
Fred Sloan
Jack Farr
Ronnie Stewart
SWANSEA
Empire (M) 4
Laurie Watson
Derek Roy
Roy Overbury
Lee Lawrence
Jackie Cole
Charlie Clapham
Richman & Jackson
Marie De Vere 3
WALTHAMSTOW
Palace (I) 4
Kiltie Jrs
Winters & Fielding
Lockey & Henry
Joe Church
Gaye & Van
Gabrielle
Royalettes
WOLVER-HAMPTON
Hippodrome (I) 4
Max Miller
Vic Ray & Lucille
Leslie Lester
3 Karlos
Alfred Thripp
Nixon & Dixon
Frank Wilson
Joe Alter & Renee
WOOD GREEN
Empire (S) 4
4 Eskimos
Rene Strange
Anne Rogers
Eddie Ward
Somers & Jean
V & V Mileham
Alma Cookson
Carr & Ives
Cyclo Bros
Topper Martyn
YORK
Empire (I) 4
Ken Bailey
D & R Montreal
Marlans & Bessell
Roy Rivers
Turner & Davies
Pete Dulay
Jean Sweetman
Ives & French
Betty English
Joyce Marsh

CANADA

EAST HAMPTON
Granada (I) 4
Flack & Lucas
Morris French Co
Sydney Shaw
Freddie Costello
Revel & Fields
2 Hynes
MONTREAL
Gayety (I) 4
Monita Diaz
Hal Perry Jr
Harris & Radcliffe
Hill & Delmar
Michelle Laurence
Billy Romapo
Bevan Bros
R & B Carroll
Paddy Wing
Will Skinner Orch

Cabaret Bills

NEW YORK CITY

Birdland
Bill Farrell
Bud Johnson
Bud Powell 3
Billy Taylor 4
Blue Angel
Connie Sawyer
Bill Hayes
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3
Cafe Society
Josh White
Beatrice Howell
Leonard Conner
Cliff Jackson
J Windhurst Orc
Copacabana
Phil Silvers
June Hutton
M Durso Orc
Stump & Stumpy
Jean Caples
Chuck Brunner
Betty Harris
Mickey Devine
Austin Mack
F Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W C Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigetto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Havana-Madrid
Baer & Rosenbloom
Lily Ann Carol
Roy Kirk
Pupi Campo Orc
Jerry Cooper
Vierra Monkeys
Iceland
Alfred & Lenore
Jack Palmer Orc
Habibi
Lota
Bracha
Hillel & Aviva
El Chico
Rosita Rios
Los Gitanos
Pilar Pavira
Sarita Herrera
D'Alonso Orc
L'Aiglon
Harvey Grant
Lynne Bretton
Dolph Traymon 3
Leon & Eddie's
Eddie Davis
Lyda & Yanni
Kenny Davis
La Commedia
Jo Hurt
La Martinique
Noonan & Marshall
Peggy Fears
Johnny Conrad
James Hawthorne
Ralph Font Orc
Val Olman Orc
Latin Quarter
Wences
Galli Galli
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings
Nirska
Les Zoris
Genia Mel
Wilson Morrell
Calvin Holt
Ralph Young
Art Waner Orc
Le Ruban Bleu
Bibi Osterwald
Ronnie Graham
George Hall
Betty Oakes
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville
Hazel Webster
Old Knick
Jerry Bergen
Arthur Barnett
Harry Fleer
Denise Griffin
Fred Ardath
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart
Penthouse
Paul Taubman
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Ray Robbins Orc
Rookies
Carol Lynne
Farrar & Carter
Ozzie Wells
B Pennington
Arthur Johnson
Hotel Pierre
DeMarcos
Robert Maxwell
Stanley Melba Orc
Manuel Jiminez Orc
Hotel Park Sheraton
Irving Fields 3
Hotel Plaza
Victor Borge
Artini & Consuelo
Nicholas Matthey
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Jane Morgan
Milt Shaw Orc
Horace Diaz Orc
Hotel Shelbourne
Aaron Payne
Joan Kibrig
Ray Ramirez
Spotlighters
Hotel Statler
Ray Anthony Orc
Hotel Taft
Vincent Lopez Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino
Village Vanguard
Irwin Corey
Hope Foy
Clarence Williams 3
Waldorf-Astoria
Lisa Kirk
De Mattiazzis
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
Henry Brandon Orc
Chez Paree
Stan Grover
Herb Shriner
Francis Faye
Helene & Howard
D Dorben Dcrs
Manuelitto Orc
Cee Davidson Orc
Palmer House
J & S Steele
DeLeon & Graciella
Rudells (3)
M Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Franklin & Moore
Lee Morgan
Jerry Gliddon Orc
H Edgewater Beach
Honey Bros
D Hild Dcrs
Orrin Tucker Orc
Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Bivdears
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc
Vine Gardens
Lind Bros (3)
B Joyce & Ginger
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Peggy Lee
Dave Barbour 4
Barbara Perry
Eddie Bergman Orc
Geri Galian Orc
Biltmore Hotel
Sonny Howard
Hoctor & Byrd
Vic and Adio
Anita Aros
Russ Morgan Orc
Ciro's
Desi Arnaz Orc
Joe Carioca
Maryce
Marco Rizo
Jesse, James &
Cornell
Mocambo
Billy Daniels
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
"Minsky's Follies"
Dardy Orlando
Trudine
George Moore
Leo Diamond
Bobby Morris
Joe De Rita
Murray Briscoe
Allan Cole
Carrie Finnell
Carlton Hayes Orc
El Rancho Vegas
Gordon MacRae
Anthony, Allyn
& Hodges
Sterling Young Orc
Flamingo Hotel
The Redheads
Louis Armstrong O
Earl Hines
Jack Teagarden
Barney Bigard
Arvell Shaw
Velma Middleton
Cozy Cole
Pinky Lee
Bill White
Chuy Reyes Orc
Garwood Van Orc
Last Frontier Hotel
Phil Spitalny Orc
Nick Stuart Orc
Thunderbird Hotel
Carol Bruce
Jacqueline Hurley
Al Jahns Orc

Moola Over Mountain

Continued from page 1

a 13-week cycle for each 15-minute segment per week on NBC's interconnected net. According to the web, when the cost is collated with the latest Nielsen 32-city rating of 18.5, the sponsor's cost-per-thousand would be $2.19, or $4.38 when women alone are taken into consideration. Sponsor is allowed two minute-long spots on each segment, plus a five-second product identification. In addition, NBC promises to protect each product category.

First bankrollers to buy into the show were American Home Products for the 4:15 to 4:30 slot Thursdays; Minute Maid, for 4:30 to 4:45 Thursdays, and Durkee, for 4:30 to 4:45 Wednesdays. Since then, NBC has sold two segments to Jergen's Lotion, 4:15 to 4:30 Wednesday and Friday; the 4:30 to 4:45 segment Monday to Chesebrough; the same slot Tuesdays to Simmons Mattress; the 4:30 to 4:45 slot Fridays to Hazel Bishop Lipstick, and the 4 to 4:15 period Mondays, Wednesdays and Fridays to Procter & Gamble.

Hunt Foods yesterday (Tues.) bought the complete 4:45 to 5 strip cross-the-board.

In addition, Corn Products, for Mazola Oil and a laundry starch, has ordered two segments which have not yet been allocated. NBC also hopes P&G will take the 4 to 4:15 segment Tuesdays and Thursdays, which would achieve the sell-out. It's noted, incidentally, that such bankrollers as Jergen's, Simmons and the lipstick firm have never before been represented on TV and that Durkee, for one, has cancelled several magazine ads to provide a budget for the program.

In first attempting to sell the show, NBC ran into numerous agency obstacles. Agencies claimed housewives were too busy to watch daytime TV and that those who would sit down before their sets would, for psychological reasons, view only programs with a home economics theme. Nielsen rating, however, proved that the show could attract a hefty audience, according to NBC. Rating, taken for the week of Oct. 16, represented an 86% share of audience and a 21.5 sets-in-use. figure

Burke Ankles GAC

George Burke has exited General Artists Corp.'s radio-TV department to join personal manager Charles Wick. He'll concentrate mainly on radio-TV packaging. Talent handled by Wick includes Jimmy Wakely, Marion Hutton and Art Lund.

Burke, incidentally, was head of GAC's legit department before going into the radio-TV setup.

Night Club Reviews

Continued from page 53

Hotel Thunderbird

action. Slick arrangement of "Blues in the Night" gets hefty applause. Miss Bruce then reprises a succession of yesteryear hit paraders such as "My Man," "Ten Cents a Dance," "Stormy Weather," and "My Bill," winning plenty reaction from patrons. Highlight and closing was sock version of "Jenny," with roving mike and intimate ringside chatter. She includes bumps, swivel-hips to bring her stanza to a boffo finish.

Jacqueline Hurley, acro contortionist first on bill, sells her amazing body pretzelings on a special table equipped with colored lights. Patrons are fascinated by her clever twists and double bends. Gets solid appreciation. With the first appearance away from the Coast where they broke in their act, The Redheads (piano, guitar and banjo, bass) click solidly. Trio shows freshness, vitality plus good material in vocal and instrumental numbers. Opening with a clever special called "Uranium 235," lads prove line in song—"there's a little bit of corn born in all of us" by selling top grade variety. Act wins high score with impresh routine "L. B. Mayer's Party" with neat mimcry, earn a begoff on cornball finish with "Somebody Stole My Gal."

Import from Europe, Gil Johnson emerges from Duffy Dansations opening line number to sing, hoof and sock home a drum bit. He returns on finale production in "Serenade for Jazz" based on "Student Prince" score. Ballet breaks into jazz after Johnson performs a pas de deux with ballerina Christina Carson. Rest is cleating routine with Johnson's spins winning applause.

Barney Rawlings sings production numbers, and is an engaging emcee. Al Jahns musicrew takes rapid cues and all chores in good stride, segueing into easy tempos for dancing.

Although not employing pinnacle names to beckon customers indoors from desert breezes, this show in all probability will do good biz because of its razzle dazzle production. There's not a lull in the entire 60 minutes. *Will.*

El Casbah, K. C.

(HOTEL BELLERIVE)

Kansas City, Dec. 1.

Liberace, Joe Vera Orch (5); $1, $1.50 *cover.*

Liberace is making his third stand of the year in the deluxe dinner room of the Bellerive with this two-week stand. Each date this year was a welcome one for the hotel, and this one hews right to the line of better biz.

The fancy pianology and chatter which is Liberace's forte are now enhanced by some equally fancy lighting, effectively managed even in this small room. What with brother George Liberace to direct the orch and the lighting effects, what was a straight piano act is now a slick nightclub presentation.

To begin with Liberace goes straight longhair, with a condensed version of a rhapsody, but quickly gets into more popular retinue with medley from "South Pacific" and fanciful "Twelfth Street Rag." Then goes for a softer number, adding a vocal to "September Song" and "There Must Be Something Better Than Love." Returns to the embellished instrumental work with a Gershwin tribute. *Quin.*

Minn. Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, Dec. 1.

Kay Starr (2), *Alan Carney, Cecil Golly Orch.* (12) *with Mildred Stanley,* $1-$1.50 *cover,* $2.50-$3.50 *minimum.*

With good supporting help from comedian Alan Carney, songstress Kay Starr is extremely enjoyable. It's her local debut and she completely meets the high expectations aroused by her best-selling disks, her buoyant personality lending added lustre to her vocalizing.

This stacks up as one of the more lively melodic sessions swiftly paced. The vibrant and animated Miss Starr spreads plenty of joy as she warbles her way through slick arrangements of "Them There Eyes," "He's a Good Man to Have Around," "Tell Me How Long the Train's Been Gone," "Maybe You'll Be There," "You Don't Go Out Tonight Papa" and, for good measure, such audience requests as "Bonaparte's Retreat" and "Wabash Cannon Ball." Most of her numbers have comedy overtones and her original material and choice of songs infrequently heard all are factors in winning her a triumph. Her own conductor, arranger and pianist, Dick Matthews, merits a hand, too, for his contribution to the offering's effective snap and speed.

Carney is familiar through a previous Terrace appearance and theatre engagements here. His yarns and gags for the most part are oldies, but he's one of the top-notch dialect funsters and tells them so well that they're still good for laughs. And apparently even when he digs a little deep in the mire he handles his material expertly enough so as not to offend. His soap box routine, affording opportunity for brief characterizations of a number of nationalities, is always welcome. *Rees.*

Gogi's LaRue, N. Y.

Ted Straeter's Orch (8), *Sam Ray's String Ensemble* (7); $3.50 *minimum.*

This is what might be called a "personality" room. Not a personality in the form of a performer, for there is no show. It is a room whose lure is based on the personality of a onetime Continental, Gogi Tchitchitnadze, who has established himself as restaurant host in Hollywood, Mexico City, New York and Paris.

Gogi has taken over LaRue's with the aid of friendships that he has established in the past quarter of a century of hosting. He is head of a corporation whose investors have put up anywhere from $2,000 to $20,000 with the backers comprising a group from Hollywood and cafe society. The $2,000 minimum, incidentally, enables the investor to own 10 shares, with the money people including Tony Martin, Hedy Lamarr, Herbert Klotz, Conrad Hilton, Horace Schmidlapp, Kay Thompson, Emmy Berlinghame, etc., among a group of about 20 stockholders.

Don Loper has redecorated the spot, with its background of mirrors and neutral colors. The bar is decorated with expensive paintings loaned to it by the Newhouse galleries.

Friday is black-tie night, and you can't get in unless attired accordingly. On this night are varied contests, such as a balloon dance, etc., with door prizes as part of the setup. Biz has been socko from the opening two weeks ago.

The only other entertainment is Ted Straeter's "society" orch, with the maestro at the piano, and six strolling violinists called Sam Ray's String Ensemble, with Ray accomping at the piano. Both groups are extremely effective, Straeter for the dance music, which is of the sweet, easily-danceable type, and the fiddlers lending a neat touch with their wide repertory of Continental melodies. *Kahn.*

Latin Quarter, Boston

Boston, Dec. 1.

Fran Warren (2), *Willie Shore, Gaudsmith Bros.* (2), *Martin York, Arden-Fletcher Line* (8), *Dave Lester Orch* (9), *Don Rico Quartet;* $1 *cover,* $3 *minimum.*

Although this layout stacks as pretty fair entertainment, lack of strong marquee names plus usual pre-holiday slump are combining to hurt biz this stanza.

Songstress Fran Warren and comic Willie Shore split the billing but, when caught, comic grabbed top honors. Guy uncooks a sesh of nimble terping tied together with an okay line of chatter with overall satisfactory results. His kidding about the hefty sums his mother dished out for dancing lessons is quickly dissipated with examples of nifty softshoe, ballet, clog and Frisco routines. Guy could include more hoofing in his stint for it gets best appreciation. His comic efforts net mixed returns but inclusion of a pantomime bit of a pinball machine addict scores nicely.

Miss Warren, currently receiving RCA-Victor buildup, is a slick looking, capable thrush, but injection of special material is indicated in order to wham across to nightclubbers. Gal, neatly gowned, handles the pop, "I Love the Guy" and oldies, "Take Me in Your Arms," "Dancing in the Dark" and "Somebody Loves Me" in sexy, solid fashion. "Look to the Rainbow" sans mike was slightly weak for this spacious room.

Balance of layout includes oldtimers, The Gaudsmith Bros. with their standard stint of tomfoolery with two French poodles, and neat vocalizing of "Marta" and "Lucky Old Sun" by Martin York. The Arden-Fletcher girls careen through a couple of okay production numbers with Dave Lester orch handling the backgroundings capably. Biz so-so. *Elie.*

House Reviews

Paramount, N. Y.

Jimmy Dorsey Orch (16), *with Kenny Martin & Pat O'Connor, Tong Bros.* (3), *Mickey Deems, Nat King Cole & Trio; "Let's Dance" (Par), reviewed in* VARIETY *Aug. 9, '50.*

Paramount's 24th Anniversary show is a fairly low-budgeted affair, with only three acts plus the Jimmy Dorsey organization. Nonetheless, it's a nicely paced and pleasant bill.

Good deal of the load falls in the Dorsey unit. Band opens the show with a rhythm version of "Sweet Georgia Brown," and then vocalist Kenny Martin comes on to sing "Just Say I Love Her." Martin has a good voice and a personable delivery, but the song is a bit too heavy for him. Trumpeter Shorty Sherock combines with chirp Pat O'Connor for an amusing version of "Kiss Me," in which the trumpet echoes the chirp's pleas. Gal shows lots of poise in her turn. Dorsey's Dixieland unit does a number, but it could have used some microphone rehearsals, since a couple of instruments were drowned out and the acoustics generally were bad.

Nat King Cole and the Trio, who currently are riding high with a couple of their Capitol recordings, score solidly in their stint. Adroitly mixing rhythm numbers and ballads, Cole commands complete attention all the way, registering best on his "Mona Lisa" and "Orange Colored Sky." He's amusing on a calypso tune called "Calypso Blues," and bows off with his seasonal disclick of a couple of years ago, "The Christmas Song."

Comic Mickey Deems registers nicely before a family audience with his commentary on home life on a Sunday and his impressions of the couple before and after marriage. He's got good delivery, a personable appearance and hep material. However, as he gets around more and more, his material is beginning to wear, and he'll need some new routines before long.

An acro act, the Tong Bros. (New Acts), completes the bill. Dorsey's Orch does a fine job of backing the show, especially with Cole's arrangements for full band accompaniment. *Chan.*

B'way-Capitol, Detroit

Detroit, Dec. 5.

Duke Ellington Orch (15), *The Orioles, Moke & Poke, Hammond's Birds; "Killer Stalked New York"* (Col).

Dramatic lighting gets this show off to a fast start and it seldom slackens pace. Opening consists of a medley of Duke Ellington numbers on a blacked-out stage, with soloists being spotlighted.

Ellington's pianistics midway in program on an original, "Happy Go Lucky," is the high point of the show. Then five Ellington trumpeters give out in "Blue Skies," and saxophonist Johnny Hodges does some ultra-fancy improvising on "Sunny Side of Street" for plenty of cheers from the hep cats.

Featured act is The Orioles, three singers, a piano, a guitar and a bass fiddle. They boast a tenor who specializes in abrupt phrasing. Most of their ballads are well received, not so their rendition of "The Lord's Prayer."

Band's vocalists, Chubby Kemp and Al Hibbler, get nice returns, the former with "Hey, Little Boy," and "The Greatest There Is," and Hibbler with "Do Nuthin' Till You Hear From Me," "Lover Come Back to Me," and "Danny Boy."

Moke & Poke, a comic dance team, get plenty of laughs and applause for their routine. Hammond's Birds, a troupe of performing cockatoos, were well received. *Tew.*

Casino, Toronto

Toronto, Dec. 1.

Dunninger, Eddie Fisher, The Barkleys (4), *Arnold Dover, The Sherwoods* (3), *Bob Goodman, Archie Stone House Orch; "Johnny One-eye" (UA).*

For the heaviest business in several weeks, Dunninger is luring the customers into the Casino on general entertainment appeal, with Eddie Fisher in for the bobbysox draw. But it's Dunninger's show as this master showman calls up volunteers from the audience (and announces his long-standing offer of $10,000 if anyone can prove he is using a stooge or confederate) for his amazing mindreading feats via hidden blackboard answers, card choice identifications and 'phone directory readings. Last time Dunninger was here was at Massey Hall, that staid citadel of concert culture, at $4 top; now he's doing a four-day 30-mins. stanza whose only unsatisfactory aspect is that he has to begoff on time limit.

On the billing honors for an obviously mixed audience, Fisher, with his heavy kid following, has no trouble in getting over in his robust renditions of "Sitting on Top of the World," "If You Should Leave Me," "Thinking of You" and other disclicks, plus his socko Eddie Cantor imitation of "Makin' Whoopee."

In a 75-mins. presentation, The Barkleys (grandfather, daughter, grandson and granddaughter) get over neatly on nostalgic response in their three-generation dance contrasts and energetic challenge. Arnold Dover had to begoff on his authentic imitations of Jimmie Stewart, the Fred Allen's Alley characters, Arthur Godfrey, Billy Eckstine and a rev rent tribute to the late Al Jolson. The Sherwoods (two men and a girl) do their acrobatics in the modern manner with graceful timing marked by nonchalance that glosses over the apparent ease of their triple mounts and smooth throw-about catches. *McStay.*

Chicago, Chi

Chicago, Dec. 1.

Three D's, Alphonse Berge & Co. (5), *Mary Small, Gil Lamb, Louis Basil Orch; "Harriet Craig"* (Col).

Present one-weeker reflects need of marquee lure. While standard acts are well received, with Gil Lamb doing a nifty job as emcee and breaking up his routine throughout the revue, sparse audience is due to lack of name talent.

Three D's, male horizontal bar act, work briskly with comedy overtones, each getting a neat reception for solo efforts. Tandem work with half twists and catches makes for strong closer. Alphonse Berge with his three eye-filling, scantily draped models, is still a good flash actor. Working nimbly, he flings bolts of cloth around as he races against time to costume his girls. Standard finale with complete bridal gown rates heavy applause.

Mary Small gets off to a bouncy beginning with "You Can't Take it With You." Switches abruptly with medley of "La Vie En Rose" and "Harbour Lights" and then capitalizes on current novelty tune, "The Thing" with bandmen joining in for the breaks. Blonde then encores with "I Had a Little Talk With the Lord" for neat returns.

Lamb gets yocks with his quickies, and works with the acts and bandleader, Louis Basil, to liven things up. In his own spot, he also scores. In place of his traditional juve pic house seatholder, he has another and almost as hilarious bit of nonsense, a take-off of a tele viewer seeing the average fare. Gets additional laughs with panto adagio, sans partner, and for finale does variations on nursery rhyme, "Little Jack Horner," with his bebop character copping the majority of applause.

Louis Basil doubles as stooge to Lamb's comic efforts, coming off rather handily, and orchestra works briskly to bolster bill. *Zabe.*

Oriental, Chi

Chicago, Nov. 30.

Perry Franks & Janyce, Eileen Barton, 3 Stooges, The Skylarks (5), *Sherman Hayes Orch; "Two Weeks With Love" (M-G).*

This touring package is getting along without its headliner, Dick Haymes, who had to cancel out because of illness. To some degree it suffers with the replacement, the Skylarks. Vocal team (three males and two femmes) fill bill in neat fashion with a wise choice of material, but they're handicapped for lack of stage acumen. Group, obviously got its tutelage before the zoomars and is showcasing videowise by tightly hugging the bandstand. Group opens with clever treatment of "When You and I Were Young," then a slow, belabored version of "Danny Boy." They pick up solidly with "Vaudeville Is Back," in which each perform standard vaude turns between the vocalizing.

Skylarks are slotted in closing spot, which seems to be poor balance here. Desire to split the group from chirper Eileen Barton is commendable, but better results could be achieved if Miss Barton were pushed back to the closer. Gal registers strongly with a straight novelty repertoire and a warm and fetching personality. Opens with "Enjoy Yourself" and follows with "I Met Him At One," with cute narrative tossed in, then to her disclick "Bake A Cake." Encores with "The Thing," "Baby Me," and "Yuck-a-Puc," all winning neat hand.

Three Stooges have a neat walkon. Comics appear, almost unrecognizable, in tails and top hats. They vocal about the old-way's-the-best-way, then discard the classy raiment for the old garb and antics. Stooges still get the belly-yocks here with standard two-finger eye-gouging and some very hoary gags.

Opener, Perry Franks and Janyce are standard terp-tap team. Lissome blonde gal is an eye-catcher and sells well, especially in the "Cakewalk" with Franks. Pair are good show pacer and rate solid mitt. Sherman Hayes band backs in okay fashion. Orch opens show with "Bugle Call Rag" which is fast, brassy but poorly played. *Mel.*

Palace, N. Y.

George & Ann Oliver, Ross Harvey, Brownlee Sisters (4), *Foxx & White, Frederico Rey & Pilar Gomez, Fritzi Scheff, Benny Meroff* (2), *The Sandys* (4), *Don Albert House Orch; "Farewell to Yesterday" (20th), reviewed in* VARIETY *Oct. 13, '50.*

Palace's current bill is a mixture of old and new faces. There's Fritzi Scheff and Benny Meroff from the old Palace days, and a flock of newcomers. Bill consequently is a varied and pleasing one.

Reviewed in New Acts are George & Ann Oliver, Ross Harvey and the Brownlee Sisters, in the first three slots; Frederico Rey & Pilar Gomez; and the Sandys in closing. In the No. 4 slot is the Negro comedy team of Foxx & White. It is one of the weaker acts in the bill. They have tired material, basing most of their gags on plays on words, and their pacing is slow. Perhaps their best bit is one on the effects of a drink of gin, with the humor here visual rather than vocal.

Benny Meroff with his wife, Kathleen McLoughlin, scores solidly with his comedy stint. While it's simply a man-and-wife team now, Meroff hasn't given up using some of his fantastic musical instruments, including one saxophone that he has to stand on a stool to play. Much of his humor also revolves around the shapeliness of Miss McLoughlin.

For Fritzi Scheff, her return to the Palace is something of a personal triumph. She shows a graciousness and charm that are rarely seen on the boards today. And in spite of her age, her voice retains a good deal of beauty. It doesn't have the polish it used to have, but Miss Scheff's interpretation of the Victor Herbert melodies she introduced are still tops for brightness and charm. She had to beg off.

Don Albert and the house orch do an excellent job of backing the show. *Chan.*

Circle, Indpls.

Indianapolis, Dec. 2.

Xavier Cugat Orch, with Carmencita & Garcia, George Lopez, Tato & Julia, El Gringo, James Curry, Abbe Lane, Eddie Kozak; "Hit Parade of 1951" (Rep).

Xavier Cugat is back here after lapse of a year with another strong card for those who like a stageshow with emphasis on music, especially with tangy South American rhythms. While he spots a dance or novelty here and there, its the splashy playing of the orch, surrounded by dazzling color, that sells the bill. Whatever else, it's always vivid.

Top number in the rhumba king's repertoire this trip is a tango, a stunning arrangement of "Jalousie" that displays his style at its best. Otherwise, he mixes 'em up, varying his Latin specialties with everything from "April Showers" to Liszt's second Hungarian Rhapsody. He runs the show and keeps the customers in touch with suave good humor. Abbe Lane, his girl singer, impresses, especially in "Bolero," which she handles nicely.

Audience gives a warm response to Eddie Kozak's magic on the marimba and George Lopez's expert trumpeting of "The Peanut Vendor." James Curry's impersonations, the flashy dancing of Tato and Julia and the tricky rhythms of Carmencita and Garcia also get good hands. Attendance opening day wasn't up to pace of Cugat's last visit, but was still better than average for band shows here this year. *Corb.*

SALLY'S CHARITY STINT

Port Arthur, Tex., Dec. 5.

Sally Rand will appear at the Pleasure Pier on Dec. 8, 9 in a special show, with proceeds going to the Thomas W. Hughen School of Crippled Children.

Also on the show will be Anson Weeks and his band.

New Acts

COMPAGNONS DE LA MUSIQUE (8)

Songs
120 Mins.
Les Compagnons Theatre, Montreal

Les Compagnons de la Musique (seven men and a girl) made their first North American bow at Les Compagnons theatre in Montreal last week doing upwards of 30 songs at every 2-hour showing. As with Les Compagnons de la Chanson, entire group remains anonymous with each performer taking lead spots, doing the intros and no one taking too many featured spots. This is the original singing combo formed in France before the war and from which stemmed the Piaf group, Les Compagnons de la Chanson. Split occurred in May, '46, and although similar in appearance and style, the original outfit have remained entirely French, featuring the old folk songs of France, up-to-dating occasionally with such items as Trenet's "La Berceuse," et al.

Staging throughout is solid and clever use of lighting heightens effect of offerings. Team hasn't the slickness and flash of the la Chanson group but they redeem by keeping the hoked-up comedy arrangements to a minimum. Voices blend superbly and only musical accomp is the odd drum beat and flute solo. Injection of femme chirper does little to act even though gal has small but true set of pipes. Appearing in an ordinary street dress that does little to enhance appearance, she gets infrequent spots and is overshadowed by showmanship of other Compagnons.

Current layout has video and vaude possibilities but to click with English-speaking audiences team will have to work in an Anglo-American song and the more familiar French tunes. *Newt.*

JOAN DEXTER

Songs
17 Mins.
Empire Room, Albany

Joan Dexter, young coloratura soprano with fine voice, should do well in any class spot or first-rate theatre. Attractive and tastefully gowned, she posseses a rangy voice of fine tone and exquisite shading, used in operatic, standard and pop numbers.

For one operatic aria at opening show here, Miss Dexter dispensed with the mike and her voice filled the room. Outstanding of her numbers is "Carnival in Venice," with runs and repeated high notes, unerringly projected. A Jerome Kern medley, "Bewitched," "My Hero" and "Indian Love Call" were others offered to vociferous appreciation. Her pianist-arranger-husband, Lou Kosloff, and Van Smith's orchestra, furnished capable accompaniment. *Jaco.*

LILY ANN CAROL

Songs
10 Mins.
Havana-Madrid, N. Y.

Lily Ann Carol, former vocalist with the Louis Prima band, has been around as a single for some time, but hasn't been documented in VARIETY New Act files. Miss Carol apparently hasn't gotten over the band-vocalist mores and gives out with tremendous volume which doesn't appear to be her medium for cafe floors.

Miss Carol, upon occasion, elects to hold back on her volume and it's during these moments that she indicates her possibilities. There's a good deal of sensitivity and refinement during these moments, and curiously enough, it's during these intervals that she gets more attention. Of course the more rhythmic tunes are necessary for variety and contrast, but a general toning down could achieve optimum effectiveness. *Jose.*

BILL HAYES

Songs
15 Mins.
Blue Angel, N. Y.

Bill Hayes, personable singer who has been a regular on the NBC-TV "Saturday Night Revue," makes a nice impression in his New York nitery debut. A good-looking lad with fine tenor pipes, Hayes shows promise. At present, however, his style lacks distinction and his stage mannerisms are too cutely juvenile.

Hayes' selection of tunes, moreover, is not the wisest. His workover of "Lady Be Good" and a current rhythm number, "I Don't Care If the Sun Don't Shine," show up his stylistic deficiencies too clearly. He registers far better on such numbers as "Wanderin'" and "Gone With the Wind" where the quality of voice gets more of a chance. *Herm.*

THE BROWNLEE SISTERS

Songs
7 Mins.; One
Palace, N. Y.

Brownlee Sisters are a quartet of teenagers who won a Horace Heidt amateur contest. Girls, nicely dressed in white lace gowns, give out on a couple of pops and a novelty tune. They are for the most part a standard femme vocal group, with harmony and arrangements nothing out of the ordinary. One gal who carries the solos, though, shows a good deal of promise.

Girls seemed a bit stiff and self-conscious while singing the pops. On the novelty, however, they showed a good deal of personality and verve. They might try more of this type of number, both to pull themselves out of the ordinary run of vocal units and to put a bit more life into the turn. With some revamping, they'll be okay for vaude dates. *Chan.*

ANN LEWIS

Songs
12 Mins.
Blue Angel, N. Y.

Recently in the "Jazz Train" revue at the now defunct Paradise nitery on Broadway, Ann Lewis is doing the same vocal routine in this class nitery spot, but, as a single she hasn't the same effectiveness. Negro songstress has a lowdown attack and sings with plenty of drive. Her pipes, however, lack range and she frequently strains for a raucous result.

Miss Lewis' repertory comprises standards that are associated with such great blues singers as Bessie Smith, Ethel Waters and Mildred Bailey. Unfortunately, such a selection forces her to suffer by comparison. Her rendition of "Empty Bed Blues" is not an adequate carbon of Bessie Smith's classic version and she also fails to hold up on Mildred Bailey's "Down-Hearted Blues" and a show tune of Ethel Waters. *Herm.*

FREDERICO REY & PILAR GOMEZ

Dances
14 Mins.; Three
Palace, N. Y.

Here's a dance act that's a sure bet for the better vaude situations and the upper level of niteries. Frederico Rey and Pilar Gomez are Spanish dancers with unusual routines, genuine talent and a showmanship that sends them over solidly.

Pair do traditional Spanish dances with flair and vividness. Rey obviously has had a ballet background, since much of his terping has ballet overtones. Miss Gomez is goodlooking and smooth on the floor. Each do solo stints, but their duets are best, with little pantomimes forming the basis of the dances. Routining is intelligent, costuming good and performance tops. A lot is going to be heard from them in the future. *Chan.*

MARLO & ADRIAN

Acro-Dance
7 Mins.; Full
Colonial, Albany

Youthful mixed team, who reportedly have made most of their appearances in the west, skillfully execute a series of lifts, spins and balances, with a few dance steps included. Girl wears sexy green costume, with lad in tight-fitting tan trousers, green halter and leather boots.

Stunts are permormed with grace and ease, the male one or two unusual feats of strength with his left arm and hand. Spectacular spinning of the girld around neck and body, difficult and high balancing feats drew strong applause from a small audience at show caught. With added polish, act should click anywhere. *Jaco.*

GEORGE & ANN OLIVER

Roller Skating
6 Mins.; Full
Palace, N. Y.

George & Ann Oliver are a talented roller skating pair. Most of the stint comprises male's whirling partner around with arm and leg holds. Also does a solo stint that points up the grace that can be achieved on rollerskates.

They have one trick, however, that is solid. Man, with girl in a leghold, spins around a cocktail glass, while she drinks contents with a straw. Turn has good visual appeal, and a good bet for vauders. *Chan.*

THE SANDYS (4)

Trampoline
7 Mins.; Full
Palace, N. Y.

The Sandys combine some fine acro work on the trampoline with good comedy for a workmanlike

(Continued on page 61)

N.Y. Drama Crix Prove Softies Again, Like More Shows Than Do Audiences

As usual, the supposedly hard-boiled N. Y. drama critics are proving softer touches than the playgoing public. In spite of an indicated record percentage of hits for the season thus far, reflecting more than normal public response at the boxoffice, the reviews have favored more shows than have found audience support.

On the basis of the first half of the season, a period of 26 weeks ended Nov. 25, the critics for the eight New York dailies wrote 42% favorable reviews, while only 34.8% of the shows were indicated hits. For the entire previous season of 1949-50, the favorable reviews comprised 39.37% of the total, while only 15.91% of the shows ultimately paid off.

Included in the figuring for the first half of the current season are 26 regular Broadway productions, but excluded are the stock presentations of the Arena Theatre, Festival Theatre and Theatre Venture (Bleecker Street Playhouse). Of the 200 reviews of those shows, 84 were favorable, 98 were unfavorable and 18 inconclusive. That figured as 42% favorable and 9% undecided.

"Toughest" of the critics thus far has been Brooks Atkinson of the Times, with seven favorable notices, (26.9%) and four "no opinions" (15.4%) out of 26 shows caught. Bracketed as next-hardest-to-please were Howard Barnes, of the Herald Tribune, and Robert Garland, of the Journal-American, with averages of 33.3% favorable reviews. Barnes caught 24 shows, wrote eight favorable notices and had one "no opinion," while Garland, ill much of the time, caught only six shows, of which he liked two, and had no "no opinions."

Descending Toughness

In descending order of toughness after them were Robert Coleman, Mirror, and Richard Watts, Jr., Post, each having caught 26 shows, liking 10 and having none and three "no opinions," respectively; John Chapman, News, on 25 shows caught, 11 favorable notices (44%) and five "no opinions"; John McClain, subbing for Garland, on 17 shows caught, nine favorable reviews (52.9%) and one "no opinion"; Arthur Pollock, Compass, on 26 shows caught, 14 favorable nods (53.8%) and two "no opinions," and William Hawkins, World-Telegram & Sun, on 24 shows caught, 13 favorable notices (54.2%) and two "no opinions."

For the complete season of 1949-50, the first-stringers were in the following tough-to-please order: Atkinson, 27.66%; Barnes, 30.43%; Watts, 37.5%; Garland, 38.77%; Coleman, 40.81%; Pollock, 44.68%; Chapman, 45.83%, and Hawkins, 48.94%. Comparison with the list for the first half of the current season indicates that the aisle-sitters are pretty consistent in their individual standards, but are writing a much higher average of enthusiastic reviews in line with the increased proportion of hit shows.

The above figures do not, of course, have any direct relation to whether the various reviews have been "right" or "wrong" by boxoffice standards. That was the basis of VARIETY's annual boxscore of

(Continued on page 60)

3 U.S. Actors Inked For Aussie 'Brigadoon'

Three U. S. actors have been signed for the Australian production of "Brigadoon," which opens under J. C. Williamson Theatre aegis at His Majesty's, Melbourne, next March. James Jamison, who did the Harry Beaton acting-dancing role at the City Center, N. Y., as well as in London will repeat the part Down Under, as well as produce the show. Peter Turgeon, who had the lead comedy role of Jeff at the Center, will do it again, and Virginia Richardson (Mrs. Turgeon) will dance and act Maggie. Dorothy Stewart, Williamson's N. Y. rep has signed the trio for six months, with another six months' option.

Rest of cast will be recruited from British and Aussie talent. Costumes will come from Scotland and England.

Flop 'Sarah' Backers Get 1st Return of 10%

Backers of "Legend of Sarah," Kermit Bloomgarden's recent production of the James Gow-Arnaud d'Usseau comedy, have received an initial return of 10% on the $60,000 presentation.

There is reported Hollywood interest in the screen rights to the play and additional revenue is expected from the stock rights.

Kansas City Al Fresco To Preem in '51 With 10 Shows; Berger to Head

Kansas City, Dec. 5.

Four-year plan to have summer outdoor operetta here has now jelled, with appointment of Richard H. Berger as production manager of the Starlight Theatre. Berger was given a two-year contract at a salary of $20,000 per year.

Recently program director for NBC television in N. Y. and earlier a film producer for RKO, Berger was production director of the St. Louis Muny Opera at one time. While at St. Louis in the late '30s, he brought an opera to Kansas City, and made connections here which helped in establishing the present contract.

Starlight Theatre will have its first outdoor season next summer, in the huge outdoor theatre which came to reality in Swope Park as a result of the Centennial celebration last summer. The executive committee indicated a season of 10 musicals will comprise the first summer's production.

W. M. Symon, biz manager for the group, said production costs on each show is expected to run about $40,000, the first one being set tentatively to open, June 23. Each show will run eight or nine nights. Prices for season tickets will run from $6 to $30, plus tax.

Berger plans to begin lining up names and other talent for the season in New York in January. Some talent will be recruited in the Kansas City area where available. Berger will return to Kansas City about May 1 to begin details of production and lining up rehearsal schedules.

RECORD PITT STORM HAS LONGRANGE EFFECT TOO

Pittsburgh, Dec. 5.

Recent record-breaking snowstorm in Pittsburgh is having a long-range as well as an immediate effect on the legit situation here. Not only did it cost the Nixon around $9,000 in refunds for the Lunts' show, "I Know My Love" (although they gave the final Saturday (25) performances there, only around 200 of the previously-sold 3,500 tickets came in on account of the weather) and forced the theatre to cancel its next show, "Blossom Time," but there have been other swaps, too.

For one, "A Streetcar Named Desire," which opened Monday (4), had originally been booked for a fortnight, but in view of conditions it cut the engagement in half. "The Innocents," which was to have replaced "Lost in the Stars" week of Dec. 18, decided to wait for the city to dig out and postponed its visit until late January. That means that the Nixon, which has already had more than its share of dark stanzas, will shutter again for two weeks before Christmas, reopening Dec. 25 with the D'Oyly Carte Opera Co. After that, things look a little rosier for awhile, with January, so far at any rate, booked solid.

RKO Buys Film Rights To 'The Man' for $20,000

Screen rights to "The Man," Mel Dinelli melodrama presented on Broadway last season by Kermit Bloomgarden, have been acquired by RKO at a reported price of $20,000.

That will mean a return of $8,000 to the backers of the $50,000 production. There will probably be an additional payment of 10-15% from the stock rights and other assets.

John Chapman Opines

In the N. Y. Daily News, Dec. 4, drama critic John Chapman observed:

"It grieves me that the editor of VARIETY has become a softy . . . has dropped from his weekly the drama critics' box score, which was such a fiendish irritant for 26 seasons.

VARIETY graded daily paper play reviewers on their ability to sense the financial success or failure of a production. It maintained that it was doing so to eliminate a great amount of double-talk, or yes-and-no-but-on-the-other-hand confusion in the notice-writing trade. It achieved this purpose—and it seems to me there has been a noticeable increase of double-talk in play reviews since the box score was officially dropped on Nov. 22.

"Oh, how we reviewers used to yell twice a season, when the box scores came out! Some yelled in print, others in private. 'We are not interested in money, we are interested in art,' we would chorus, and the nearer I got to the bottom of the box score the more indignant I would become. But I never once said the crazy thing should be abandoned. I loathed it, but on the other hand, was fond of it—and I shall miss it."

Marquis Ends N.Y. Ballet Stay With $150,000 Loss; Planned U.S. Tour Is Off

Recent four-week engagement of the Marquis de Cuevas' Grand Ballet at the Century, N. Y., cost the Marquis an estimated $150,000, this sum including losses on the run as well as transportation of dancers and scenery from France to the U. S. and return. Troupe, formed four years ago at Morte Carlo, was making its first American visit. The Marquis had hoped to tour the U. S. after the N. Y. stay, but negotiations between him and Sol Hurok and the Shuberts, who were jointly to handle the tour, fell through. The Shuberts reportedly offered the Marquis $5,000 a week for his company, the Marquis holding out for $8,500.

Company, with one or two exceptions, is returning to Europe. The Marquis has exercised his option for another year (36-week season) on services of his four leads—Rosella Hightower, Marjorie Tallchief, Andre Eglevsky, George Skibine — and ballet-master John Taras. Corps de ballet is being sent home to Paris for dispersal. The Marquis, however, will resume at Cannes Feb. 1 for a six-week engagement, utilizing a smaller company than he brought to the U. S., and probably engaging a new corps de ballet.

Several reasons have been given for the sparse biz the Grand Ballet did at the Century. Belief is that there's been too much ballet in N. Y. this fall, with Sadler's Wells, Ballets de Paris, Grand Ballet and N. Y. City Ballet Co. The Marquis' troupe came in soon after the Sadler's run and during the Ballets de Paris engagement. The N. Y. City Ballet opened against the Marquis in his fourth week. The Marquis had a $4.80 top, as against the N.Y. City Ballet's $3.

There were few important new productions in the Grand Ballet's repertoire. There were constant changes of bill, due to illness, etc., which confused audiences. The Marquis refused to schedule Sunday performances—and Sunday is regarded the best b.o. ballet day of the week. Instead, there were Wednesday matinees—looked on in the trade as a complete waste.

Private Eye Clerk Scores In Cincy Akins Tryout

Cincinnati, Dec. 5.

Although the play itself is figured a questionable prospect for Broadway, the femme lead in the Cincinnati Civic Theatre production of "Another Darling," new Zoe Akins drama, here last week, scored a solid personal click. The young actress, Nancy Todd, employed in a local private detective agency, may go to New York next summer to work in strawhats.

Among those present for the amateur presentation here were producers Richard Aldrich & Richard Myers and their associate, local resident Julius Fleischmann. Besides his Broadway production activities, Aldrich operates several summer theatres in New England.

Inside Stuff—Legit

Although Abe Burrows gets second billing as co-author of the book of "Guys and Dolls," he actually wrote every word of dialog in the show as now presented. Jo Swerling, who gets first billing, worked eight months on a treatment of the Damon Runyon story, "The Idyll of Sarah Brown," and certain of the basic plot situations he supplied are used, for which he splits the 3% author royalty with Burrows. He has remained on the Coast on a film writing contract. Swerling was the third writer whom producers Cy Feuer and Ernest H. Martin worked with on the show idea, and there were seven others who followed him before Burrows took over the assignment, but all were paid off and do not share in the royalties. Burrows brought in radio-TV scripter Peter Lyon for assistance on the story structure, but the latter received a flat fee and does not get billing. Burrows, with director George S. Kaufman helping with suggestions and encouragement, was the only writer present at rehearsals and during the five-week Philadelphia tryout. Frank Loesser wrote the songs for the show.

Joseph Kesselring, who authored "Arsenic and Old Lace," has reportedly come up with another bizzare plot situation in his new comedy, "Four Times Twelve Are 48," which Aldrich & Myers, Julius Fleischmann and Otto Preminger have in rehearsal, under the latter's direction. Premise of the play is said to be that three generations of American Indian women, each having borne a daughter at the age of 12, are agog over whether the fourth generation daughter is about to have a baby before her 13th birthday, thus making the eldest a great-grandmother at 48. Ernest Truex will have a leading part in the show.

In her announcements to subscribers, Sylvia Siegler, president of Show-of-the-Month Club, stressed that since the organization is co-producing "Let's Make an Opera," she could guarantee them all the seats they wanted in the center section of the orchestra. Last week, however, she discovered that in the Golden theatre, N. Y., where the audience-participation musical opens next Wednesday night (13), there is a center aisle and thus no center section at all. So she has had to mail an explanation with each allotment of tickets to the organization's members.

Although no announcement has been issued, the cast of "Golden State," at the Fulton, N. Y., has been informed that the comedy will probably close after a three-week run. In a speech to the company just before the opening curtain of the second performance, author-director Samuel Spewack called the company onstage to take the blame for the play's failure, thank them for their cooperative spirit and excellent performances and advise them to start looking for other jobs. Bella (Mrs.) Spewack presented the show.

John Rumsey, president of the Society of Authors' Representatives, points out that in his testimony at the recent trial of producer John Wildberg's suit against agent Claire Leonard for $14,000 commission from the film sale of "Anna Lucasta," he stressed the fact that any agent need merely negotiate a film deal, not necessarily conclude it, to be entitled to commission. He notes that the minimum basic agreement of the Dramatists Guild specifically forbids a producer from collecting a commission on the film sale of one of his shows.

Sadler's Wells "Sleeping Beauty" ballet, piece de resistance of the British company, will only be played five times (once in five cities) before the troupe goes back to England in February. Scenery for the ballet takes 14 to 19 hours to hand, and outside of the first night, or last, the ballet can't be scheduled, as one day's performance would be lost. New York, Los Angeles, San Francisco, Chicago and Boston, are the five cities that have seen or will see the ballet.

Grosses for the recent engagements of "Kiss Me, Kate" in St. Paul and Minneapolis were underquoted. The Cole Porter musical got almost $12,500 in two performances, Oct. 19-20, at the Auditorium, St. Paul, plus over $43,700 in nine showings, Oct. 21-26, at the Lyceum, Minneapolis, both approximately capacity.

BALLET THEATRE IN N. Y. 1-NIGHTER AT 5G COST

Ballet Theatre, returning to America next week after a successful five-month tour of Europe, plans a special one-night gala performance at the N. Y. Met Jan. 9, before it starts its season's tour the next night (10) in Philadelphia. Troupe is due at the Met next April 9 for a spring season, and originally wasn't due to show in N. Y. till then.

N. Y. one-nighter will be an expensive booking. Even with the house sold out, troupe is likely to lose $5,000 on the date. There are extra transfers involved, from ship to warehouse to theatre to train; orchestra rehearsal and performance that day; advertising, printing, etc. House will be available that night, as the Met will be performing in Philly.

European tour of Ballet Theatre has been a steady artistic triumph. Trip has been costly, however, its estimated loss being $200,000, which Blevins Davis is angeling. Troupe finished a three-week run in Paris yesterday (5), and is due in Berlin for three days (8-9-10).

Haring Giving Up on His Long Island Strawhatter

Forrest C. Haring, who operated the John Drew theatre at East Hampton, L. I., the last two summers, won't return to the spot in 1951. Although last summer's operation returned a small profit, in contrast to his initial season in 1949, he figures that the limited capacity of the spot is too small for the risks involved.

He's now looking around for another location, where he can operate a strawhat next summer, preferably in the east. Meanwhile, he's continuing as general manager for Dwight Deere Wiman, producer of "Country Girl," at the Lyceum, N. Y., and the forthcoming "Romeo and Juliet" revival, to star Olivia De Havilland.

Met Opera Huddling On Public Drive for Funds With $500,000 as Goal

The Met Opera, which had a record deficit of $430,502 last season (1949-50) and apparently faces as large a one this year, has been mulling a public drive for funds, with a $500,000 mark as its probable goal. President George A. Sloan has been huddling with David Church, veepee of John Price Jones Co., top fund-raising org, Church having counseled the Met frequently, cuffo, on its financial problems.

The Met has had two big fund drives in recent years, in 1940, when it raised over $1,000,000 to buy the opera house, and in 1942, when it raised $350,000. Church's outfit was retained each time with a nominal fee for advice. New drive would be run by a national committee and several local N. Y. groups, with the Church outfit again aiding on nodest retainer but not running the campaign.

Contemplated fund drive is necessary, said Sloan yesterday (5), because of uncertainty in Congress on removal of the federal admissions tax. Tax has seemed likely of removal last spring, before the Korean war broke out. Sloan claims the Met balanced its budget regularly for three years prior to imposition of the tax, and said the Met could take care of its needs if the tax were removed. He still sees some hope of favorable action in Washington, now that various symphonies and other cultural groups have made their desperate financial plight known to federal authorities. But the Met has to insure its future, and in light of its precarious financial state and tax uncertainty in Washington, is discussing a public drive for funds again.

No 2d 'Guys' Before Next Summer; 'Charley' Sold to WB for $200,000

Touring edition of "Guys and Dolls," new Frank Loesser-Jo Swerling-Abe Burrows musical smash, probably won't be put on by co-producers Cy Feuer and Ernest H. Martin until next summer or fall. With the show off to a standee-limit business at the 46th Street, N. Y., the producers are readying "Where's Charley?" to open a tour Christmas night in Boston, with Ray Bolger resuming his starring role. The comedian-dancer is due in New York tomorrow (Thurs.) from an extended vacation on the Coast.

"Guys and Dolls," financed at $200,000, plus a $50,000 overcall, cost about $180,000 to bring to Broadway, excluding about $20,000 in bonds. It's figured that when the show shakes down it will earn a profit of around $11,000 a week. However, its gross and operating profit will vary considerably for the next few weeks, partly as a result of the almost solid theatre party bookings and partly because of the differing price-scale (the top was originally set at $6 and some tickets were sold at that price, but the tab was later raised to $6.60). So for the next couple of months the capacity will range from about $40,000 to $44,000.

It's tentatively figured that the break-even figure for the show will shake down to around $26,000. The theatre's share of the gross is said to be 30% of the first $20,000 and 25% of everything above that figure. Composer Frank Loesser gets 5% of the gross, co-librettists Jo Swerling and Abe Burrows get 1½% each, stager George S. Kaufman gets 3% and choreographer Michael Kidd gets 1%. None of the cast is on percentage.

Robert Griffith, who was the original stage manager for "Charley," will probably attend to the direction of the revived production, with occasional supervision from George Abbott, who adapted the book and staged the show. Abbott cannot devote full time to the task, as he's occupied with the new Cole Porter show, "Out of This World," on which he recently took over direction during its tryout.

Bolger is committed to tour with "Charley" for six months, after which he will go to England to star in the film version, to be produced there by Warners. Latter is paying $200,000 for the rights.

Gilbert Miller Takes Over French Ballet As Eastern Tour Is Nixed

Les Ballets de Paris, which wound up an eight-week engagement Saturday (2) in N. Y. (first at the National, then at the Broadhurst) has cancelled its prospective eastern tour and taken on a new management, in a surprising turn of events. French dance troupe, under management here of the Shuberts in association with Arthur Lesser and Sol Hurok, was to open a road tour in Boston Monday (4), to be followed by stops in Philadelphia, St. Louis, Kansas City and other cities, on the way to the Coast. Eastern tour has suddenly been cancelled, with troupe due to rest in N. Y. a couple of weeks, then open in Los Angeles Christmas Day. Most surprising, Gilbert Miller has taken over as producer of the troupe, in association with the Shuberts and Lesser, with Hurok dropping out of the picture.

Troupe, headed by Roland Petit as director-choreographer-chief dancer, made it first U. S. appearance last year, when it played three fall months at the Winter Garden in N. Y. for a boff $401,000 gross, and then toured the U. S. until April. This fall, however, the troupe doesn't seem to have repeated its b.o. success in N. Y., despite the fact that artistically it added a stunning new ballet, "La Croqueuse de Diamants," to last year's sock "Carmen." Lack of biz in N. Y., plus lack of advance sales in Boston and Philly, are reported cause of the decision to cancel the eastern tour, and head directly for L. A., where the troupe has not appeared.

'Madam' Now Operating At 11½G Weekly Profit

"Call Me Madam," the Irving Berlin-Howard Lindsay-Russel Crouse musical at the Imperial, N. Y., is earning an operating profit of about $11,500 a week and will soon increase that pace to about $12,000 when certain rental items and other expenses are paid off. Meanwhile, the Leland Hayward production has recouped about $75,000 of its approximately $275,000 production cost.

RCA-Victor, sole backer, supplied the initial investment of $200,000, plus $25,000 overcall, and Hayward, as general partner, personally put up the extra $50,000 required in the process of the show's drastic overhauling during its road tryout.

Legit Blood Lack Stirs Red Cross

Because of the disappointing response to the Red Cross appeal for blood donations from the companies of Broadway shows, yesterday's (5) scheduled donor session on the stage of the Majestic, N. Y. was cancelled. Of 179 volunteers, only 60 appeared for the Monday (4) session, with 18 being rejected for various physical reasons. A staff of 17 doctors, nurses and attendants was on hand, equipped to take care of 125 donors.

Turnouts from the various shows and organizations were as follows: "Pardon Our French," 17 donations, six rejects out of 55 promised; "Gentlemen Prefer Blondes," three donations out of 14 promises; "Call Me Madam," three out of six promised; "Hilda Crane," three donations, one reject, out of eight promised; "Peep Show," none, of 39 promised; "South Pacific," none of 24 promised; "Member of the Wedding," none, of nine promised; "Peter Pan," none, of eight promised; "Cocktail Party," two rejects, of six promised; "Black Chiffon," none, of six promised; "Bell, Book and Candle," none, of four promised.

Organizations were represented as follows: the Equity council, five donors and three rejects; Chorus Equity executive committee, two donors; Interplayers, one donor; producers, one donor; stage managers, one donor; theatre employees, one donor; stagehands, three donors and two rejects; scenic artists, one donor; nitery operators, one donor; pressagents and managers' union, one reject; playwrights, one reject; miscellaneous, one reject. Donors included Solly Pernick, of the stagehands' union, and Rudy Karnolt, of the scenic artists. Rejectees included Helen Hayes, Katherine Cornell, Jessica Tandy, Louis M. Simon, of Equity, and Milton Weintraub, of the pressagents and managers.

Additional donor sessions for legit personnel are scheduled for next Monday-Tuesday (11-12), also at the Majestic. Indications are that New York City as a whole will not reach its 6,000-pint quota of blood for the armed services for December.

Laughton, Boyer to Preem Houston U.'s Pro Setup

Houston, Dec. 5.

Charles Laughton, Cedric Hardwicke, Agnes Moorehead and Charles Boyer, billed as the "Drama Quartet," will give the U. of Houston's new $250,000 campus theatre its baptism of professional talent in February.

The school—which is multi-millionaire Hugh Roy Cullen's pet project—has booked the quartet for a $4,200 price tag for two performances, Feb. 15-16. Seats will be $2 for students and public alike in the 1,750-capacity house. The school and Cullen are underwriting the appearance.

Theatre opened in October with student talent. Three more pro shows, as yet unselected, will be presented in the spring of '51.

Calling All Backers

Leonard Sillman, planning a new "New Faces" for the spring of '51, was talking to a potential backer. "How much do you want from me?" the prospective angel asked. "Oh, $1,000," said Sillman. "How can you do a new show for $1,000?" the backer asked. "Oh, easy," replied Sillman. "I'll have a 1000% overcall."

'De-Sexing' Order Issued to 'World' By Hub's Censor

Boston, Dec. 5.

Cole Porter's "Out of This World" ran into censorship difficulties when it opened here at the Shubert Tuesday (29) of last week.

Beatrice J. Whelton, second-string censor, issued a nine-point "de-sexing" order, or else. Objections were raised by Miss Whelton regarding scanty costumes worn by Gisella Svetlik, in the role of Venus, and Janet Collins, cast as Night, with particular emphasis on Miss Svetlik's dove costume, which has been decreed n.g. for Hub audiences. Lyrics of several songs had to be substituted by less suggestive lines, censor claiming some of the words used "are not heard even in better class gin mills."

Other modifications ordered were the elimination of the irreverent use of the word "God," and that "Niki" cease to bless himself after he shoots "Juno." Ballet sequence at end of Act I also had to be modified, to leave something to the imagination.

Naturally, the musical is playing to capacity. Producers say all changes will be dropped, with original setup retained, for the Broadway opening.

R&H Take Drury Lane For London's 'Pacific' After Leicester Sq. Proves N.G.

Before closing a deal for the London edition of "South Pacific" to play the Drury Lane, starting next fall, co-producers Richard Rodgers & Oscar Hammerstein. 2d, in association with Leland Hayward & Joshua Logan, considered putting the show into the Leicester Square, currently a film house, which was offered on a four-walls basis. However, the Leicester Square turned out to have inadequate backstage facilities for such a large production as "South Pacific," since one of its side walls is practically parallel with that side of the proscenium and thus affords no space for wings at that side of the stage. Contrary to word from London, Rodgers & Hammerstein were not interested in buying the Leicester Square. They are not and haven't been in the market for ownership or operation of any theatre.

Mary Martin, who created the role of Nellie Forbush, will leave the original Broadway edition of the show when her contract expires next May 31, take a vacation next summer and then go to London to repeat the part there in the fall. No one else is set for the London company and Miss Martin's successor in New York has not yet been selected. Despite earlier reports that Miss Martin would have an interest in the West End presentation, it will be made only by Rodgers & Hammerstein, in association with Hayward & Logan. No British managements will be involved.

Bill (Indians) Veeck's Cleveland Legit Bow

Cleveland, Dec. 5.

Bill Veeck, former prexy of the Cleveland Indians baseball club, has signed to play the title role in a stock version of "The Man Who Came to Dinner" here. Production, to be the first of the newly-formed Ring Theatre, will open Christmas night under Ray Boyle's direction.

A professional cast will back Veeck, who will be making his stage debut.

Touring 'Roberts' Cast in Equity Beef On Passing NAACP Balto Picket Line

Entire company of the touring "Mister Roberts" protested to the Actors Equity council recently at being required to play Ford's theatre, Baltimore, and the WRVA theatre, Richmond, both of which have racial segregation policies. Actors particularly objected to having to pass through picket lines maintained by the National Assn. for the Advancement of Colored People. Incident points to possible action by Equity to extend its anti-segregation ban to Baltimore and possibly other cities, when its basic contract with the League of N. Y. Theatres comes up for renewal next year.

In replying to the "Roberts" troupe, the Equity council expressed its "compliments" for its "unanimity and forthright expression of sentiment," but noted that the union is powerless to deal with the situation under its existing contract with the League. It recalled that the anti-segregation fight in Washington "was won at the cost of many weeks of unemployment on the part of hundreds of our members, because management of the National theatre chose to close rather than comply with the terms of the Equity contract." It also pointed out that since Ford's, Baltimore, is under the same management, that house would probably also close rather than end segregation.

It's privately remarked by council members, however, that if and when the basic contract might be changed to ban segregation in Baltimore, an alternate theatre, the indie Maryland, would probably be available for legit. Latter house has tried to operate as a road show stand in the last couple of years, but was stymied by inability to get bookings.

Although Equity leaders are reluctant to predict what action the union may take as far ahead as next summer, it's figured unlikely that an attempt would be made to extend the anti-segregation rule to more than one additional city. There have been similar actor complaints against other towns, notably St. Louis, but union heads generally favor dealing with the situation in one city at a time.

Regarding the NAACP picket

(Continued on page 60)

Partnership Gets Rights To 'Greenwich Follies'

Rights to the title and use on stage, radio, television and films of "Greenwich Village Follies," were turned over last week to a partnership consisting of producer Morris Green, personal manager Cork O'Keefe and music publisher J. J. Robbins.

"Follies" ran for several years as a Broadway revue in the 1920s. Rights were held by Green, who produced the revues, and the estate of A. L. Jones. Partnership is hoping to have a new edition of the revue ready for Broadway presentation by next spring. Attorney A. L. Berman handled the deal.

Fay Blasts SF Crix For Rapping Show

San Francisco, Dec. 5.

Frank Fay blasted San Francisco drama critics during performance of his revue, "If You Please," at the Curran, on its second night (29), following unanimously bad reviews. Referring to the critics as two-bit or just plain bums, Fay went on to state that unless a show came from New York with reviews already written for local scribes to copy, the Frisco critics didn't know what to say, so they panned his show. (Show closed down Saturday (2) after six performances.)

Fay also said that proof of his statements were the bad reviews local newsmen gave "Song of Norway." Fay was misinformed, as local newsmen gave "Song" only raves, with the entire original production being acclaimed here.

Fay broke up the second act three times to comment on the same subject, and at one point engaged in an argument with a customer, with the man subsequently getting up and walking out of the theatre, and Fay stating "You'll never be missed."

During the harangue, Fay indicated that he intends taking the show on to New York, where critics know what is good. Fay played on audience sympathy, using the local-boy pitch and telling them at length of the large investment involved in bringing the show to the public and the fact that the large cast depended on the show staying open. Audience embarrassment was evident during Fay's speechmaking.

'Detective' Profits Now $132,400; 'Heart' Pays

Backers of the Howard Lindsay-Russel Crouse production of John Patrick's "Hasty Heart" recently received a dividend of $9,600, representing additional profits accumulated during the last year.

L. & C. also recently shelled out an additional $24,000 to backers of Sidney Kingsley's "Detective Story," bringing the distributed profits on the $75,000 venture to $132,400, with additional revenue still due from the screen rights.

Backers of "Browning Version," the Maurice Evans production of two Terence Rattigan plays (including also "Harlequinade") of last season, have just received an additional payment of $5,565 on the $50,000 investment. That brings the total return thus far to $16,565.

Latest payment includes $4,881, representing 20% of the film rights, which were sold to Gainsborough Productions, an English studio. Balance was $684 as the show's share from the "Theatre Guild on the Air" broadcast.

Picon's 'Take It Easy'

Molly Picon stars in "Take It Easy," Yiddish musical by Jacob Kalich and Joseph Rumshinsky, which premieres Dec. 23 at the Second Ave. theatre, N. Y.

S. R. Simcoff did the book, show serving as Miss Picon's second production this season. "Take It Easy" succeeds "Mozel Tov Molly" at the Second Ave.

'Detective Story' Heads Plays Released For Production in Stock

About a half-dozen Broadway flops from this season and last have been released for stock and amateur productions. New releases also include one recent Broadway hit and a couple of British plays.

Heading the list of new availabilities for stock presentation is "Detective Story," which Samuel French, play publishing house, may release everywhere except on the Coast. A possible Coast production is believed reason for the exception. Other new French releases for stock presentation include last season's "The Wisteria Trees" and "The Live Wire." Also "The Curious Savage," put on Broadway this season, and two plays of British origin, "On Monday Next" and "The Perfect Woman." Of the American plays only "Detective Story" rated as a hit.

New plays being released for amateur productions by the Dramatists Play Service also include "The Curious Savage" and "The Live Wire." Others set are "The Legend of Sarah," "Burning Bright" and "Southern Exposure." All three were quick flops this season. Amateur rights to the Christopher Fry plays have also been obtained by DPS. These are "A Phoenix Too Frequent" and "Thor, With Angels." The first-named was part of a double bill which folded last season after a short run.

Amateur rights to "Bell, Book and Candle" and "Hilda Crane," both currently on Broadway, have also been obtained by DPS. These plays will be released after completion of their Broadway and road presentations. Of the plays being released by DPS, all are being published by the outfit except "Bell, Book and Candle" and "Hilda Crane" (both being issued by Random House) and "A Phoenix Too Frequent" and "Thor, With Angels" (both published by Oxford).

Plays Out of Town

If You Please

San Fancisco, Nov. 29.

Frank Fay production of revue in two acts (18 scenes). Stars Fay. Direction, music, lyrics, scenes and dialog by Fay. Dances, Marilyn Christine; settings and lighting, Richard Jackson; costumes, Thomas Charles Pratt; musical direction, Edward Ward. At Curran, San Francisco, Nov. 28, '50; $4.20 top.

Cast: Maurice Kelly, Fred Irving Lewis, Esther Howard, John Athey, George Haggerty, Barbara Torrance, Pat Button, Sharon Hennagin, Pat Moran, Jeri Sullivan, Edward De Mattia, Ora Dale Puckett, Drusilla Davis, Lysa Baugher, Dottie Warr, Steve Kirchner, Irene Janis, Richard Beavers, Jon Shepodd, Johnny Kessler, George Foster, Bill Foster, Dwayne Ratliff, Jeanette LeVere, Barbara Calder, Monte Fraser, Suzanne Lovell.

Frank Fay had an unfortunate accident with "If You Please." He stumbled over his own ego and landed flat on his face in all the departments—composer and lyricist, writer of the sketches, scenes and dialog, director, producer and star—in which he functioned.

This revue is an unfortunate, unsalvagable bust—a $70,000 bust. Since Fay is the majority investor, in coin as well as effort and title, he shoulders the entire responsibility.

Fay's creative contributions are all undistinguished, to put it mildly. His music is a cacophony of unmelodic sound; his lyrics a jumble of meaningless rhyme. His sketches, scenes and dialog are witless; his direction is static, and his production contributions are as poor as the professional theatre has seen in many years. For a bigtime performer, he showed incredibly small-time taste in the selection of cast, costumes and scenery.

Prior to the stand here, "If You Please" had a two-day break-in date in Santa Barbara. Since this is Fay's home town, the opening night was obviously sympathetic at the start and prepared for "local-boy-makes-good" kudos. Ardor, however, cooled quickly and considerably.

When the curtain went up, the house was about 75% filled; at the first curtain a good number of the audience was lost; at the final curtain a small audience remained.

As producer, it was not only Fay's decision to pick his own material, but also the cast and manner of the billing. He evidently first decided not to cast anybody who might dim his own lustre, and then decided to bill only himself—even on the stage. Where he wasn't billed, he made sure to write scenes that would call for portraits or statuary of himself. He made it impossible for anybody to lose track of the fact that this was Frank Fay starring in a Frank Fay show.

That nobody else is billed is okay, too, since nobody has anything to do deserving of mention. George Haggerty, a deadpan comedian who stooges for Fay, gets nowhere with the material written by Fay; Jeri Sullivan is a fair singer made to look and sound very badly with Fay's songs and lyrics; Maurice Kelly is a young hoofer who finds it impossible to make much of an impression with his rhythm dancing against Fay's music. There is an assortment of mediocre actors and actresses who look and sound even more mediocre playing Fay's sketches and to his direction.

As for the star himself, he does not resemble in this show the once bigtime Frank Fay. He's in several scenes and doesn't improve his own writing. He does a ballet routine, which is sophomoric and in bad taste, since he strips down to a display of a lot of unglamorous flabbiness. He works in one early in the show, and in white tie and tails at the end. By that time nothing he could do would count.

No reason to comment on any of the songs, since there isn't one that's going anywhere beyond the final performance in this show.

Fay plans taking this show to St. Louis, after a possible four-week run here, and then to New York, which, in comparison, had it good during the hurricane. *Scho.*

(Closed Saturday (2) after six performances).

Thor, With Angels

Washington, Dec. 1.

Catholic U. Speech & Drama Dept. presentation of drama in two acts by Christopher Fry. Staged by Leo Brady. Set and lighting, James Waring; costumes, Joseph Lewis; coach, Josephine McGarry Callan. At University theatre, D. C., Dec. 1, '50.

Christopher Fry, who made it to Broadway, has now made it to Catholic U.'s wellknown speech and drama department, with an appropriately religious play on the beginnings of Christianity in England. Unfortunately, Father Hartke's talented kids can't quite make the transition to Fry's verse drama. Every so often they seem to say to themselves, "Gosh, this is poetry"; so they recite instead of playing roles. Coupled with this is the fact that they are somewhat bowled over by the importance of the theme and feel they must approach it with solemnity.

The really important fact, however, is that this Fry piece is receiving an airing in this country. "Thor" was written on order for Britain's Canterbury Cathedral Festival of 1948. Its story deals with the Jutes and Danes who took over the country from the earlier Celtic Britons and whose gods are those of Norse mythology. A family comes back from a battle with a Briton as a captive. The father of the household is in disgrace because he was swept with a strange weakness which caused him to spare a life and take a prisoner. This family head, Cymen, goes from bad to worse. He breaks the altar of Thor and listens with interest to his captive, who had been brought up a Christian but who forgot the details of it.

When Cymen is summoned to his ruler because the monarch's wife is a Christian and the new religion is to be substituted for worship of the older gods, his brothers and son—fearful of the wrath of their gods—rebuild the altar and crucify the British captive with whom Cymen's daughter had fallen in love.

Adding a certain mysticism to the story is the reappearance of an aged man, Merlin, who was the wizard of King Arthur's court when the Britons still controlled their land. He speaks with great poetic wisdom and with the wit that is notable in Fry's work.

This is no play for a commercial production, nor was it written for such a purpose. However, it has some strikingly beautiful lines, some moments of quiet humor, and it could be a worthwhile evening of theatre if played in a lighter, drier fashion than developed by Leo Brady, who directed the company.

The outstanding performance is turned in by Bill Callahan as Merlin. He handles the difficult chore of portraying this aged, witty man in a fashion that makes it one of the best performances turned in on the Catholic U. stage in the past few years. The lead part of Cymen is handled competently by William Flaherty. Generally the male parts are considerably better presented than those by the women. The setting, a Jutish farmstead, and the lighting have been done with great thought and are strongly effective. *Lowe.*

Another Darling

Cincinnati, Dec. 1.

Stage, Inc., presentation of comedy in three acts (six scenes) by Zoe Akins. Directed by Paul Fielding. At Art Museum theatre, Cincinnati, Nov. 20, '50; $2.30 top.

Fashioned by Zoe Akins, "Another Darling" was given a sincere try by the Cincinnati Civic Theatre group. Tryout was for production consideration of Richard Aldrich & Richard Myers, in association with Julius Fleischmann, who were in the first-night audience.

Story, about a girl of 17 whose ga-ga for men gushes anew to match the characteristics of each one she meets, is remindful of a Chekhov short piece, "The Darling." It goes 'round and 'round and winds up at the starting point with nobody catching the brass ring. Action unfolds in the living room of a San Francisco apartment belonging to the central figure's cousin and her husband. Setting is bigtime.

Paul Fielding comes through with splendid direction of a fine cast which shows nary a sign of being non-pro. Nancy Todd, in the leading role, is particularly impressive. *Koll.*

A Play for Mary

Dallas, Nov. 27.

Theatre '50 presentation of comedy in three acts by William McCleery. Directed by Spencer James. Technical director, Marshall Yokleson; costumes, Kenn Barr. At Theatre '50 Fair Park, Dallas, Nov. 27, '50; $2.50 top.

Mrs. Vail	Betty Greene Little
Sewell	Richard Venture
Milo Brooks	Edwin Whitner
Mary Gregory	Karolyn Martin
Neal Price	John Denney

Author William McCleery has spiked a rather shallow plot with sharp dialog and witty quips. Play centers around a producer who is trying to wrap up a deal for his young leading lady to make a Hollywood picture. The big obstacle is a young playwright and his devotion toward the star, plus a scheming housekeeper who is also on the side of young thesplan love.

While the plot and situations are rather light and flippant, they make for good stage quipping. Play is fast moving. Producer Margo Jones has again applied her "round" magic with simplicity and authenticity and one is relaxed and "at home" with the actors.

Spencer James, a new Theatre '50 import, has done a fine job of direction, under Miss Jones' supervision. Of the cast, Edwin Whitner, as the producer, falls right into character and handles his lines with a keen sense of timing. Karolyn Martin, in her second Theatre '50 performance, has a much better opportunity to display her talent as Mary.

Betty Greene Little scores her usual hit in her portrayal of the onetime actress who turns housekeeper for the producer. John Denney is uneven as the young playwright. Richard Venture, also new with the company, has a bit.

"A Play for Mary," which will run through Dec. 16, is doing well at the boxoffice. *Berg.*

Heaven Help the Angels

Pasadena, Nov. 23.

Pasadena Playhouse production of comedy in two acts (seven scenes) by Lynn Root. Directed by Root. Setting, Scott McLean. At Pasadena Playhouse, Nov. 23, '50; $2.40 top.

Cyrus P. Colby	Thomas Browne Henry
Lizzie Colby	Peggy Converse
Jane Colby	Francis Meehan
Biff Walker	Ralph Cookson
Cyrus' Double	Lee Turnbull
Homer Wells	Jack Lynn
Mike O'Toole	Hal Shackley
Joseph Flannigan	John Costello
Reverend Davis	Watson Downs
Emma Moody	Sela Landon
George	Gordon Meagher
Harry	Stanley Ustan
Jim	Ralph Whiting
Doc	Stuart Group

The familiar story of the millionaire who is thoroughly hated by his fellow-townsmen gets another going over in this new Lynn Root script. The results are only mildly amusing at best, giving Root a possible strawhat or community theatre vehicle, but one with no Broadway possibilities.

Root has chosen to give the plot (only mildly re-juggled since Charles Dickens used it in "Christmas Carol") a real cornball treatment, dishing his humor with a heavy hand. As a result, "Angels" is just too slapstick for wide appeal.

Plot revolves around the final 10 days in the life of Cyrus P. Colby, whose one ambition in life is to hit the $1,000,000 mark before he dies.

Main character is far too broadly drawn to be at all credible and the play's other people vary between the stereotype and the sappy.

Root's decision to direct the play himself doesn't help the situation, the seven scenes being devoted more to posturing than pacing. About the only cast member who manages to give some life to the role despite the direction is Peggy Converse, who is generally credible as the sister. Thomas Browne Henry, in the lead, apparently was responding to instructions to give it a "Lionel Barrymore-like" reading.

As usual at Pasadena Playhouse, Scott McLean has contributed an okay single set, complete with pay telephone—old Cyrus having been too much of a skinflint to pay for a regular phone. *Kap.*

Off-B'way Show

Turnstile

Max Golden production of drama in two acts (three scenes) by James A. Cavan. Stars Sylvia Markey, Michael Barr, Weldon Ballagh; features William Jackel, Jack Coyne, Fred Scollay. Directed by Cavan. Sets and lighting, James Clark. At Cherry Lane theatre, N. Y., Nov. 29, '50.

Johnny Wade	Richard Garth
Rand O'Connor	Michael Barr
Patricia	Sylvia Markey
Smiler	Jack Coyne
Elmer	Ralph Conner
Skylus	Fred Scollay
Chip	William Jackel
Paul	Weldon Ballagh
John Bandrof	Bolly Harrell
Maid	Dorothy Lowe
Ralph	Nick DiMauro
Lieutenant	Joe Elich

"Turnstile" hews too closely to the psychological pattern of recent Hollywood gangster films. Dealing mainly with a psychotic mobster, play also touches on war's effects on combatants. Though some good bits are offered, yarn wears thin as it goes along.

Story centers around a two-bit gangster, who's about to pull off a big caper, but whose attitude towards his associates indicated an unbalanced mind. Michael Barr handles the lead role of the gangster competently. Weldon Ballagh is good as a medico lush, who after successfully operating on the mobster's kid brother, decides he's ready to start out anew. Sylvia Markey, as a moll, turns in an adequate portrayal. Fred Scollay is good as one of the gang members, as are William Jackel and Richard Garth. Jack Coyne puts over some comedy lines.

James A. Cavan, directing his own play, keeps it going at an even keel. James Clark's one-room hotel set is convincing. *Gros.*

Legit Bits

Harold Clurman and **Walter Fried** will present the new **S. N. Behrman** play, "Let Me Hear the Melody," on Broadway next spring, but **Clurman** won't stage it, being already committed to direct **Robert Whitehead's** production of "The Kidders," by **Donald Ogden Stewart** . . . **Norman Lloyd** will play the Fool in the **Robert L. Joseph-Alexander H. Cohen** revival of "King Lear," starring **Louis Calhern.** He succeeds **Everett Sloane,** who withdrew . . . With **Carol Channing** hospitalized last week for a tonsilectomy, **Bibi Osterwald** played the Lorelei Lee role in "Gentlemen Prefer Blondes" . . . **Kent Smith** will play Bolenbroke in the City Center revival of "Richard II," with **Maurice Evans** again playing the title part . . . **Oscar Hammerstein, 2d,** went to Boston yesterday (Tues.) for the opening of the George Gershwin Memorial Theatre workshop at Boston U. He has finished the book of the forthcoming musical edition of "Anna and the King of Siam," but is still working on the lyrics, for which **Richard Rodgers** will compose the music. The show, which will go into rehearsals in February with **John van Druten** staging and **Gertrude Lawrence** and **Yul Brynner** in the leads, will reach Broadway during April. With the London edition of "South Pacific" due for the following fall, the author-producers won't be able to attend to the contemplated second "Pacific" touring company until a year hence . . . Playwright **Garson Kanin** says he's literally working a 16-hour-a-day chore at the Met Opera, prepping for preem of the new "Die Fledermaus" production Dec. 20, which he's staging.

Naomi Riordan has taken over the role of the ingenue in "Country Girl," succeeding **Nancy Stoddard,** who withdrew to take a part in "Rose Tattoo," **Cheryl Crawford's** production of the new **Tennessee Williams** drama currently in rehearsal under the direction of **Daniel Mann,** with **Maureen Stapleton** and **Eli Wallach** as leads . . . "Let's Make An Opera," the **Benjamin Britten-Eric Crozier** audience-participation musical which opens next Wednesday (13), will have a weekly schedule of five nights and three matinees, in deference to its expected moppet appeal . . . **Rita Cahill,** office assistant of producers **Cy Feuer** and **Ernest H. Martin,** back at her desk after an attack of flu . . . **Robert Garland,** on sick leave as N. Y. Journal-American drama critic, is expected back on the job early in January. Meanwhile, **John McClain** is subbing and **Jim O'Connor** continues as amusement editor . . . After making an appearance Friday night (8) on the "Pulitzer Prize" tele show, legit and film actor-director-writer **Hume Cronyn** goes to the Coast to huddle on several picture deals and lease his house. He'll return in time for Christmas, bringing his (and his actress-wife **Jessica Tandy's**) children. In the meanwhile, **Mrs. Cronyn** will have taken a house in Greenwich, Conn., from which she'll commute for her starring part in "Hilda Crane."

Two more new comedy songs, one for **Jules Munshin** and **Mary McCarty** and the other for **Munshin,** were inserted Monday night (4) in "Bless You All," which is trying out in Philly. Another new sketch was also put in the **Herman Levin-Oliver Smith** revue production last week. And **Jane Harvey** has replaced **Joan Merrill** in the cast . . . **Jack Shanley,** N. Y. Times drama reporter who became father of twins last week, is taking a two-week vacation . . . **John Krimsky** has optioned the American rights to "Dr. Krock," medical satire by **Jules Romains,** which he plans to present on Broadway in the spring . . . Another payment to the backers of "Silver Whistle" is due in January, from proceeds of the film sale, which brought $100,000 for the rights and $50,000 adaptation fee for author **Robert E. McEuroe** . . . With **Willard Swire,** assistant executive-secretary of Actors Equity, serving as temporary executive-secretary of Chorus Equity, meetings of the latter union's executive committee are being held every Wednesday morning, instead of once a month, as formerly . . . Final accounting of "Now I Lay Me Down to Sleep" reveals that the **Elaine Ryan-Ludwig Bemelmans** flop of last season lost $141,000.

Next membership meeting of the Association of Theatrical Press Agents & Managers will be held Dec. 21 . . . **Carlson Spear,** house manager of the Shubert, New Haven, has been called back for Navy service as a Lieutenant J. G. . . . **Henry Senber** is pressagenting the tour of "Death of a Salesman." An additional dividend of about $15,000 will be distributed next week on the **Kermit Bloomgarden-Walter Fried** production, bringing the profits to more than $200,000, split between the investors and producers. That means that the backers will have received a 100% profit on the $100,000 venture . . . On one recent week, the **Rodgers-Hammerstein** production of "Happy Time" earned an operating profit of $6,742 on a gross of $26,236.

Gertrude Lawrence returned yesterday (Tues.) from a two-week vacation in Naples, Fla., with a stopoff on the way back to look over St. Petersburg, site of the musical tent to be operated by her husband, **Richard Aldrich,** in association with **St. John Terrell** and **Laurence Schwab.** She was accompanied by novelist-playwright **Daphne du Maurier,** who will shortly plane back to England after a brief visit . . . **Arthur Margetson,** ill with pleurisy, is still turning down all stage offers, according to word from London . . . **Jose Ferrer** and **Gloria Swanson** will co-star in a revival of the **Ben Hecht-Charles MacArthur** hit, "20th Century," for a limited run at the ANTA Playhouse, N. Y., opening **Dec. 24, with Ferrer** staging . . . The musicians' union has classified "Ring Round the Moon" and "Relapse" as plays-with-music, requiring them to employ six men at increased scale . . . **Barbara Bel Geddes** and **Donald Cook** will co-star in **F. Hugh Herbert's** "The Moon Is Blue," to be presented by **Richard Aldrich, Richard Myers, Julius Fleischmann** and **Otto Preminger,** with the latter slated to direct. The same managerial lineup will first present **Joseph Kesselring's** "Four Times Twelve Are 48."

Helen Hayes has cast **Bethel Leslie** in the title part in her revival of Sir James M. Barrie's "Mary Rose," which she will present as part of the ANTA Play Series. The star has not yet decided whether to play a small role in the production . . . **Warren Munsell,** in charge of the N. Y. Convention Ticket office, will be general manager for the Playwrights' Co. production of **Sidney Kingsley's** "Darkness at Noon." **Warren, Jr.,** currently company manager of "Golden State," will have a similar assignment with the new show. Meanwhile, **Munsell, Sr.,** is still planning a production this season of his son's play with music, "Comin' Through the Rye," based on the life of Robert Burns . . . Producer **Chandler Cowles** has sub-leased the East Side (N. Y.) penthouse of **Anthony Brady Farrell,** who is finally moving into the home he bought last spring in the east 60's . . . Czech actor-author **George Voskovec,** noted for his anti-totalitarian plays in Prague until he was expelled by the Nazis and for a short time after the war, until he eluded the Soviet secret police, has been detained at Ellis Island, N. Y., for the last six months, by order of the Dept. of Justice.

Borah Burman, son of VARIETY's Baltimore correspondent, has joined the legit department of the William Morris agency . . . A George Bernard Shaw memorial theatre will be built in Welwyn Gardens City, a suburb of London . . . **Robert Downing** is returning to New York after directing 12 weeks of the winter stock season at the Penthouse theatre, Atlanta, which closes Saturday night (9) . . . Now that his production of **Samson Raphaelson's** drama, "Hilda Crane," is set for a run at the Coronet, N. Y., with **Jessica Tandy** starred, **Arthur Schwartz** has gone to an undisclosed resort in the south to finish composing the songs for "The Brooklyn Story," the **George Abbott-Betty Smith** musical version of the latter's best seller. **Dorothy Fields** is supplying the lyrics for the show, in which **Shirley Booth** is tentatively set for a leading part, following the windup of her current tour as co-star of "Come Back, Little Sheba" . . . **David Pardoll,** casting director of the ANTA Play Series, has a small part in Columbia's film version of "Born Yesterday," due for release shortly.

Gloria Hoye, ingenue lead with Malcolm Atterbury's Playhouse company in Albany two seasons ago, rejoined it for the current "See Hoy They Run." **Roberta Jonay,** who appeared for three weeks in "Harvey" and had the feminine lead in "For Love or Money" for two weeks, returned to New York to rejoin her husband, **Judson Pratt.** Pratt played opposite **Judy Holiday** in "Born Yesterday" for three weeks in Washington.

Total Legit Grosses

The following are the comparative figures based on VARIETY's *boxoffice estimates for last week (the 27th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	25	27
Total weeks played so far by all shows	520	482
Total gross for all current shows last week	$595,500	$590,500
Total season's gross so far by all shows	$12,154,600	$12,453,000
Number of new productions so far	30	17

ROAD *(Excluding Stock, Ice Shows and Outdoor)*		
Number of current touring shows reported	23	24
Total weeks played so far by all shows	456	409
Total road gross reported last week	$468,500	$467,000
Season's total road gross so far	$10,375,200	$8,800,100

Chicago Boxoffice in Upswing; 'Pacific' SRO, 'Lil' 18G, 'Angel' 13½G

Chicago, Dec. 5.

Usual pre-holiday lull for legit houses here hasn't taken hold, with most theatres reporting an upswing. Leader, of course, is "South Pacific," with sellout and turnaways. New York City Opera Co. in last seven performances did well.

Mail advance of "I Know My Love," which opens at the Harris, Dec. 11, is very heavy. Sadler's Wells Ballet just has some singles for engagement starting Dec. 18. Premiere of "Rose Tattoo" is due Dec. 29.

Estimates for Last Week

"Angel in the Pawnshop," Selwyn (4th week) ($3.80; 1,000). Show catching on with over $13,500.

"Diamond Lil," Blackstone (11th week) ($4; 1,358). Slipped some to $18,000.

New York City Opera Co., Opera House (2nd week) ($4.94; 3,600). Closed Sunday (3) with neat $42,000.

"South Pacific," Shubert (3d wk) ($5; 2,100). With the matinee seats gone, musical topped $51,200.

'Bless' $37,500, D'Oyly 18G, Philly

Philadelphia, Dec. 5.

With previously skedded bookings being cancelled right and left and no new ones announced to take their place, there is every indication that this will be Philly's sparcest holiday season, as far as the legit is concerned, in many years. After "Bless You All" departs Saturday night (9) after three big weeks at the Forrest, the city's only legit offering will be the D'Oyly Carte Opera Co., which has two weeks to go at the Shubert after this, giving the English group a full month in all.

Estimates for Last Week

"Bless You All," Forrest (2d wk) (1,670; $4.55). This revue continues to get hot business, despite management's worry that it still needs plenty of fixing. $37,500 last week and should equal or beat that mark in this, its final stanza. Theatre's next is "Darkness at Noon" Dec. 26.

D'Oyly Carte Co., Shubert (1st wk) (1,870; $4.55). Disappointing $18,000 in first of four weeks, but showed steady if slow improvement during week. Will be all by itself after this week and should profit thereby. "The Consul" returns Dec. 25.

"Death of a Salesman," Locust (2d wk) (1,540; $3.90). Went up considerably to get an okay $22,800 in getaway week of return visit with Thomas Mitchell as main magnet. House dark until New Year's, when it get "4 Times 12 Is 48."

Prop-Less 'Love' Good $26,800 in 1st Det. Week

Detroit, Dec. 5.

"I Know My Love," which Alfred Lunt and Lynn Fontanne opened Monday (27) on a barren stage—the props were all in snowbound Pittsburgh—did a good $26,800 in its first week at the Cass. Theatre Guild subscription held gross down, but second week is complete sellout. Front-page publicity received by the Lunts for their impressive opening performance assured capacity audience for rest of stay here.

The Shubert will reopen next Monday (11) with "Brigadoon," in for two weeks.

'Streetcar' 10G, Mont'l; 'Rooster' SRO $10,500

Montreal, Dec. 5.

Repeat of "Streetcar Named Desire" within the year at His Majesty's, with unknown cast and fair reviews, accounted for only $10,000. House, which seats 1,579, was scaled to $3.94.

Gratien Gelinas' "Ti-Coq" ("Little Rooster"), currently in its fifth stanza at the Gesu theatre, continues to play to capacity and is grossing a near $10,500 a week, with the 932-seater scaled to $2.60. "Rooster" closes here in mid-December; opens in Toronto at the Royal Alexandra Jan. 8 for one week, and then moves on to the Harris in Chicago for a limited run starting Jan. 15.

'ROBERTS' FAIR $16,000 IN FULL NEW HAVEN WK.

New Haven, Dec. 5.

Business at the full week stand of "Mister Roberts" at the Shubert last week (27-2) was below expectations. Show originally opened here to packed houses two seasons ago, but this time, despite a fine company and good word-of-mouth, the take was only an estimated $16,000 on eight shows at $4.20 top. "Ice Follies" competition at the Arena may have been a factor. The previous week, in a split between Allentown and Reading, Pa., "Roberts" grossed $16,800.

Current is full week of "The Consul" (4-9) and next week gets preem of "Second Threshold" (13-16).

'Brigadoon' So-So $17,500 In Three Southern Stands

Louisville, Dec. 5.

John Yorke's touring production of "Brigadoon" had only so-so going last week, winding up here Saturday night (2) with a total of under $17,500 for three stands. Musical played Monday and Tuesday (27-28) at the Auditorium, Charleston, W. Va.; Wednesday (29) at the Auditorium, Huntington, W. Va., and Thursday-Saturday (30-2) at the Auditorium here.

Show is playing the American, St. Louis, all this week.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Celler and The Well" (D) — George Freedley & Roger Stearns prod.; Henry Forsythe, dir.

"Darkness At Noon" (D)—Playwright's Co., prod.; Sidney Kingsley, dir.

"Enemy of the People" (D) — Lars Nordenson, prod.; Robert Lewis, dir.

"Four Twelves Are 48" (C) — Aldrich & Myers, Otto Preminger, Julius Fleischmann; Prods.; Preminger, dir.

"King Lear" (D) — Robert L. Joseph and Alexander H. Cohen prod.; John Houseman, dir.

"Rose Tattoo" (D) — Cheryl Crawford, prod.; Daniel Mann, dir.

"Second Threshold" (D)—Alfred de Liagre, Jr., prod.-dir.

"Twentieth Century" (D) — ANTA, prod., Jose Ferrer, dir.

Paul Grinwis, Dutch dancer in N. Y. recently with the Grand Ballet, has been signed by **Dorothy Stewart** as premier dancer for the Borovansky Ballet of Australia, and sails from N. Y. Dec. 21, on a year's pact. He was a member of the Original Ballet Russe.

Current Road Shows

(Dec. 4-16)

"Angel In the Pawnshop" (tryout) — Selwyn, Chi. (4-9); Harris, Chi. (11-16) (Reviewed in VARIETY, Nov. 8, '50).

"As You Like It" — Biltmore, L. A. (4-16).

"Bless You All" (tryout) — Forrest, Phila. (4-9) (Reviewed in VARIETY, Nov. 15, '50).

"Blossom Time" — Royal Alexandra, Toronto (4-9); Erlanger, Buffalo (10-13); Strand, Ithaca (14); Strand, Utica (15); Academy of Music, Northampton, Mass. (16).

"Born Yesterday"—El Capitan, Hollywood (4-9).

"Brigadoon" — American, St. Louis (4-9); Shubert, Detroit (11-16).

"Captain Carvallo" (tryout) — Erlanger, Buffalo (6-9); Cass, Detroit (11-16) (Reviewed in VARIETY from London, Aug. 15, '50).

"Come Back, Little Sheba" — Geary, San Francisco (4-16).

"Consul"—Shubert, New Haven (4-9); Gayety, Wash. (11-16).

"Death of a Salesman"—Colonial, Bost. (4-16).

"Diamond Lil"—Blackstone, Chi. (4-16).

D'Oyly Carte—Shubert, Phila. (4-16).

"I Know My Love"—Cass, Detroit (4-9); Selwyn, Chi. (11-16)

"Innocents" — Cox, Cincinnati (4-9); Hanna, Cleve. (11-16).

"Kiss Me, Kate" — Music Hall, Kansas City (4-9); Convention Hall, Tulsa (11-13); Home, Oklahoma City (14-16).

"Mister Roberts" — Victory, Providence (4-9); Court Square, Springfield, Mass. (11-16).

"Oklahoma" — Shrine Mosque, Peoria (3-5); Orpheum, Springfield, Ill. (6-7); Memorial Aud., Burlington, Iowa (9); KRNT Radio theatre, Des Moines (11); Omaha, Omaha (12-13); Chief, Colorado Springs (15); City Aud., Pueblo (16).

"Out of This World" (tryout)—Shubert, Bost. (4-16) (Reviewed in VARIETY, Nov. 8, '50).

"Red, White and Blue" (tryout) — Murat, Indianapolis (5-7); Memorial Aud., Dayton (9-10); Taft Aud., Cincinnati (11-16) (Reviewed in VARIETY, Oct. 11, '50).

"Second Threshold" (tryout) — Shubert, New Haven (13-16).

"South Pacific"—Shubert, Chi. (4-16).

"Streetcar Named Desire" — Nixon, Pitt. (4-9); Weller, Zanesville, Ohio (11); Aud., Akron (12); Shea's, Ashtabula, Ohio (13); Shea's, Erie, Pa. (14); Shea's, Jamestown (15); Shea's, Bradford, Pa. (16).

'World' 37G in 6, 'Opera' $7,700, Hub

Boston, Dec. 5.

Only newcomer this week is "Death of a Salesman" which bowed last night (Mon.) at the Colonial. "Lily Henry" and Ballets de Paris, also skedded for this week, cancelled out, leaving the Hub with but two legits alight. "Out of This World," hounded by the censor and not too well received by the critics, added an extra week. Engagement is a sellout.

Estimates For Last Week

"Let's Make an Opera" Wilbur ($3.60). Not much action on this one, although everybody agreed it's cute gag; $7,700.

"Out of This World" Shubert (1st wk) (1,750; $6). Heavy advance sale pulling this one through, almost $37,000, capacity for six performances.

'Okla.' 20G in Six, Indpls., Plus 9G in Toledo Single

Indianapolis, Dec. 5.

"Oklahoma," playing a return visit after two years, took a satisfactory $20,000 in six performances last Wednesday-Saturday (29-2) at the Murat here. The Theatre Guild presentation had already grossed $9,000 in a single showing Monday night (27) at the Paramount, Toledo.

"Red, White and Blue," the American Legion revue, is due at the Murat tonight (Tues.) and plays through Thursday night (7). Also current this week is the Sonja Henie ice show, at the Coliseum.

'Innocents' $12,800, M'w'

Milwaukee, Dec. 5.

"The Innocents" had a profitable stand at the Davidson here last week, winding up with a gross of $12,800 in eight performances.

William Archibald-Henry James thriller is at the Cox, Cincinnati this week.

B'way B.O. Begins Pre-Xmas Decline; 'Guys' Sock $40,700, 'Bell' $27,200, 'Country' $21,200, 'Ring' $20,800

As expected, legit attendance began last week its annual pre-Christmas decline, Extra adverse factors may have been the not-so-cold war situation, plus numerous refunds to the previous Saturday's (25) storm-bound patrons. As usual in such circumstances, most shows were hit, with only the advance sellouts getting their regular capacity gross figures. Business is expected to continue to slump until Christmas.

The total gross for all 25 shows last week was $595,500, or 75.5% of capacity. The previous week's total for 27 shows was $600,600, or 75.26% of capacity.

Last week's only closing was "Edwina Black." There are no scheduled foldings this week, but at least one is a probability for next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (11th wk) (C-$4.80; 1,012; $26,484). Had very few refunds from the preceding Saturday (25); almost $26,500 again.

"Bell, Book and Candle," Barrymore (3d wk) (C-$4.80; 1,066; $28,060). Had standees at all performances, but party commissions and about $500 in refunds from the storm held the gross to $27,200 (previous week, $27,600).

"Black Chiffon," 48th Street (7th wk) (D-$4.80; 925; $22,165). Topped $16,500 (previous week, $14,900).

"Call Me Madam," Imperial (8th wk) (M-$7.20; 1,400; $51,847). Almost $52,500 (previous week, $52,500).

"Cocktail Party," Miller (46th wk) (C-$4.80; 940; $21,600). About $10,300 (previous week, $12,300).

"Country Girl," Lyceum (4th wk) (D-4.80; 995; $22,845). Has been overquoted; about $21,200 (previous week, under $21,500).

"Edwina Black," Booth (2d wk) (D-$4.80; 712; $19,195). First full week under $5,000 (previous week, $6,500 for first seven performances), folded Saturday night after 15 performances, at loss of about $45,000.

"Gentlemen Prefer Blondes," Ziegfeld (52d wk) (M-$6; 1,628; $48,244). Also failed to go clean at the midweek matinee, besides having considerable refunds; almost $44,000 (previous week, $46,600).

"Golden State," Fulton (2d wk) (C-$4.80; 995; $24,666). Nearly $10,500, mostly on parties (previous week, first four performances got $10,800, including about $7,700 in three previews).

"Guys and Dolls," 46th Street (2d wk) (M-$6.90; 1,319; $40,000). Getting the standee limit at all performances, party commissions limited the loss to over $40,700 hit (previous week, first five performances registering $26,100, including $9,800 on three previews).

"Happy Time," Plymouth (45th wk) (C-$4.80; 1,067; $29,019). Almost $23,800 (previous week, $25,400).

"Hilda Crane," Coronet (5th wk) (D-$4.80; 1,027; $26,800). About $15,500 (previous week, $14,400).

"Kiss Me, Kate," Shubert (99th wk) (M-$6; 1,361; $40,857). Over $31,400 previous week, $35,000.)

"Lady's Not for Burning," Royale (4th wk) (C-$4.80; 1,035; $27,100). Getting all the standees permitted, but Theatre Guild subscription limited the gross to over $25,600 (previous week, $25,900).

"Member of the Wedding," Empire (47th wk) (D-$4.80; 1,082; $24,000). Almost $15,000 (previous week, $16,500).

"Mister Roberts," Alvin (141st wk) (CD-$4.80; 1,360; $34,276). Nearly $14,200 (previous week, $18,100).

"Pardon Our French," Broadway (9th wk) (R-$6; 1,900; $55,800). Nearly $26,900 (previous week, $28,100).

"Peep Show," Winter Garden (22d wk) (R-$7.20; 1,519; $53,460). Almost $34,700 (previous week, $37,300).

"Peter Pan," St. James (32d wk) (M-$4.80; 1,571; $34,500). Almost $24,000 (previous week, $30,700).

"Relapse," Morosco (2d wk) (C-$4.80; 914; $24,300). Under $13,500 (previous week, first six performances got $9,700).

"Ring Round the Moon," Beck (2d wk) (C-$4.80; 1,214; $28,000). Nearly $20,800, with parties a factor (previous week, first five performances tabbed $11,300, including $3,100 for one preview).

"Season in the Sun," Cort (10th wk) (C-$4.80; 1,056; $24,967). About $23,500 (previous week, almost $24,000).

"South Pacific," Majestic (85th wk) (M-$6; 1,659; $50,186). Always goes clean and gets the standee limit; $50,800 again.

Stock

"Arms and the Man," Arena (7th wk) (C-$3; 500; $10,600). Almost $4,300 (previous week, $4,600).

"Tower Beyond Tragedy," ANTA Playhouse (1st wk) (D-$3; 924; $19,700). About $17,000 (previous week, opening performance, about $1,900).

Future Dates

"Cellar and the Well," ANTA Playhouse, Dec. 10 (rehearsing).

"Let's Make An Opera," Golden, Dec. 13.

"Bless You All," Hellinger Dec. 14 (trying out).

"Out of This World," Century, Dec. 21 (trying out).

"Twentieth Century," ANTA Playhouse, Dec. 24 (rehearsing).

"King Lear," National, Dec. 25 (rehearsing).

"Captain Carvalla," unspecified theatre, Dec. 26 (rehearsing).

"Captain Brassbound's Conversion," City Center, Dec. 27 (rehearsing).

"Enemy of the People" unspecified theatre, Dec. 28 (rehearsing).

"Second Threshold," unspecified theatre, Jan. 2 (rehearsing).

"Darkness at Noon," Alvin, week of Jan. 8.

"Royal Family," City Center, Jan. 10.

"Four Times Twelve Are 48," unspecified theatre, week of Jan. 15 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

'Sheba' $18,200, 'Born' 14G, L.A.

Los Angeles, Dec. 5.

Three shows wound up locally over the weekend, but three others move in this frame to keep some semblance of life on the local legit scene. Newcomers are, "As You Like It," which rekindled the Biltmore last night (4); "The Man" which opens at Las Palmas tonight (Tues.), and "Twelfth Night," which starts at the Century Thursday (7).

Estimates for Last Week

"Born Yesterday," El Capitan (3d wk) ($3.60); 1,142. Finaled Sunday (3) after 19 days that grossed $33,000, with okay $14,000 for last eight days of run. Scheduled Coast road tour was cancelled due to Marie MacDonald's leg injury.

"Come Back, Little Sheba," Biltmore (2d wk) ($3.60; 1,636). Better in its final frame, rising to $18,200 for a mildly profitable stand.

"The Winslow Boy," Las Palmas (4th wk) ($3.60; 388). Slid again in its final week, registering a so-so $4,200. Total for the four weeks an okay $19,000.

'Kate' $35,400 in 7 At Omaha Despite Weather

Omaha, Dec. 5.

Despite rain, snow and cold the last two days, "Kiss Me, Kate" did a neat $35,400 for five nights and two matinees at the 2,100-seat Omaha theatre. Top was $4.80. Benny Baker, Lincoln, Neb., boy, added publicity angles.

"Oklahoma" is due for its third visit to the Omaha Dec. 12-13, with matinee.

'Born' Fine $17,600, D.C.

Washington, Dec. 5.

"Born Yesterday" climbed to a fine $17,600 for its second week at the Gayety theatre here, and is currently in a third and last week. Following the recent big storm, crowds have been hypoing the boxoffice and this final stanza should also do moderately well.

"The Consul" moves in for a single week next Monday (11).

Plays Abroad

To Dorothy, a Son

London, Dec. 5.

Jack de Leon production of farcical comedy in two acts by Roger MacDougall. Directed by Peter Ashmore. At Savoy theatre, London.

Toni Rizi ..... Richard Attenborough
Dorothy Rizi ..... Sheila Sim
Myrtle ..... Yolande Donlan
Taxi Driver ..... Philip Hollies
Dr. Cameron ..... Alastair Hunter
Nurse ..... Gwenda Wilson
Second Driver ..... Peter Lait

Here is a rare occurence, an amusing situation that raises continual laughs and sustains interest despite a slender theme woven around belated arrival of an infant. Show was polished following a provincial tour, and its expert timing and smoothness contributes greatly to its merit. With an Anglo-American flavor, this farce might make the grade on Broadway and could be transferred adroitly to the screen.

Most of the humor arises from the fact that one of the three main characters, the expectant mother, is never visible, except through a veiled wall, and then showing only one arm. Her agitated husband spends his time trying to compose music for a documentary film, dashing in and out for her room in attendance on her.

A bombshell arrives in the person of hubby's former wife from America, claiming their divorce was irregular and they are still married. It develops that if he possesses a son within a stipulated time, he will inherit a $1,000,000, if not, it goes to his first wife. The gay interloper is exultant and about to depart to collect her inheritance when it is pointed out to her the time differential between the two countries. Immediately prior to the blessed event the father is notified by his lawyer that because of the lack of one day's residential qualification his first marriage was invalid so his current wife blithely gives birth to a daughter. Before the dumb blonde can again depart in triumph, the doctor produces a second child, a son, whose arrival coincides with the deadline hour. The first "wife" quite blandly discloses she, too, has married again and has a family.

Yolande Donlan's performance as the feather-brained American wife is a real joy. Much credit for the play's success must go to her. Richard Attenborough has the brunt of the acting on his shoulders being continually on stage and coping alternately with crisis and nerve strain plus jubilation and paternal pride. Sheila Sim makes a wonderfully impressive character of the unseen mother, getting all that is possible from her meagre opportunities. Peter Ashmore directs the show with great discretion. *Clem.*

Isle of Umbrellas

London, Nov. 15.

Molly May Ltd. (in association with Rix Theatrical Productions) production of comedy in three acts by Peter Coke and Mabel L. Tyrrell. Directed by Martin Case. At Embassy theatre, London.

Fanny Blake ..... Marjorie Fielding
William Blake ..... Deering Wells
Jane West ..... Brigid Lenhan
Messenger ..... Eugene Deckers
Charles Dorsett ..... Nicholas Parsons
Col. Tom Bigger ..... Edward Lexy
Staines ..... Betty Sinclair

A fantastic comedy which, despite its novel theme, remains mild entertainment. Subject matter could have been artistically treated as a very brief short story, but it palls throughout three acts and reflects little credit on the actor-novelist authors from a stage angle.

Locale is a country house where an elderly couple bemoan the inclemency of an English summer. An impatient visitor, clad in white toga, festooned at head and heel with wings, who announces he is with Mercury, claims admittance. He tells them his masters are angered at their constant abuse of the weather. As a punishment the mortals are then endowed with the power to order their own climatic conditions.

Story is manfully held together through the charm and always gracious acting of Marjorie Fielding as the lady of the manor and Eugene Deckers as the malicious Mercury. Others in the cast cope commendably with their allotted roles. *Clem.*

Un Conte D'Hiver

(Winter Tale)

Paris, Nov. 28.

Comedie Francaise production of Shakespeare's play. Directed by Julien Bertheau. Adapted in French by Claude Andre Pujet. Music by Darius Milhaud. Sets by Rene Moulaert. Costumes by Francine G. Risler. At Comedie Francaise, Paris.

Hermione ..... Annie Ducaux
Paulina ..... Lise Delamare
Mopsa ..... Denise Noel
Emilia ..... Suzanne Nivette
Peridta ..... Jeanne Moreau
Doreas ..... Francoise Engel
Old Shepherd ..... Denis d'Ines
Camillo ..... Jean Debucourt
Young Peasant ..... Jacques Charon
Florizel ..... Andre Falcon
Leontes ..... Jean Davy
Time ..... Paul-Emile Deiber
Cleomenes ..... Pierre Gallon
Archidamus ..... Georges Vitray
Polixenes ..... Louis Eymond
A Courtier ..... Paul Ecoffard
Jail Keeper ..... Marco Behar
Antigonus ..... Henri Rollan
Autolycus ..... Robert Hirsch
Servant ..... Teddy Bilis
Sailor ..... Michel Galabru
Dion ..... M. Drancourt

This exemplary production at the Comedy Francaise of the Shakespeare play is the best answer that the current management could give to those who claim that the subsidy, about $300,000 yearly, is a waste of money. It shows considerable enterprise on the part of M. A. Touchard, who was aired in the reorganization of the Comedy by his new Secretaire Generale Marc Bauer. The production is both fine entertainment, as evidenced by the advance sale, and good public relations job, since showing that France's finest players do not consider themselves so narrowly bound that they must do only French rep.

The C. A. Pujet adaptation aptly renders the classic lines even if some of the words, literally translated, are likely to surprise present-day ears. This is a fine production. In some cases players get on stage from the auditorium via the side. Full stage is never used, and there nearly always is some space left behind the last drop.

The costumes are beautiful while the whole color scheme is excellent. Lighting has been well handled.

Julien Berthaeu's direction has given all the scenes full value. In a difficult role, Jean Davy manages to switch easily from the lover to the tyro. Jean Debucourt, as the perfect courtier and counsellor, is topflight. Annie Ducaux is moving as the wrongly accused woman while Lise Delamare is fine as Paulina who dares speak her mind. Jeanne Moreau, as the foundling, has all the required sex appeal in the finest ingenue style, well supported by Andre Falcon. The balance of the cast supports the principals with gusto. *Maxi.*

Return to Tyassi

London, Nov. 30.

Sherek Players production of a drama in three acts. Written and directed by Benn W. Levy. At Duke of York's Theatre, London.

Susan Hubbard ..... Tilsa Page
Gilbert Colton ..... Alexander Knox
Mrs. Grenfell ..... Helen Haye
Martha Cotton ..... Constance Cummings
Christopher Green ..... Geoffrey Dunn
Ems ..... Hilda Bruce-Potter
Francis Hubbard ..... John Justin

With "Return to Tyassi," Benn W. Levy contributes his first new play for five years. In the period in which he was inactive in the theatre, he was a member of Parliament, and it would seem he had become infected with the Parliamentary tradition that words mean more than action. For two acts almost nothing happens. It isn't until final act that the play shows any sign of life. Hence, it seems to have small chance.

As an example of fine writing, "Tyassi" is well above current standards; hence, the theme might be adapted with outstanding success as a novel. But as conventional theatre, it is lacking in forthrightness and story values, relying entirely on the characterizations of a firstrate cast.

With the flimsiest of plots, the author develops a symbolic contrast between trivial and worthy existence. The focal character is a wife who divorces her first husband because he put his job as an archaelogist in mystical Tyassi first and settled down to a conventional routine with a ponderous, but prosperous, civil servant. The legend was created that husband No. 1 was a rotter, but when his death is announced and his brother (also from Tyassi) appears on the scene, she confesses with amazing candor her own weaknesses.

The character of the wife is exceptionally well depicted and a picture is drawn of a frustrated woman who realizes she surrendered happiness for comfort and security. When the brother comes into her life she firmly believes she has been given a second chance. But after spending a night with her, he turns her down and leaves her to her husband, whose religious emotions have turned to hatred.

As a study of a small segment of society, this play is quite effective. The principal roles are performed with a rare sensitivity and the author's direction brings out the best from an excellent team. Constance Cummings gives a deeply moving interpretation of the unhappy wife, capturing the varying moods of a woman whose fortunes change hour by hour. Alexander Knox contributes an outstanding performance as the husband, which scores strongly by its restrained dignity. Helen Haye as the mother turns in a flawless study of a well-meaning but determined selfish woman who is largely responsible for her daughter's unhappiness.

Tilsa Page, playing Miss Commings' daughter by her first marriage, and John Justin, as the first husband's brother, maintain the high thesping standard. There also is a perfect cameo from Geoffrey Dunn as an effeminate interior decorator. Hilda Bruce-Potter as the maid has little more than a walk-on.

The entire production is staged in the dining room of a Regent's Park house, with Anthony Holland's decor most impressive. *Myro.*

Gladys George and **John Dall** are starred in the Coast production of **Mel Dinelli's** "The Man," which premiered last night (5) at Las Palmas theatre in Hollywood with **Harold J. Kennedy** directing . . . **Paula Morgan,** under contract to the Actors' Co. on the Coast, was spotted in the group's touring production of "Summer and Smoke" and inked for a film role in "David and Bathsheba" at 20th Fox.

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'Please' $7,300 in 6, S.F.

San Francisco, Dec. 5.

"If You Please," starring Frank Fay, opened Tuesday (28) to unanimously bad reviews and wound up its first week at the 1,775-seat Curran, at a $4.20 scale, with a meagre $7,300 for six performances. Show had been set for a four-week run, but closed down Saturday (2).

"Come Back, Little Sheba," with Shirley Booth and Sidney Blackmer, opened last night (4) at the 1,550-seat Geary.

SHUBERT DEAL TO BUY INTO SOMC CHILLED

Proposed deal for Lee Shubert to buy an interest in Show-of-the-Month Club has reportedly chilled. Terms offered by Shubert are understood unacceptable to Sylvia Siegler, SOMC president, and negotiations are at a standstill.

Besides insisting on acquiring 51% of the stock of the ticket subscription organization, Shubert is said to be stipulating that SOMC limit its selections or deals for previews to shows playing Shubert theatres. Beyond asserting that no agreement had been reached, Miss Siegler yesterday (Tues.) declined to discuss the matter.

Costume Wage Tilt of 10c Seen Averting Strike

Granting of a 10c per hour wage raise by the theatrical costume companies has apparently averted the threatened strike by the Theatrical Costume Workers' Union, Local 124, ILGWU. Latter outfit had been demanding that all costumes, including ordinary street clothes, overall, and incidental garments, be bought from costume firms and made by its members, instead of being purchased at department stores as at present.

Although a final agreement reportedly hasn't been reached, the union is reported ready to call off the 100% costume setup in return for the wage tilt.

N. Y. Drama Crix

Continued from page 56

the critics, which has been discontinued as of this season.

Morehouse's Observations

Referring to VARIETY's decision to discontinue its annual boxscore of the New York drama critics, Ward Morehouse wrote in part yesterday (Tues.) in the N. Y. World-Telegram & Sun, "To members of the aisle-seat fraternity it was something of a nuisance, but I always felt, along with Mr. C. (Chapman), that it had its influence over the years in reducing the number of yes-and-no reviews.

"It's my notion, as I've set forth upon occasion, that it's a critic's job to report upon the proceedings beneath the proscenium arch—to examine, to analyze, and to tell his readers if he likes a play or if he doesn't—and to say why. An indecisive review is seldom of any help to a play, to a playgoer, or to the critic himself.

"I've always believed that most of the boys were secretly elated when they found themselves at the top of the VARIETY rating, and that also goes for the distinguished John Mason Brown, who demanded, and fairly shrilly, that the trade weekly computations be discontinued. During his days as a daily reviewer Mr. Brown was VARIETY's top man several times."

Touring 'Roberts'

Continued from page 57

lines, the Equity council's letter to the "Roberts" cast noted that the union has worked closely with the racial equality organization on the segregation issue, with the latter specifically approving its strategy in the Washington situation. "It should be understood that we desire to work hand in hand with the NAACP," the message said.

"We do not regard their picket lines as being picket lines in the ordinary union sense of the word, but rather as excellent informational propaganda directed, not against Equity members, but rather against the indifference, thoughtlessness and ignorance of local audiences, who have the ultimate power of determination within their own hands as to whether or not they desire the elimination of discrimination in their own communities."

Harry Zelzer in New York from Chi to make arrangements for the Metropolitan Opera's Chicago visit . . . **Eddie Dowling** may take over the Chevy Chase summer theatre, Wheeling, Ill., with former producer, **Marshall Migatz,** looking for another North Side spot to put on his third season of name stock . . . **Hugo Schaff,** company manager of "Angel in the Pawnshop," was run down by an auto in Chicago last week, but came back to work with just some bad bruises.

Greenwich Village Nitery Switching to Legit For Theatre-in-the-Round

Production in the round of "Dark of the Moon" at the Sheridan Square Arena theatre, N. Y., starting Dec. 24, will mark the inauguration of a legit policy at what was formerly the Greenwich Village Inn. Spot was leased recently by Sheridan Square Arena Theatre and Restaurant, Inc. for a 10-year period. Outfit is headed by Jose Quintero, with Theodore Mann as secretary-treasurer. Quintero, besides being prexy, will also serve as director and company manager. Edward Mann and Emily Stevens will head the technical department, while Aileen Cramer will handle subscriptions and Seymor Krawitz the drum-beating.

A permanent company of 20 performers, staffers and technicians, will be employed. Negotiations are currently on for the leasing of the location's restaurant, to be operated in conjunction with the theatre. In addition to dramatic offerings, dance recitals, lectures and concerts will also be given at the theatre. House will be a 275-seater.

Miami Legit Plans Switch From Nitery to Pix House

Miami Beach, Dec. 5.

Sandy Scott and Irving Barrett, producers of the current legit series at the Copa City nitery, are planning to bring their weekly legit presentations into Brandt's Roosevelt theatre here, after their run at the nitery is completed Dec. 17.

Two associates of Scott are now discussing a deal in New York with the Brandt interests, working on a guarantee against percentage. The Brandt (N. Y.) subway circuit, it's understood, won't be involved in the venture. Scott-Barrett expect to stage their own shows, with Guy Thomajon directing.

Seek to Rebuild Florida Legiter-Longhair Circuit

Miami Beach, Dec. 5.

Legit, ballet, opera and concert bookings for more than a dozen Florida cities are being sought by a local outfit, Auditorium Attractions, Inc. Intention is to rebuild the territory to something like its former thriving condition for touring shows. Modern auditoriums, with adequate stage facilities, dressing rooms and air-conditioners, are available in Jacksonville, Daytona Beach, Orlando, Miami Beach, Miami, Gainesville, Tampa, Ft. Lauderdale, West Palm Beach, Ocala, Sarasota and other towns.

Bernard E. Selevan is managing director of Auditorium Attractions and Ben Segal, manager of the Hellinger theatre, N. Y., is the Broadway representative.

'Consul' 17G, Balto

Baltmore, Dec. 5.

Gian-Carlo Menotti's "The Consul" pulled down a disappointing $17,000 at Ford's here last week. The musical tragedy got rave reviews, but failed to draw much trade until the weekend.

Chandler Cowles-Efrem Zimbalist, Jr., production is in New Haven this week.

GUILD'S CRITIC'S PLAY

The Theatre Guild has optioned "The International Set," by Louis Kronenberger, drama critic of Time mag. Production is scheduled for this season, if a suitable femme star can be obtained.

Until recently, the play was under option to Kermit Bloomgarden.

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Literati

Billy Rose Blows 100G a Year

Showman-columnist Billy Rose, whose "Pitching Horseshoes" faded from the journalistic scene as of Monday (4), sacrificed an annual estimated income of $100,000 by his decision to drop the pillar due to poor health and press of other business. Column would have reached its fifth birthday next April. After its inception as a paid ad in the N. Y. Daily News, the feature snow-balled through syndication by Bell Syndicate, Western Newspaper Union, Dominion News Bureau and kindred distributing organizations. His stuff was also widely reprinted, in Reader's Digest, etc.

In his final fling at the typewriter—subheaded "Bye Bye By-Line," Rose wrote: "The decision to say goodby to my byline has been a tough one to make. For almost five years now this column has provided most of the fun and focus of my life, and emotionally it has meant more to me than anything I ever tackled. I've watched it grow from a paid ad in The News to a feature syndicated in more than 2,000 papers (counting weeklies), and naturally an old showoff like me doesn't like to leave the stage with that big an audience in the house. But if it has to be a choice between hoopla and hypertension, I guess I know which side my bed is buttered on."

Although discontinuing his brainchild, Rose is understood to be free to resume the column any time he feels inclined to do so, for Bell is said to have left a spot open for him. Meanwhile, the showman is readying a trip to South America and expects to get away around Jan. 5. South-of-the-border tour will be in the nature of a convalescent junket, for the 51-year-old showman-writer recently underwent an operation.

In addition to his column, Rose has been busy producing a television show, and operating the Ziegfeld theatre, N. Y., which he owns, and the Diamond Horseshoe nitery, N. Y.

Cosmo's Judy, Jolie Yarns

Judy Garland has written her "My Story" for January Cosmopolitan, aided by Michael Drury on the ghosting. "The Real Al Jolson" is Harry Akst's story in the February issue, "as told to Ernest Lehman." Songwriter Akst, was long-time accompanist and pal to Jolson.

Incidentally, Cosmo's supervising editor Herbert T. Mayes, who also edits Hearst's crack companion monthly, Good Housekeeping, has been grooming John J. O'Connell for the executive editor post on Cosmopolitan, to which he has been promoted.

Prolific Thyra Winslow

Thyra Samter Winslow, in between her Go mag columnizing, American mag short stories, etc., is priming a new novel of "New York life" for Putnam, for the fall of 1951.

A quicker commission is for Abelard Press, to be titled "Think Yourself Thin." It's the type of work that the tag implies.

FDR Pictorial Biog

"FDR: A Pictorial Biography," by Stefan Lorant, was published by Simon & Schuster last week in two editions, $3.95 hardcover and $1.50 paperbound.

The 160-page book consists of 300 photographs as well as 40,000 words of text.

Fleur's Flair Folding

Flair magazine, one of the most pretentious publishing ventures whose gatefold pages, special papers and trick inserts made it one of the most talked about (and kidded) journals of the past year, folds after the January, 1951, issue hits the stands Jan. 2. As editorial wags put it, Flair saw a lot of coin poured into the hole in its cover—and finally disappeared down the hole itself.

Announcing its demise, Cowles Magazines prez Gardner Cowles said that production costs had risen over 35% since Flair was first planned in 1949. "The very critical foreign situation, the certainty of further increases in costs and the likelihood of limitations on paper availability in 1951 make unwise at this time continued publication of Flair," Cowles said.

Mag had an average paid circulation of over 200,000. Its 90,000 subscribers will be offered a choice of a cash refund or of transferring subscriptions to Look or Quick, other Cowles publications. Several Flair staffers will be added to Look and Quick mastheads, Cowles said, and 30 others are getting severance pay. Flair was edited by Cowles' wife, Fleur Fenton Cowles, who continues as associate ed of the other two mags. Flair, in its eleventh and final issue, kids itself with 13 satiric cartoons.

CHATTER

Tess Williams, formerly associate editor of Seventeen, and before that with WOR, N. Y., appointed mag's press editor.

Marguerite Higgins, N. Y. Herald Tribune's correspondent in Korea, has been signed for a series of lectures by the W. Colston Leigh agency.

David B. Whalen, former film and theatrical publicist, now flacking for the Catholic Digest, a monthly pocket mag published in St. Paul.

Louella Parsons, currently in her 29th year with the Hearst organization, signed a new five-year contract to replace the old one which had one year to run.

Peter Kavanagh, who wrote "The Story of the Abbey Theatre," published recently by Devin-Adair Co., planning to leave the U. S. shortly and return to Ireland.

Life staffers (Miss) Murray Mealand and Russell Scot Leavitt married in Fairfield, Conn. She's the daughter of Dick Mealand, novelist and former story editor for Paramount Pictures.

Crown Publishers have issued a "Treasury of Slovak Folk Songs," compiled by Leonhard Deutsch under the editorship of Rev. John J. Lach. Original words and English translations are printed along with the piano music.

Random House will publish Joseph L. Mankiewicz's script of the 20th-Fox picture, "All About Eve," for the Christmas trade, with stills of Bette Davis, Anne Baxter, Celeste Holm, George Sanders and Gary Merrill.

Authoress Mary K. Harris filed a $5,000 damage suit in N. Y. federal court last week against General Artists Corp. She charges she sent a script of "Sabirina and the Porter" to GAC in April, 1948, but the agency allegedly never returned it.

James W. Eagan, Jr., former advertising exec with the N. Y. Times and the Hearst organization, named board chairman of Chicago Stagebill, Inc. Latter organization recently took over assets of Chicago Stagebill, a theatrical publication, and Fieberg Press.

Durante-NBC-TV

Continued from page 2

at the Copa for two weeks only, until Thomas' advent (latter, however, may be able to advance his pre-booked February commitment). The Schnoz is slated for a more extended run in March, for a minimum of four or five weeks.

In between he has a couple of one-nighters for Hadacol and a Copa City, Miami, long four-day weekend over New Year's, opening Dec. 29. This was a date his late personal manager, Lou Clayton, had made. It calls for $2,500-$3,000 a day for the four days, plus fares, expenses, etc.

Silvers, currently at the Copa, while concededly doing a good act has been unable to stem the seasonal pre-holiday slump.

Durante is framing a Jan. 24 show with Jose Ferrer—two "Cyranos"—and may defer Ferruccio Tagliavini, Met opera tenor, until later, rather than follow one chirper on top of his last week's click with Helen Traubel, Wagnerian soprano.

Local Bluenosing

Continued from page 2

television case to be brought up to the Supreme Court recently from Pennsylvania. On Oct. 9, the Tribunal refused to take an appeal from a group of taproom operators. Latter were contesting the right of the state liquor control board to make them take licenses if they showed television in their establishments. In that case the U. S. third circuit ruled that such licenses did not constitute censorship of TV programs.

In today's appeal, the Pennsylvania film censors declared:

"There is no evidence that the Federal Communications Commission suspended licenses because of obscenity of programs before the date of expiration of the license . . . in holding that the Communications Act precluded Pennsylvania from censoring motion picture films used in television, the court below decided a Federal question probably in conflict with the line of decisions of this court, which held that police laws of a state are superseded only where the conflict is so direct and positive that the two acts cannot be reconciled or consistently stand together."

The brief argued further that the High Court should consider whether the programs originate at Pennsylvania stations for Pennsylvania receivers. Brief said:

"A television station in Pennsylvania broadcasts to many receiving stations located in Pennsylvania. This commerce is intrastate. Interstate commerce is only involved if, and to the extent that, such programs are received outside of Pennsylvania.

"The fact that the film is made outside of Pennsylvania and sent to a broadcasting station in Pennsylvania does not make the activity any less subject to the police power of Pennsylvania.

"The sending of a film from New York City to a broadcasting station in Pennsylvania merely provides a possible material for the use of the Pennsylvania station. The station may decide not to use it at all. The broadcasting or transmission begins at the Pennsylvania station and not before."

Maggi McNellis

Continued from page 2

ent Search" and may even have to extend her work on it a week until after the Skitch Hendersons (Faye Emerson) get back from their honeymoon. According to present plans, however, Dec. 18 will be her last show for Vim's, which is only local, whereas the other two—"Girls" and Maugham—are full network shows. Henderson will continue on the Vim's-Motorola show with another femme vis-a-vis. He and Miss Emerson, who also has a flock of video commitments, are trying to work out substitutions for more than a week in order to make possible their Mexican marriage and a possibly extended honeymoon for over seven days.

New Acts

Continued from page 55

turn. Three men and a girl comprise the act, with one of the men working atop a high bar and the others off the trampoline.

Comedy is supplied by one of the men, a midget, who misses tricks, does falls and loses his pants on the trampoline. The other man does some topnotch acro work, including a double somersault. Girl does usual acro work with the high-bar man. Turn is excellent for vauders. *Chan.*

ROSS HARVEY
Dancing, birds
10 Mins.; One
Palace, N. Y.

Ross Harvey has a turn that's sure-fire in any house. Dancer works with five tiny lovebirds, terping while they hop from hand to hand. He opens with a prolonged solo tap routine, then comes out with the birds. After transferring them from one hand to the other, he goes into the audience and leaves them perched on the fingers of patrons.

After going into another routine, he comes back for them and has one of them climb up his arm and leg, and follow him off. Appeal of the birds to the audience is great, but Harvey could trim first solo dance. Otherwise, he's a fine novelty for vauders and niteries. *Chan.*

TONG BROS. (3)
Acro
7 Mins.
Paramount, N. Y.

Previously caught as a twosome, the Tong Bros. have added another guy to their act, and have emerged with a smooth-working acro trio. Working on a table, the three do the better run of acro turns.

There is the bit in which the bottom man, supporting one on his hands and the other on his legs, goes through a full turn and back again. Best stunt, though, is one in which one gets on and off a table while balancing in partner on head. They work quickly and smoothly, abstaining from hokum buildups. *Chan.*

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Dec. 1.

Multifariously prize-winning as Jose Ferrer's portrayal of "Cyrano de Bergerac" undoubtedly will become, thanks to the three-dimensional screen version of the Rostand classic as expertly manufactured by Messieurs Kramer, Gordon, Foreman, Glass, Tiomkin and Garutso, I feel an irritating sensation between my eyes and mouth (which could easily grow into a dissenting opinion), in this matter of their choice of a nose for the Gasconian gadfly.

If interviewed I have no doubt that these gents would pass the buck and blame on to Joe and Gus Norin, pere et fils, and theatrical tradition for their choice of a schnoz for Jose. They in turn would probably testify that they consulted Dr. Harold M. Holden, author of a volume briefly entitled "Noses," a very learned fellow, a D.D.S. and a Ph.D., as well as a top man in plastic surgery. But I doubt that they were interested in beautifying the Beak, since the whole poetic plot revolves around his resolving his inferiority complex by dirking everybody who so much as mentions a nosegay in his bristling presence.

That such a complex is strictly literary and has nothing to do with everyday life can be proved by merely pointing out that Ferrer and I both have big noses, and as everybody knows we are as peace-loving as eagle-beaked doves.

Brilliant, yes. But not bellicose. I have never been one to fight at the drop of a hat. When the owner bent down to pick it up I have been known, of course, to kick him in the head, but this was more in the realm of grand strategy than childish anger.

Nice, Quiet Type

I have found Jose much the same sort of fellow. Never one to be led around by his ample nose, he has not sabered a critic in two merely because the poor wight said the actor talked through his nose. Of course he talked through it. It's a sounding board. He would never sound as magnificent as he does if he didn't talk through his nose. Neither has he frothed with frenzy on being told he couldn't see beyond his nose. His nose being what it is, that would make him a very long-sighted fellow. In fact to make the Philip Morris nose-test costs the tobacco people twice as much when they use Ferrer, for the simple reason that it takes twice as long for him to inhale. I have never been used at all, because the overhead quadruples when the agency asks for me.

So far you will observe I have not indulged in nosism, which is the practice of using "we" to project a strictly personal opinion, and I don't intend to. It's exclusively an editorial writer's occupational disease. But Ferrer and I know, even if nobody else does, that long before Cyrano became a 19th century stage character and now a 20th century picture star, he was a much more prosaic person in an even duller 17th century. Oh I know all about the era. France as a country was not even as old as Soviet Russia is today. Henri of Navarre had grabbed the throne and then tossed the crown to Louis XIII, a nine-year-old moppet who probably was more of a pest than a child star of Hollywood today.

I leave all that to name-droppers. I'm sticking to the kid from the sticks. Sure, he had a nose. But it wasn't a ski run. Just a nose. In fact, if anything, it went the other way. It shed rain instead of catching it. So his nose did not go up as does the beautifully simulated prop employed by Jose Ferrer. This one, so beautifully photographed in three dimensions by the brand new lens of Steven Garutso, seems to be modeled more after the lines of Bob Hope—with extended options. It follows Walter Hampden's and Pasquale Amato's models, but judging from photographs, it doesn't follow too closely Constant Coquelin's model.

They Cost Five Grand Anyway

Ferrer supposedly wore out 52 of these remarkably made noses, though according to a checkup of my "noses" (a bit of British slang meaning police informers), the count actually was far short of this. In fact there is photographic proof of Ferrer surrounded by his rubber-tired nosepieces and some statisticians have checked the number as 28. The highest count was 30. This is known as having a nose for news, or sticking your nose into other people's business, depending on whether you're a peaceful fellow like me or a warmonger like my undistinguished opponents.

The producers, being above all realists with an eye of money-saving short cuts, could have saved plenty by using Ferrer's own nose. This would have been a fair compromise between the obvious fallacy of the contemporary conception of Cyrano's nose and his actual pilot light.

Not Like the Pascal Celery?

Among Frenchmen I'd say Cyrano's nose looked like Pascal's. I mean Blaise Pascal, the eminent mathematician, not the modern dialectician currently warming himself in Bernard Shaw's wornout tweeds. Blaise was a contemporary of Cyrano's.

To those who can't be bothered to go so far afield for accuracy, Cyrano's nose was more like George Washington's. Or Jimmy Durante's. Or even mine. In brief, a gripper, not a snow plow. I'm not being brushed aside either by Dr. Holden's quotation from William Blake's "Everlasting Gospel":

Thine has a great hook-nose like thine,
Mine has a snub-nose like to mine.

Rostand being from Marseilles couldn't help exaggerate. All characters from down that way are notorious liars. Naturalism and realism, or even historical accuracy, are simply not in them. Thus they are mistaken for poets and dramatists. They have a zest that passes for action and can make a Thirty Years War pass in a matter of hours. In fact in "Cyrano de Bergerac" that's just about what Rostand did.

His hero was a wit, a duelist, a poet and a musician of sorts. He seems to have antedated the contemporary critics of my Saucerian researches with "A Comic History of Travels to the Moon and the Sun," which I have not read but must try my hand at some time. That doubletalk Ferrer uses while trying to keep de Guiche out of Roxane's garden was supposedly lifted from Cyrano's lunar migrations.

Cyrano did write letters for another from the battlefield. But they were simple communiques to help out a poor character who could not write. Cyrano didn't even know the guy's wife, let alone love her.

The Inside Story, Eh?

As for those duels I trail along with the answer of one who when asked by Cyrano, "Do you know how many guys I killed last night?" replied, "Yes, half."

Further private researches in files still marked confidential have revealed that Cyrano ran into a braggart from the Midi (Duc du Jerque) who said he killed a hundred men. Cyrano said, "Did you say you killed five (cinq)?" "I said I killed cent (100," the braggart replied Cyrano flipped the braggart for a pratfall. "This will take down your figure to within reason," he said.

The Duc du Jerque scrambled to his feet and drew his sword. Cyrano ran him through without any more ado. "You may now inscribe it in the Journal that I liquidated 101 men with one blow," said Cyrano. "And by the way, drop the Savinien from my name. It's too long for the marquees."

Thus a duel that started because cinq and cent are easily confused in French dialects, which ended with one dead cavalier, ends today with 100 men attacking Jose Ferrer and being dropped one after another in as melancholy a substitution for excitement as I have seen in years.

Still, I would not have the scene eliminated. After all, it did give bit-parts to 100 actors instead of five, and under the circumstances I favor the more generous choice. They're nice fellows in the Kramer dynasty, make a fine commercial picture, but they still have to cater to actors who look on duelling as entertainment.

Broadway

New York Times film critic Bosley Crowther broke his big toe last week chopping wood.

The Hal Hornes' daughter, Barbara Sachs, marrying David Margulies Dec. 20 at the Waldorf.

Irving Berlin due back in two weeks from Honolulu where he flew to join the ailing Joe Schenck.

Janet Coan resigned from publicity department at United Artists to join David Green's publicity firm.

Maurice Maurer, managing director for Bijou, Victoria and Astor theatres, returned from 10-day trip to London and Paris.

Al B. White, ex-emcee, opening a new eatery in Freeport, L. I., tomorrow (7) night—"on the wrong side of the tracks," as he bills it.

Harry Sobol, now handling all of Billy Rose's publicity (nitery, theatre, TV, etc.), to split up his p.r. partnership with John McClain on Jan. 1.

Hy Gardner, Herald Tribune's "Early Bird" columnist, addressed the Woman Pays Club luncheon meeting at the Warwick yesterday (Tues.).

Mitchell May, Jr., who specializes in show biz insurance, may be associated with the Harry Brandt syndicate seeking to acquire the RKO theatre circuit.

Ann Mulvey, daughter of Goldwyn prez James A. Mulvey, engaged to Ralph Branca, pitcher for Brooklyn Dodgers. Mulvey family owns 25% interest in the club.

E. K. (Ted) O'Shea, Paramount's assistant sales chief, and Mrs. O'Shea announced engagement of daughter Patricia Ann to Thomas John Worthington, of Sayre, Pa.

Airlines appear to be going for ad agencies that have been specializing in film biz. All-American has given its account to Buchanan & Co., while Colonial goes to Monroe Greenthal.

Songsmith Irving Berlin's daughter, Mary Ellin, a Time mag researcher, called on contemporary songwriter Billy Rose for his story on bowing-out as syndicated columnist because the latter "wanted more time to relax."

Radio-TV producer Mildred Fenton, sister of Mrs. Gardner (Mike) Cowles (former Fleur Fenton) marrying Frisco adman William Goetze in the Swedenborgian Church, S. F., next Sunday. He's of the Elliott Goetze & Boone agency.

Herbert Wilcox, British film producer-director; his actress-wife, Anna Neagle; actor Michael Wilding, thesper Clifton Webb, designer Cecil Beaton and music publisher Reg Connelly due in from Britain today (Wed.) on the Queen Elizabeth.

Earl Blackwell, who co-founded Celebrity Service in 1938 with Ted Strong, has become corp's sole owner, having bought out latter's stock. Frances Van, with the organization since its inception, returns in January as Blackwell's office manager, following a year's leave.

Al Palca, former 20th-Fox home-office radio publicity manager, getting associate producer and original screenplay credit on Columbia's upcoming "Globetrotter Story," film based on the Harlem Globetrotters' basketball team. Sidney Buchman is producer, with Thomas Gomez featured.

John Malcolm Goldsmith (not John Schulman, who is a w.k. copyright attorney) is marrying Betti Schinasi, daughter of Mrs. Ruby Schinasi of the Waldorf Towers. Bride-to-be's sister Leonora (Bubbles) is Mrs. Arthur Hornblow, Jr., wife of the Metro producer. Goldsmith is with WB press dept. in ..

Las Vegas, Nev.

By Bill Willard

Dusty Brooks' Sepia Tones at Club Bingo.

Lewis R. Foster in to gather data for pic "Las Vegas Story."

Hollywood group eyeing Las Vegas for teevee pic locations.

La Rue eatery in final construction, prepping for Xmas opening.

Gene Nelson, "West Point" hoofing sensash, in for rest between pix.

Gil Johnson, versatile hoofer-singer held over at Thunderbird indefinitely.

Mel Torme tops Thunderbirds bill Dec. 7 with Richard and Flora Stuart and the Romanos.

Georgie Price headlining show at El Rancho Vegas, with thrush Dorothy Dandridge supporting.

Carmen Cavallaro inked for Jan. 12 at Last Frontier, with Willy Shore following on the 26th.

Phil Spitalny in at Last Frontier for a month at $15,000 per week turning 'em away at both shows nightly.

Louis Armstrong pecking away at his typewriter between shows at Flamingo on life story as yet untitled.

Las Vegas Little Theatre switched from "Front Page" to "Separate Rooms" because of casting snarl.

Last Frontier New Year's eve show has Jack Carson, Yvette, Honey Bros. Tommy Wells, Al Donahue Orch.

Hotel Shamrock reopened under new management with Chirp Kay Roanayne at piano alternating with Shamrock Trio.

Betty Jane Watson, Jerry Austin song duo signed for Xmas. Thunderbird show Dec. 21-28 with puppeteer Sid Kroft.

Moppet Karen Emery, 5 years daughter of Spitalny's bassist, Mary Emery, killing Frontier customers with her "Night Before Xmas" recital at every show.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Illya Lopert here from London on biz.

Jacques Helian orch off on a tour of Canada.

Delta Rythm Boys at Club des Champs Elysees.

Bill Roach back at his desk at UNESCO after U. S. visit.

Ludmilla Tcherina signed with Powell and Pressburger for a three-picture deal.

Borris Morros setting production of "Last Train From Berlin" with a Henry Altimus script.

Director Henri Clouzot back from South America and skedding a picture titled, "The Gods Horse," with Brazilian locale.

Songsmith Jean Rieux handed a Legion of Honor by President of France Vincent Auriol at a luncheon given at the Elysee.

Odette Joyeux is a busy film star having authored the play, "Le Chateau de Carrefour," soon to be produced. The book, "Cote Jardan," will shortly appear in a pic which Philipe Agostini will direct.

Miami Beach

By Lary Solloway

Art Mooney due in town to set up plans for his new property, the former La Boheme.

Phil Foster, Carlos Ramirez and Mary Kaye Trio opened at Five O'Clock Club Sunday (3).

Casablanca hotel negotiating for a network wire to air Xavier Cugat's music. He opens there Dec. 20 for two weeks.

Lou Irwin at Roney Plaza for rest. Has plenty of offers from local niteries for Ritz Bros., Peter Lind Hayes and others of his listings.

Sherry Frontenac hotel signed AGVA minimum wage agreement and now has Rex Dale and Marty Allen, plus Laurette Foster heading show.

Manor and Mignon took over dance studio at Sans Souci and are currently featured in Blue Sails room there with Jose Curbelo's orch.

Joseph Cotten due in Dec. 11 for first offering of revived Miami Civic theatre (nee Mayfair) production of "Susan and God." Proceeds of preem night go to Variety Tent's Children's Hospital.

Palm Springs

By Dorothy Gray

Eddie and Ida Cantor resting here for two weeks.

Linda Darnell resting at Hotel La Quinta with daughter Lola.

"Ice Classics of 1951" opens at the Del Tahquitz hotel Friday (8).

Robert Taylor and Barbara Stanwyck have leased a house for a month beginning Dec. 15.

Jack and Mary Benny back in their desert home; he'll air his radio show from here.

While Richard Whorf appears on Broadway in "Season in the Sun," Bill Seiter and wife Marian Nixon have leased his home here.

Gloria de Haven at the Racquet Club for a few days' rest with daughter Kathy before starting "Two Tickets to Broadway."

Kirk Douglas resting before final retakes on "The Travelers." He leaves for New York next week to spend Christmas with his youngsters.

The Rudy Vallees back in their home until Jan. 6. Vallee opens at the chi chi Starlite Room Xmas Eve. Nick Lucas currently packing 'em in there.

Another Firehouse Five plus Two party for this Saturday (9) at the Racquet Club. The Van Johnsons, Max Gilfords, Al Halls, Bill Powells among those expected to attend.

Hollywood

Greer Garson to Dallas.

Dennis Day planed to Chicago.

Milton Grossman laid up with flu.

Marilyn Maxwell planed in from N. Y.

Pat Neal and Warners called it quits.

Jayne Meadows ill with virus pneumonia.

Trixie Friganza celebrated her 79th birthday.

Gordon Youngman hospitalized for an operation.

Rufus LeMaire rushed to the hospital following a stroke.

Suzanne Dalbert returned from a three-week tour of personals.

Dinah Shore and George Montgomery in from Palm Springs.

Chill and Betty Wills celebrated their 23d wedding anniversary.

Bob Hope in again for added scenes in "The Lemon Drop Kid."

Billy Eckstine hospitalized in San Francisco with a gall bladder ailment.

Jean Castles leaving the CBS flackery to rejoin the WACS as a second lieutenant.

Jack Bennys moved into the Palm Springs mansion they bought from Bill Perlberg.

Gene Autry starts Jan. 13 on a tour of 36 midwestern cities, opening in Topeka, Kans.

Red Skelton takes off in two weeks for a cross-country stage tour, opening in St. Louis.

Paul Douglas broke two ribs during football practice for "The Guy Who Sank the Navy."

Stewart Granger drew a vacation at Metro until mid-January when "Scaramouche" starts.

Everett Sloane in from N. Y. where he obtained his release from the cast of "King Lear."

Sam Fuller returned from Washington where he huddled with Army brass about a war picture.

Joseph Dubin appointed chief of the legal department at Universal-International, a new post on that lot.

Kroger Babb to Toronto for board meetings of his Canadian theatre and distribution corporations.

Arthur Walge, after months in Rome with the "Quo Vadis" troupe, checked out for a vacation in Honolulu.

Pat Buttram returned to Gene Autry's air show after 10 weeks in the hospital from injuries suffered in an explosion.

Fire damaged the Key theatre, North Hollywood, causing a postponement of the legiter, "While the Sun Shines."

Joe MacDonald won the September award of the American Society of Cinematographers for his lensing of "Panic in the Streets."

Ernest Turnbull leaves for Australia this week to resume his chores as managing director of Hoyt's, Ltd., a 20th-Fox subsidiary.

London

Harry Alan Towers off on another quickie trip to New York.

Yvonne de Carlo due here to star in "Hotel Sahara" to be lensed at Pinewood.

Margaret Johnston and Maria Schell inked for femme leads in the "Life of Friese-Greene."

Hall, Norman & Ladd booked for pantomime dates in the Granada production of "Cinderella" which opens Dec. 26

Bill Johnson doing a series of vaude dates before he opens in "Kiss Me, Kate" next year, starting at Birmingham Christmas week.

Chelsea Arts Ball is being held two days early, on Dec. 29, so that Britain's Sunday Observance laws will not interrupt the New Year revels

Lloyd Lind, of Monogram International, sailed for America after two weeks here huddling with C. J. Latta and looking at new Associated British product.

"The Four Poster," Jan Hartoes' two character play, folds Dec. 9 at Ambassador after an eight-week run. "Lace on Her Petticoat" moves in the following week.

Sir Alexander Korda and Sidney Bernstein heading committee organizing a memorial to Humphrey Jennings, documentary director who was killed in Greece last September.

Elizabeth Allan, Margaret Leighton and Merie Forbes head organization to sell Christmas cards for a theatrical charity designed by Lilli Palmer, Rex Harrison and Ralph Richardson.

Dinah Sheridan planed out for Kenya to take up the only femme role in "No Vultures Fly," and will spend four months in the jungle. Harry Watt is directing this for Michael Balcon.

John Tore dickering with Hollywood for sale of the film rights to "Golden City," his musical which ran at the Adelphi during the summer and is to tour next year. May come back to the West End next summer.

Ex-Nazis In German Pix

Continued from page 1

with initial funds of 15,000,000 marks ($3,600,000).

Financial backers are the state of North Rhine-Westphalia with 12,000,000 marks ($2,900,000), while the additional 3,000,000 marks ($700,000) are divided by the giant Oetker baking powder manufacturing firm in Bielefeld, Dr. Grenier, a Ruhr sugar tycoon and a prominent banker. Latter is among the top financial supporters of chancellor Konrad Adenauer's Christian Democratic party. It is envisaged that these financers will first supply 1,500,000 marks ($360,000) through a Hamburg trade bank and the North Rhine-Westphalia Cooperative Bank, latter representing trade union influence. On the other hand, the North Rhine-Westphalia state will supply a 5,000,000-6,000,000 marks ($1,200,000-$1,450,000) long-term credit to a bank closely affiliated with the state. The state will accept the risks and its long-term credit is expected to be the basis of short-term credits ranging between 11,000,000 to 14,000,000 marks ($2,450,000 to $3,350,000).

Outfit plans to distribute its pix, while a special side deal would provide for a purported "independent" exhibition, providing, of course, top priority and, possibly, exclusive bookings. (Allied decartelization laws prohibit the establishment of handling production, distribution and exhibition in one company. However, two-way, production-distribution link is permitted).

The other phase of this operation is the plan to grab former UFA property within the state of North Rhine-Westphalia. This involves 18 of the 40 first-run theatres, which UFA owned and which are supposed to be auctioned under the Allied High Commission's UFA decartelization law. These theatres include the Apollo, in Duesseldorf, a 3,000-seater and biggest in Germany, into which some 1,000,000 marks ($240,000) have already been poured from UFA funds in that state. Additionally, they plan to acquire a studio somewhere in Western Germany. Most of Western Germany's modern studios are UFA-owned and are presently only leased to the producers.

Masterminding the gigantic scheme are Nazidom's most prominent film personalities. Besides the aging Alfred Hugenberg, a Krupp tycoon and former founder of UFA, generally regarded as the "grey eminence" behind both the new combine and the UFA liquidation sabotage plan, the group includes the cream of executives who helped Hitler tick by the way of creating and running the Nazi film monopoly.

Top execs in the new combine will include such names as Dr. Ludwig Klitzsch, former general manager of UFA, who took over when Hugenberg handed the company to the Nazis, and Dr. Max Winkler, former deputy of propaganda minister Josef Goebbels and Reich commissioner for films. Winkler was imprisoned in Nurenberg for one year and another year in the Bad Nenndorf internment camp for Nazis, but he was later cleared by a British Zone denazification court in Hamburg.

Also important in the group is Dr. Walter Haupt, presently British Zone custodian for UFA property and member of the five-man German UFA liquidation committee. A Nazi party member since 1933, Haupt cooperated with Winkler during the Hitler times.

Importance of the necessity of the UFA breakup (and the terrific significance of the case if this should not materialize) is the fact that it is the biggest single pic industry asset in Western Germany. Beside holding the 40 first-runs and the largest studios, the 50,000,000 mark ($12,000,000) combine also has hundreds of pix and valuable assets.

Stalling tactics against the breakup, which under the High Commission law must be completed by Jan. 1, 1952, were best demonstrated at the first auction of UFA property, held at Wiesbaden on Nov. 15. Nine "B" pix went under the hammer, but only three prospective buyers turned up. Two pix were sold after one bid of the minimum 5,000 marks ($1,200) for each. Pix, one made in 1935 and the other in 1936, were bought by Sternverleih distribs of Hamburg. The auction itself cost 45,000 marks ($10,700).

This was explained as pressure from both the new group and producers, who fear the influx of all the old pix, which, qualitatively, many times outrank the new products.

Biz side of the North Rhine-Westphalia combine seems further assured by other ex-UFA toppers, like Alfred Greven, director of German film interests (Continentale Filmgesellschaft) in France during the war, Dr. Guenther Dahlgruen, former head of the Cautio holding company (an UFA branch), which handled all propaganda material; Josef Hein, chief of German pic subsidiaries during the war in Czechoslovakia, and Bruno Pfennig, ex-assistant of Winkler.

Camp Shows

Continued from page 2

Board, Salvation Army, National Catholic Committee and Traveller's Aid. In addition, two persons have been named to represent the public at large, and one from Camp Shows, Inc. In the past, though it was affiliated financially with USO, Camp Shows operated independently.

Present aim — which is backed by official Washington—is to consolidate all entertainment efforts under one aegis. Associated Services for the Armed Forces, group recently created to build up service entertainment, is expected to merge into the new larger organization. Camp Shows is also expected to join forces. Idea is to cash in on the widely publicized USO name which was built up so well in World War II.

Although the USO is completely voluntary and private, Government sources have been maneuvering behind scenes to get it under way and operating. This drive has been spearheaded by the President's Committee for Religion and Welfare for the Armed Forces, a committee named by President Truman.

Touring 'Pacific'

Continued from page 1

cal equipment, $125 rental of sound equipment, $464 local equipment and operation, $990 railroad fares, $803 hauling, $380 publicity costs, $410 departmental expense, $900 rehearsal costs, and $840 other expense, including $350 office expense.

As of Oct. 28, the income from South Pacific Enterprises, which leases the use of the title and covers other incidental projects, amounted to nearly $133,400. The $300,000 distribution made at that time brought the total profits to $1,295,000 up to then. There were additional undistributed profits of $143,600, a sinking fund, advertising fund and other assets of $61,200.

The Broadway company, hitting an invariable gross of $50,800, is making an operating profit of over $11,000 a week.

Media-Prockter

Continued from page 9

Samuel Goldwyn.) Film is to be a combination of live action, line drawings and animation in both black and white and color. Houseman will produce, with John Hubley, United Productions veepee, as director. Film will integrate four Thurber stories into one unit, including "You Could Look It Up," "The Greatest Man in the World," "The Battle of the Sexes" and "The White Deer."

Prockter this week named Paul White, former European manager for David O. Selznick, as motion pictures veepee. First film scheduled for production is "Big Story," based on his radio and TV programs of the same title. It's to be budgeted, according to White, at $500,000, and a distribution deal is currently being worked out. Jerry Wald-Norman Krasna unit at RKO had talked with Prockter about doing "Big Story," but the deal was never consummated. Prockter's schedule of five films for 1951 includes two A's, on budgets of $500,000 or more, and three B's, White said.

OBITUARIES

HOWARD KYLE

Howard Kyle, 89, veteran actor who had appeared with Helene Modjeska, Julia Marlowe and Mrs. Minnie Maddern Fiske, died in New York, Dec. 1. He had been an actor for more than 50 years, retiring about 10 years ago.

He made his professional debut in 1884 in "Hamlet." His first N. Y. appearance was in 1887 as Lucius in "Virginius" at the Windsor theatre on the Bowery.

He originated the role of David Barrett in "Way Down East" and starred on tour in "Nathan Hale," "Rosemary" and "John Ermine of Yellowstone." At the turn of the century he played in a revival of Sardou's "Diplomacy," with Rose and Charles Coghlan.

Kyle appeared in "Anthony and Cleopatra" and "The Servant in the House;" in "Joseph and His Brethren," under the direction of George C. Tyler, and with Chrystal Herne in "Polygamy."

He portrayed Castor with the Coburn Players in "Electra," Mozart in "The Greater Love" in 1906, and the title role in "The Evangelist" in 1907.

In 1910 he was The Voice in the production of "Mary Magdalene." He impersonated Prospero in "Caliban," a masque founded on "The

George LeMaire (Conroy &), generally regarded as one of the top straightmen of his era.

Survived by his wife, Sari; two daughters, Gloria, wife of producer John Rogers, and Dione. A son, George and a brother, Sam, also survive.

LEW ROSENTHAL

Lew Rosenthal, 74, co-owner of the Iowa theatre, Waterloo, Ia., died in that city Dec. 4, of a heart ailment. He began in show business as a vaudeville performer and was partnered with his wife Mabel Riehm in the Rose and Severens comedy act which toured vaude in the 1900's. He later operated a booking agency.

During the past four years, Rosenthal had been operating the Iowa theatre in partnership with his nephew, Nathan Rosenthal.

Wife and daughter survive.

WALTER R. IMMERMAN

Walter R. Immerman, 59, vice-president and general manager of Balaban & Katz circuit, died of a heart attack in Chicago, Dec. 3.

Born in Chicago, Immerman was an employee of the old Lubliner-Trinz circuit when it was acquired by B&K over two decades ago. In 1928 he was manager of the Chi-

IN MEMORY OF

DAMON RUNYON

PAUL SMALL

Tempest" by Percy Mackaye, in celebrations of Shakespeare's 300th anniversary in New York and Cambridge, Mass.

Others of his outstanding roles were as Julius Caesar, Malvolio in "Twelfth Night;" the Rector in "Magda;" Jacques in "As You Like It," and Sir Edward Mortimer in "Marie Stuart."

Kyle was a founder and an early recording secretary of Actors Equity, from which he later withdrew to become secretary of the Actors Fidelity League.

A member of The Players for 60 years, he was a life member of the Actors Fund of America and an honorary member of the Century Theatre Club.

His wife, Amy Urcilla Hodges Kyle, survives.

RUFUS LEMAIRE

Rufus Lemaire, 55, Universal-International production executive, died in Cedars of Lebanon hospital, Los Angeles, Dec. 2, after suffering a cerebral hemorrhage on Wednesday night (28). He had viewed a picture at Leo Spitz's home and complained of illness. Returning home, he was suddenly stricken and rushed to the hospital.

Born in Fort Worth, he went to

cago theatre there. From 1928 to 1930 he was general manager of the circuit's theatres in Detroit. For the past 20 years he handled the top post for the firm in Chicago, and last year had been named a vice-president after the Paramount divorcement decree.

Immerman was on the board of directors of the LaRabida Sanitarium, and was a member of the Variety Club of Illinois, of which he was Chief Barker in 1948. He was stricken in his auto while returning from his home in McHenry, Ill. to his apartment in Chicago.

He leaves wife and two sons. A brother, Elmer, chief of the personnel division of the circuit, also survives.

WALTER L. MAIN

Walter L. Main, 88, who at one time owned one of the top circuses, died in Geneva, O., Nov. 29. He began his career in 1876 as a program boy with a one-wagon circus his father, William L., had joined. When his father later took over management of the show, which had grown to 40 wagon outfit, he became an advance agent. He later had his own show.

Main survived three failures, one financial, another caused by a

IN MEMORIAM

DAMON RUNYON

December 10, 1946

ED WEINER

New York as a youth where he started as an office boy for Frank Bohn in 1913. He was with the Shubert office for a while and later was associated with Ed Davidow, who booked the Sunday night concerts at the Winter Garden, N. Y. His major legit production was "LeMaire's Affairs" which co-starred Sophie Tucker and Ted Lewis and had long runs on Broadway and Chicago.

For a brief time, LeMaire worked in the William Morris Agency at a time when the office had a myriad of beginners in show biz who later hit their stride on the Coast. Included were producers Bill Perlberg, Fred Kohlmar and Lew Schreiber, latter now assistant to 20th-Fox production chief Darryl F. Zanuck.

LeMaire went to Hollywood in 1929 where he started with Columbia Pictures as a casting director. He later held similar positions with Metro, Warner Bros. Paramount, 20th-Fox and Universal.

He was a brother of the late

train wreck near Tyrone, Pa., in 1893, in which 11 performers were killed, and the third a fire which destroyed his show. The circus gradually became smaller, becoming a truck circus and wild west show in its declining years. He retired in 1937.

He was a member of the Circus Saints and Sinners and the Circus Friends of America. His wife, Louise, died last year.

JAMES K. McGUINNESS

James Kevin McGuinness, 57, producer of films, former magazine and newspaper writer and a leader in the anti-Communist faction in Hollywood, died after a heart attack in New York, Dec. 4.

Before going to Hollywood in 1927, McGuinness was sports writer for the old New York Telegram, did the Sun Dial column for the New York Sun and wrote the Talk of the Town column for The New Yorker.

An independent producer in recent years, he turned out such films as "They Were Expendable," "Madame X" and "Rio Grande," currently running on Broadway.

McGuinness first went to Hollywood as a Fox script writer. He later became an executive with Metro-Goldwyn-Mayer.

Surviving are his wife, two sisters and a brother.

SAMUEL GOLDSTEIN

Samuel Goldstein, 56, president of Commonwealth Pictures and treasurer of Guaranteed Pictures, died in New York, Nov. 28, as a result of injuries sustained in the Long Island Railroad disaster.

Goldstein was associated for over 30 years with M. D. Sackett in Guaranteed and Commonwealth

IN MEMORIAM

Charles and Ann Stern

MARK

Pictures, having begun his industry career in 1914 as clerk for Reliance Films. He formed Guaranteed Pictures with Sackett in 1918 and was associated with him until his death.

Surviving are his wife, three children; mother, two sisters and two brothers, one of them Louis Goldstein, Columbia Pictures manager in Germany.

CHARLES S. MORGAN, JR.

Charles S. Morgan, Jr., 75, onetime Broadway producer, died Nov. 28 in Philadelphia. Morgan was closely identified for many years with Mask & Wig Club productions of the Univ. of Penn. and directed and participated in more than 30 of the Wigger's musicals.

On Broadway, he was one of the producers of Victor Herbert's "Sweethearts." At times he had been director for the Princeton Triangle Club, the Mimes of the U. of Michigan and the Masqueraders of the U. S. Naval Academy.

A sister and two brothers survive.

MICHAEL FITZPATRICK

Michael Fitzpatrick 87, former vauder and composer, died in Brooklyn, Dec. 3. He played the vaude circuits in an act with his brother, William, who died in 1941. Together they sang tunes composed by the former.

Among the numbers composed by Fitzpatrick were "Daddy's Mill," "Who Tied the Can to the Old Dog's Tail," "You Give Me Your Love," "Ham and Eggs,"

MAUREEN RIO

In sad and loving memory of my darling

DEC. 11th, 1945

God has you in his keeping,
I have you in my heart.

MOTHER

"Mother's Prayer," and "The Chimes of Trinity," which had been closing number of the Primrose & West's Minstrels.

He was a member of ASCAP since 1941.

FRANK F. CROOK

Frank F. Crook, 48, Pawtucket, R. I., industrialist, whose interests included part ownership of radio station WFCI, Providence-Pawtucket, was killed in an automobile crash in North Attleboro, Mass., Dec. 1.

Crook, confidante of U. S. Atty. Gen. J. Howard McGrath, was returning from an automobile dealers' meeting in Boston with his general manager, C. Leo Cronin, when the car crashed with a trailer truck, killing both men.

Besides his wife, Crook leaves a daughter and two sisters.

MAURICE SWERDLOW

Maurice Swerdlow, 56, pianist and bandleader who was formerly with the bands of Paul Whiteman and Meyer Davis, died Dec. 2 in Mt. Sinai hospital, Philadelphia.

As a composer, Swerdlow authored "Fight, Temple, Fight" for Temple University, and numerous Jewish songs for Jewish shows. He was pianist and arranger for Whiteman in 1922-'23, and was a Meyer Davis leader for 15 years. A sister survives.

H. GARFIELD CORWIN

H. Garfield Corwin, 72, pianist and bandleader, died in Riverhead, L. I., Dec. 4.

Corwin, a one-time pianist at N. Y. Strand theatre, had also conducted own orch at the old Hotel Navarre, N. Y.

THRUSTON WRIGHT

Thruston Wright, 70, president of the board of the Pittsburgh Symphony Orchestra since 1941, died Nov. 26 in Toledo, O., after a heart attack.

Wright, a prominent Pittsburgh businessman and civic leader, had been one of the most influential figures in raising the stature of the Pittsburgh Symphony from an obscure place to one of the leading organizations of its kind in the country.

WILLIAM PLATT

William Platt, 66, a magician and escape artist known professionally as the Great Everett, died in New York, Dec. 1.

Platt retired from active show business 10 years ago but donated his services as a magician to entertain service men during World War II.

Surviving are his wife, a sister and a brother.

JOHN H. NIBLOCK

John Horace (Nibs) Niblock, 53, assistant treasurer for the past 10 years at the Royal Alexandra theatre, Toronto, died in that city Nov. 28, while being operated on for cancer of the lung.

Survived by wife, two sons and three daughters.

NOTIS KOMNENOS

Notis Komnenos, 52, former district manager of Skouras theatres in New Jersey, died in Jersey City, N. J., Dec. 3, after a heart attack. He had been with the chain for 22 years, prior to leaving recently to form own trucking business.

A son, mother and two sisters survive.

BARNEY BARNARD

J. L. (Barney) Barnard, 66, veteran newspaperman and former D. W. Griffith assistant director, died Dec. 4 in Pasadena, Cal. of a stroke. He left newspaper work to assist Griffith on "Birth of a Nation." Later he was publicity director for Thomas Ince Production.

WILBUR B. GRANT

Wilbur B. Grant, 50, manager of the Manor theatre, Prospect Park, Pa., died at his home in Manoa, Pa., Nov. 28.

He was associated with the Warner Bros. circuit for 25 years. Wife and two children survive.

EUGENE W. KING

Eugene W. King, 66, stage and screen actor, died Nov. 26 in Hollywood.

His last role was in "The Great Caruso" at Metro.

SAM STOLL

Sam Stoll, 55, sales manager of Paramount's branch in Chicago, died of a heart attack in that city last Nov. 29.

His wife, Irene, survives.

Robert H. Winston, 35, former assistant manager of R.K.O. theatres in N. Y., died Dec. 2 in N. Y. Survivied by sister Elizabeth, agent for longhair artists.

Richard W. McLaughlin, 23, sports and newscaster at WFRP, Savannah, Ga., died Nov. 26 in Savannah. Survived by parents.

George Hamill, 60, studio technician, died on the Universal-International lot Dec. 1, following a heart attack.

Wife, 47, of Henry L. Nathanson, head of Metro Pictures of Canada, died Nov. 30 in Toronto. Survived by husband and daughter.

Mother of F[illegible] Rawley, manager of R[illegible] Academia theatre Toronto, died a[illegible] heart attack Nov. 28 in [illegible]

Everett H. F[illegible], brother of H. Wayne [illegible] Internal Revenue Bureau's show biz expert, died Dec. [illegible] in E[illegible]tt City, Md.

Charles E. [illegible], 68, projectionist, died in Chicago, Nov. 23. Survived [illegible] and son.

Edw[illegible] A. [illegible]ecker, 60, projection[illegible] in Chicago, Nov. 22. Wife [illegible] survive.

Moth[illegible], of John Hoffman, screen [illegible]ector, died Nov. 29 in Hollywood.

MARRIAGES

Lillian Lee Brown to James Brokaw, Boston, Dec 2 [illegible] staff announcer at WC[illegible] there.

Barbara Hellman to Alan V. Iselin, Albany, Dec. 2. Bride is daughter of Neil Hellman, head of Hellman Theatres; he's employed by the circuit.

Eleanor Goodrich to Robert Guilbert, Chicago, Nov. 30. He's with J. Walter Thompson radio dept. in Chi.

Nancy Granger to Neil Smith, Pittsburgh, Nov. 23. Bride was former property mistress at Pittsburgh Playhouse.

Merit Awards

Continued from page 2

ample of consecutive, uninterrupted effort since its World War II streamlining, the roster of top show biz names dwindled to scattered individual efforts when Camp Shows became dormant in 1946. VA spokesmen are openly eager for the industry to carry the entertainment ball for hospitalized vets once more, now that VHCS is back in business.

There has been no recent example of show biz cooperation as impressive, for example, as the all-out hospital productions, complete with entire casts, of "Kiss Me, Kate," "South Pacific" and "Detective Story." However, VA officials point out that smaller scale entertainment is constantly going on where it counts most, in hospitals off the beaten track. VHC-Shows has continued the policy of its predecessor, USO-Camp Shows, by concentrating its efforts largely in the hinterlands. Hospitals near the centers of entertainment, such as New York, Los Angeles, and Chicago, virtually take care of themselves.

Most effective stints are frequently the least pretentious, one VA spokesman pointed out. Recent series of dramatic readings by Basil Rathbone and John Carradine in a Vets' Neuropsychiatric hospital built up such great interest that the patients themselves were soon making their own requests.

Although VA was bogged down in its efforts to stimulate a 1950 edition of "Take Hollywood to the Hospitals," the VHCS tour of top flight filmites inaugurated as a yearly feature in '48, the celeb tours of music greats have fared better. Carried on by Artists' Veterans' Hospital Programs, group angelled by Jean Tennyson, a recent recipient of a VA Merit Award, over 300 top longhair—and some pop artists—are actively participating in the program.

Hospital bookings for the music corps are arranged along with their professional tours and are one of the most active aspects of the entire VA recreational agenda. The Met, for example, sets up hospital p.a.'s as a regular part of its tours.

Recent troupers on the VA musical circuit include Margaret Truman, Andre Kostelanetz, Nelson Eddy, Benny Goodman, Vivian Della Chiesa, Leonard Warren and Yehudi Menuhin. Exciting aspect of the work is the accent on personal contact with the boys. Pianist Rudolph Serkin, for example, will gladly play for three or four patients.

BIRTHS

Mr. and Mrs. Howard S. Cullman, son, New York, Nov. 29. Father is owner of the Hammerstein theatre, N. Y. (sublet to Columbia Broadcasting), lessee of the Alvin theatre, and a prominent legit investor.

Mr. and Mrs. Bill Burch, son, Burbank, Cal., Nov. 27. Father [illegible] a radio producer.

Mr. and Mrs. J. C. Rick[illegible] son, Santa Monica, Nov. [illegible] Father [illegible] kinescope recorde[illegible]

M[illegible] and Mrs. [illegible] Leslie, son Santa Ana, C[illegible], Nov. 28. Parents are Ol[illegible] and Gene Leslie, ballroom [illegible]am.

[illegible]r. and Mrs. Sidney Brokaw, son, Santa Monica, Nov. 29. Father is a studio orchestra manager.

Mr and Mrs. Frederick Steiner, daughter, Hollywood, Nov. 30. Father is an orch leader.

Mr. and Mrs. Jan Kiepura, son, Paris, recently. Father is concert tenor; mother is actress Martha Eggerth.

Mr. and Mrs. William Wyler, daughter, Hollywood, Nov. 25. Mother is the former Margaret Tallichet; father is a producer-director at Paramount.

Mr. and Mrs. Henry Marcus, son, New York, Nov. 25. Father is art director for Loew's Theatres.

Mr. and Mrs. J. P. Shanley, twin sons, New York, Nov. 27. Father is a drama reporter for the N. Y. Times.

Mr. and Mrs. Patrick Wilmot, son, New York, Dec. 1. Father is an au[illegible]right; mother is Liz Mo[illegible] [illegible]enta-tive of [illegible] tume [illegible]

Mr. [illegible] Yonke[illegible] rector [illegible] Playh[illegible]

Mr. [illegible] daug[illegible] Fath[illegible] singe[illegible]

Mr [illegible] daug[illegible] a b[illegible] Pow[illegible]

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A-B-C-D'S OF VIDEO COMEDY

U.S. Ballet Angels, All Kinds, But Rich, Blow $5,355,000 in 15 Years on Toe Art

By ARTHUR BRONSON

A fantastic total of over $5,355,000 has been poured into the dance field in America in the past 15 years. Practically all of this coin has gone for the classic ballet (with a little for the modern dance), and most of it has been contributed by individuals (as against organizations). And most of the money has been donated without any expectation of return.

In no other art field in modern times has so much coin been laid out by beneficent angels. It's an exhibition unmatched since the days of Otto Kahn in the Met Opera, and unequaled in other show biz fields except in such rare instances as an Edgar B. Davis in legit with his $2,000,000 contribution in 1926-27 to keep "The Ladder" afloat on Broadway.

In Broadway productions, unlike ballet, individual contributions generally are not big (although there are exceptions, as with Gilbert Miller's investment of all of the $91,000 required for "Ring Round the Moon" or Dwight Deere Wiman putting up $57,500 of the

(Continued on page 79)

Entertainment Buys Seen Spurred by Biz Controls; No General Slipback Seen

Prospect of a general business recession early next spring, which might be reflected in a boxoffice downbeat, is now figured to be unlikely. Government experts have been predicting that there would be a temporary "transitional" period of curtailed output, lower employment and reduced payrolls during the switchover of industry from consumer to military production. But the armament program is now reportedly in high enough gear to take up any production or employment slack.

It's conceded that there may be a production lull, with resultant unemployment in some manufacturing lines, but the boom in heavy industry, sparked by the armament speedup, will more than offset it. So no general employment decline is anticipated. Moreover, in view of the various industry-wide wage boosts based on the cost-of-living rise, payrolls and money-in-circulation are expected to increase. That's believed certain to be reflected in hypoed spending for entertainment, which means more b.o.

Thus far, despite the latest cost-of-living jump from 173.8% in September to 174.8% in October, it hasn't had apparently as much inflationary effect as anticipated, possibly as a result of credit controls. But some further inflation is figured inevitable and a return to price controls is probably only a matter of time. As in the last war, restrictions on the production of consumer goods, coupled with price controls, is a cinch to spur entertainment-buying.

Mary Martin, Son Team On Columbia Recording

Latching on to the public enthusiasm for family talent records generated by Bing and Gary Crosby, Columbia has cut two sides by Mary Martin and her 17-year-old son, Larry. Songs are "Get Out Those Old Records" and "You're Just in Love."

Pair will record together in the future if response to the initialers is favorable.

Pressure on 20th To Forego Pic On College Frat Evils

Pressure is being exerted on 20th-Fox to shelve its projected feature, "Take Care of My Little Girl," which will expose certain evils of the college fraternity and sorority system.

Inferential threats have been made of the displeasure of the several million graduate members of the Greek letter societies unless the story is scrapped. Spyros Skouras, who has even been told that anything anti-fraternity is "Communist-inspired," is apparently going to ignore the pressure and produce the film, which is tentatively scheduled for July, 1951 release. According to the 20th production charts, pic will feature Jeanne Crain, Jean Peters, Mitzi Gaynor and Helen Wescott. Jean Negulesco is slated to direct, with Julian Blaustein as producer.

Some of the fraternity people first got word of "My Little Girl" last September and decided to take action. L. G. Balfour, chairman of the Interfraternity Research and Advisory Council and head of a fraternity jewelry firm, wrote to Skouras that the story was "Communistic inspired propaganda" and would "give comfort to the ene-

(Continued on page 79)

Find Religioso Tunes In Bar Jukes NG for Biz

Chicago, Dec. 12.

Juke operators, with a large circulation in taverns, are turning sour on the flock of religioso tunes now being issued on wax by all the companies. Some of the ops have apparently made the mistake of placing these disks in tavern coinmachines, with a resulting fall-off in liquor sales.

Juke ops, under prodding from the barkeeps, are now asking the platter companies to make community singing songs, which not only spreads good will, but increases bar business.

ALLEN, BENNY, CANTOR, DURANTE

By GEORGE ROSEN

TV's "primer boys"—the A-B-C-D's of video's comedic pattern—are as baffled today over how they'll eventually fit into the coast-to-coast program schedule as in their pre-telecast days.

Four of the alltime greats of radio and show business—Fred Allen, Jack Benny, Eddie Cantor and Jimmy Durante—are agreed on one basic premise: there's more impact coming out of the TV screen than any other previous facet of show business.

But beyond establishing that point, they're all confused; the conflicting viewpoints of the Four Horsemen of the Kinescopes would suggest that TV programming is still in an embryonic era which must eventually give way to solidify the medium's economic pattern and meet the requirements of the stars.

Allen, convinced that the once-a-month "Comedy Hour" showcase is not the ultimate answer to fitting him into the medium for maximum results, is checking out after Sunday's (17) videocast on doctor's orders. When his health permits he'll return with a half-hour, weekly format patterned to the Allen pace and tempo through which he carved his niche in radio and on the stage.

Durante, too, is anxious to beat a retreat back to the Coast and is searching for a TV formula that will be less demanding.

Benny, beyond being convinced

(Continued on page 43)

Pix on Tele And In Nabe Houses Simultaneously

Hollywood, Dec. 12.

Group of nine pix recently acquired by KTTV will start beaming locally around Christmas—in virtual day-and-date competition with nabe theatres which will screen the same films. It is the first time in local television history that films have been made available for tele use simultaneous with their release to the neighborhood houses. Closest competition in the past came when KECA-TV telecast the indie "Beware of Pity" two weeks after it had concluded a run at the Guild Theatre.

Astor Pictures closed the deal for theatre use of the films shortly after Atlantic Television leased the video rights to KTTV. Pix, all made before the AFM 1946 contract with film producers, are "The Bridge of San Luis Rey," "Dark Waters," "Christmas Eve," "Bedside Manner," "Bachelor's Daughters," "Mr. Ace," "Sensations of 1945," "Hi Diddle Diddle," and "Midshipman Easy."

Chandler Exit, Dodgers Sudden Hike Cloud AM-TV Baseball Issue

St. Petersburg, Dec. 12.

A stepped-up struggle by the national pastime against radio and television is being forecast as a result of the meeting of the 16 club owners of the major league baseball teams here this week.

The surprise move not to renew the contract of baseball commissioner A. B. (Happy) Chandler, who holds the post through April, 1952, is viewed as a blow to AM and TV because of his strong pro-broadcasting stand. It was Chandler who inked Mutual's five-year contract for the World Series and gave the web rights for "Game of the Day" co-op broadcasts. Chandler had said recently video rights to the series would soar in '51 to $1,000,000.

Florida State League is first of baseball's lower minors to ban broadcasts of home games, although in three larger cities FM ballcasts will be permitted on trial. Brooklyn Dodgers and St. Louis Cardinals also voted network broadcasting curbs.

At the same time the club owners are pressing for stiffer charges to stations. Brooklyn Dodgers are reliably reported asking for more coin to their diamondcasts on WMGM, N. Y. The upped ante may backfire, as General Foods, which shares sponsorship of the

(Continued on page 42)

175% Profit on 200G 'Blondes' Investment

"Gentlemen Prefer Blondes," which has just passed the one-year mark at the Ziegfeld, N. Y., has earned a profit of $350,000 on its $200,000 investment. The Herman Levin-Oliver Smith production has already distributed $280,000 profits, and has accumulated an additional net of about $70,000, including cash, bonds, etc.

The musical has been earning a weekly operating profit of around $11,000, and is still receiving a share of the net from the Coast company.

WB, 20th, Metro Remain Firm Vs. Their Stars on TV

While several of the major film studios have considerably eased the "no television appearance" bans on their contract players, those which still are opposed to the practice are expected to continue their adamant policy indefinitely. Reason is their staunch belief that the so-called glamor associated with their star talent remains one of their chief selling points. Once potential customers can sit at home and watch this glamor on their video sets for free, then there would no longer be any reason for them to pay to see the stars at their local filmeries.

Because of this reasoning, Warners, 20th-Fox and Metro, which have probably the biggest star stables among the major studios,

(Continued on page 71)

Labor Trades' Pitch For Burley's N.Y. Return

The Fact Finding Committee of the Central Labor Trades Council is set to petition municipal authorities to sanction burlesque shows in New York. FFC, comprising representatives of theatrical unions, is seeking to increase employment opportunities for its component unions and is preparing petitions to city officials for lifting of the longtime ban on these shows.

Burlesque has been taboo in New York since 1941 when the late Mayor Fiorello H. LaGuardia banished it. Previous attempts have been made to bring it back.

One of the more potent arguments to be used for burley's return will be the necessity of retaining theatre realty values. Film business has declined considerably and some houses may have to change policy to remain open.

L.A. Niteries Find Take-It-Off Trend Has Profitable A-peel

By MICKEY FREEMAN

Hollywood, Dec. 12.

Burlesque, almost a forgotten word here 18 months ago, is making a strong comeback. The town's gone striptease happy and judging from the way customers are pouring through the turnstiles, it's here to stay. At this point, there's no applauding the Los Angeles weather but local niteries are keeping the population warm.

Admittedly this is an unusual heat wave, being confined mostly to LA's niteries. Eighteen months ago there was only one burley theatre in operation. Now three theatres are going full blast and the gals are peelin' in 23 clubs through Los Angeles County. Each

(Continued on page 77)

TV's Newest Neck Line

Cleveland, Dec. 12.

Doctors at the American Medical Association convention in Cleveland were told that television may cause a new type of headache.

Dr. C. L. Hartsock of the Cleveland Clinic said that the new type headache comes from straining the neck muscles by fixed gaze. He added TV viewers should try looking around, flexing the neck, and not to look with a constant head tilt.

The doctor said nothing about programming.

TV New Market for Treasure Trove Of Alien Property Pix-Plays-Music

Washington, Dec. 12.

Television has opened a new market for the treasure house of music, motion pictures, plays, operas, and other works administered by the Office of Alien Property, of the Justice Dept., which vested copyrights of enemy and occupied nations during World War II.

Although licensing for the new medium has hardly begun, indications are that it will bring thousands of dollars to OAP. George Middleton, former president of the U. S. Dramatists Guild, and now technical expert and adviser on the handling of vested copyrights, points out that radio and films have already been large users of the Government-seized material. He believes television will find it equally useful.

For example, old motion pictures are proving to be one of the basic sources of TV programming. Middleton says OAP has in its possession over 10,000,000 feet of films which have been inspected, recorded, and are available for licensing with some restrictions. They represent the product of 764 German, Italian, Japanese and Austrian producers.

Currently OAP is analyzing another 17,500,000 feet in the vaults of the Library of Congress. This footage was seized during and after the war by the Army, State Dept., Customs service and other Government agencies. Most of it will also be available for licensing, once it is properly sorted and cataloged.

Films As Source File

Thus far, OAP has granted only one film license exclusively for television. This is for a group of 50 scientific shorts. License was issued to Paul Moss for his International Telefilm. Deal called for a substantial deposit and, basically, for a percentage of gross receipts. These pictures have already been shown extensively by video stations. Some of the licenses for the theatrical exploitation of films include television rights. Royalty terms under the TV section of the

(Continued on page 77)

Gypola's Cafe Date

Gypsy Rose Lee has been signed for the Desert Inn, Las Vegas, for two weeks, starting Dec. 26. It will be her only nitery date, inasmuch as she'll have to return to New York to tape her ABC airer, "What Makes You Tick."

Deal was made in New York by Frank Sennes, who books the cafe.

Thomas, Martin, Laine, Durante, Martin & Lewis Resolve Copa's Bookings

Ability of Abe Lastfogel and George Wood (William Morris agency) to switch Danny Thomas and Jimmy Durante around has resolved the Copacabana (N. Y.) booking problem. Thomas is now able to open Jan. 4, thus eliminating an SOS to Durante, as appeared almost inevitable. The latter comes in on March 26 for an uninterrupted run, instead of doing it twice within the winter-spring (1951) season.

There is still an interval problem, after Thomas: whether Tony Martin or Frankie Laine, or both, will follow, since the latter can be moved forward if Martin can't get out of other committments. Otherwise Martin, Laine and Durante complete the roster. Dean Martin & Jerry Lewis follow the Schnoz in April to wind up the season.

Meantime a new show, that embraces the Xmas-New Year's period, opens tomorrow (Thurs.) comprising Henny Youngman, Luba Malina, Dr. Giovanni and The Skylarks.

Auction Grauman Effects

Hollywood, Dec. 12.

Souvenirs and personal belongings of the late Sid Grauman are to be auctioned by Roy Goldenberg in four sessions starting Monday (18).

Among effects to be auctioned is "Oscar" presented Grauman two years ago.

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N.Y. Hung Jury In 250G Plagiarism Suit on 'Kane' Pic

A $250,000 plagiarism suit by author Frederick Lundberg against RKO, Orson Welles and Herman Mankiewicz ended in a hung jury last Friday (8) after setting a couple of records in U. S. district court in New York. Lundberg charged that portions of his book, "Imperial Hearst: A Social Biography," were used in the scenario of "Citizen Kane."

Trial ran 30 days, the longest for a plagiarism suit in the history of the court. The jury was out for 26 hours, the longest in the memory of court attendants in any civil action. Final vote was seven in favor of Lundberg and five for the defendants.

Taking advantage of civil suit provisions in Federal courts, lawyers had agreed in advance that they'd accept the decision of any nine jurors. As things stand now, marathon trial will have to be repeated. Attorneys for Lundberg, Gustave B. Garfield and Charles

(Continued on page 78)

DANNY KAYE PACTED FOR PALLADIUM AT 160G

Hollywood, Dec. 12.

Danny Kaye has okayed London Palladium bid for an eight-week date starting May 7 to coincide with centennial festival of Britain. Palladium had originally pitched for 12-week date. Sylvia Fine (Mrs. Kaye) will provide comic with some new numbers.

Kaye is dickering to take the Jack Cole Dancers with him for group's English debut. Cole is currently choreographing Kaye's 20th starrer, "On the Riviera."

At $20,000 weekly, Kaye will get largest salary ever handed a performer in a theatre engagement of the length of time involved.

Acceptance of the Palladium bid puts Sol Hurok's proposed concert tour for Kaye in abeyance, although there's a possibility he may play these dates next fall.

Republic Pictures Proxy

Herbert J. Yates

carries

Smartalecky Criticism and Its Effect Even on Those Within the Trade

* * *

an interesting editorial feature in the forthcoming

45th Anniversary Number

of

VARIETY

Catholic War Vets Fight Showings Of Charles Chaplin Pix

Entire national organization of Catholic War Veterans is being prodded into the fight against television and theatre showings of Charles Chaplin films. Move to enlist the full group's support is being made by Joseph Fehrenback, head of the CWV unit in New Jersey, who already has influenced the cancellation of a Chaplin series of ancient shorts on N. Y. teevee station WPIX. He also claims to have caused discontinuance of "City Lights" runs in two N. J. theatres and the cancellation of the film in two other spots.

Fehrenback, who is advertising production manager for the American Bankers Assn., told VARIETY he plans to bring the matter before Donald McQuade, CWV national commander, with the aim of bringing the national body behind a full-scale Chaplin boycott. Implication is that this could lead to picketing of theatres showing any of the comedian's pix, including "Monsieur Verdoux," which never was generally released, and "Lights," which is going over successfully in the few theatres playing it on reissue. Four spots which dropped "Lights" because of the protests are said to be the Rialto and Mayfair, Newark; Temple, Union City, and the Park, Cliffside.

Fehrenback's charge is that Chaplin "appears guilty" of Communist leanings and that the comic never did anything in the way of officially denying these apparent sympathies. If his fight is carried through, obviously it would threaten plans to reissue numerous other comedies starring Chaplin, following the "Lights" distribution pattern. Fehrenback, in making the charge against Chaplin, cited the California Un-American activities report of 1949 wherein the pantomime artist was listed with others as having "followed or appeased some of the Communist party line program over a period of time."

UNFRIENDLY 11 BENEFIT BY SUPREME CT. RULE

Washington, Dec. 12.

The Hollywood "Unfriendly 10" is expected to derive benefit from yesterday's (11) Supreme Court decision that a person cannot be found guilty of contempt for refusing to tell whether he was ever a communist, providing he claims the refusal is to prevent "self-incrimination." High court ruling was unanimous.

However, it was pointed out here, the Hollywood group found in contempt of the House Un-American Activities Committee did not claim self-incrimination. The 10 relied on the "freedom of speech" amendment to the Constitution.

Two of the 10—Edward Dmytryk and Herbert Biberman—have been released with time off for good behavior from their six-month sentences. The other eight are still in Federal prison.

Walsh Hops to London For NATKE Jubilee

London, Dec. 12.

Richard F. Walsh, head of the International Alliance of Theatrical and Stage Employees, is flying to London especially to participate in the Diamond Jubilee Banquet of the National Assn. of Theatrical and Kine Employees at Grosvenor House next Friday (15).

Apart from the big array of political figures headed by the Prime Minister, Clement J. Attlee, the Foreign Secretary Ernest Bevin, and the Chancellor of the Exchequer Hugh Gaitskell, all the leading figures in the British film and theatrical world have been invited. A major cabaret attraction is being produced by Nat Karson, who delayed his return to America in order to handle the show.

Sets O'seas Troupes

Washington, Dec. 12.

Lt. Col. Joseph Bangham, of Air Forces Special Services, flew to Hollywood today (12) to bring back a score of entertainers who leave for Europe on the 19th to bring Christmas entertainment to the troops in Europe.

While on the Coast, Bangham will also seek volunteers for junkets to other parts of the world. With indications that our troops may remain in Korea, he will even seek entertainers for that sector.

'Ninotchka' Off Vienna Screens On Soviet 'Hint'

Vienna, Dec. 5.

"Ninotchka" vanished again from its hard-won spot on the Vienna screen when Soviet "suggestions" to exhibitors led them to hurriedly yank that ancient Kremlin needler starring Greta Garbo. This came after the Lubitsch film had played some five weeks in two good mid-Vienna houses to better than 90% capacity despite almost total lack of newspaper notice. Native dailies thought it best to ignore the pic while the U.S.-sponsored Wiener Kurier accepted ads and ran only a brief notice despite the issue of American cultural prestige involved in showing "Ninotschka" against frequent anti-American releases like "Meeting on the Elbe" and "Secret Mission."

Latest move occurred Dec. 1 when Reds assumed chairmanship of the four power City Commandatura in their turn. This job, along with policing of the internationally controlled Inner City, rotates monthly among the four powers. Managers of the Elite and Schotten Kinos, both of which were doing close to SRO with the Garbo pic, phoned Wolfgang Wolf, local Motion Picture Export Assn. chief to say the Russkis had "suggested" it was time they changed bills. MPEA, reluctant to push the issue, agreed to dropping the film, at least for a month when U.S. steps into city control.

This follows original booking difficulties which occurred when "Ninotchka" was first advertised and then withdrawn by a group of exhibs after each of them had received Commie threats of riots or bombings if the pic was shown. Actually run of the film produced no incidents whatever.

When the Elite booking finally materialized, the U.S. Info Service of the State Department had just about decided to show the picture in the U. S.-operated Kosmos theatre either cuffo or with the take for charity. Possibly the local exhib organization, which is owned by Socialist Party and the City of Vienna but has close Soviet ties, didn't want such a precedent established on a potential big money film.

Sam Marx Back From Paris, Reports Yanks Scurrying Back Home

Sam Marx, ex-Metro producer who starts on his new Columbia Pictures pact Jan. 1, flew in from a London and Paris vacation yesterday (Tues.) and heads for the Coast pronto at prexy Harry Cohn's request for a "conference." Marx was to have produced Alice Waugh's "A Handful of Dust" independently, when he left Metro, but it's a question whether this will be his first Col assignment.

On Marx's first-time abroad he discovered much nervousness among showfolk, many of whom are scurrying back this week because of war jitters. The Leland Haywards (Slim Hawks) cut their trip short. Norma Shearer and her husband, Marty Arrouge, after

(Continued on page 77)

Revived OWI Included In Emergency Planning

Washington, Dec. 12.

Government's emergency planning includes a revived Office of War Information, complete with foreign and domestic film and radio units. There has been talk for some time about a new OWI, but it is understood that secret meetings were held last week at which a green light was given to draw a complete paper plan for such an organization.

Question of who will direct and be his top assistants is being given serious thought, but there are no selections yet. Idea is to have everything ready for the time when the President decides to go ahead. One reason price ceilings have not been instituted o far is the lack of machinery for enforcement. The administration does not want to be caught similarly short when it orders an information program.

MAJORS' 10% PROFIT HYPO IN '50

Reports of UA Difficulties Disturb Pixites as Implying Inroads by Video

Reports of severe difficulties faced by United Artists if the current "mystery deal" on the Coast falls through were proving highly disturbing to top-echelon industryites this week. They feared that the UA hurdle would be immediately hoped on by industry detractors as evidence of the inroads of television on films.

Actually, of course, there would be no such implication. UA has been in hot water of one kind or another for much of its 31 years, and present difficulties are merely a culmination of long-standing ownership and management travail.

Execs of other companies figure, however, that that will be hard to explain to lay writers and commentators. Particularly so since a good many of them have no desire to understand and will undoubtedly find a good "angle" in UA's troubles in light of the recent b.o. decline and TV competition.

Result, it is feared, will be a public relations black eye. It may have serious effect on the boxoffice and on the stock and securities of other companies, majority of which have never in their history been more substantially solvent.

There's been some vague discussion in top industry circles of possible steps to help UA in the present crisis. Feeling is, however, that there's little can be done while ownership is in the hands of

(Continued on page 29)

Howard Dietz

(in frustrated iambic pentameter) indites an ode to

The Crystal Ball

* * *

an amusing feature in the upcoming

45th Anniversary Number

of

VARIETY

Interstate Bows To PCA Ban, Nixes 'Twist' Bookings

Dallas, Dec. 12.

Interstate circuit disclosed today (Tuesday) that it has abandoned all plans for exhibition of "Oliver Twist." Robert J. O'Donnell, general manager of the big southwest chain, declared: "We will uphold Interstate's policy of not running any film without a Production Code Administration seal."

The J. Arthur Rank pic was slated to open in a group of Interstate houses in various parts of Texas Jan. 19. The booking was made prior to refusal of Joseph I. Breen, Production Code administrator for the Motion Picture Assn. of America, to give the pic a seal.

Film has been subject to great controversy on the charge that it is anti-Semitic in its treatment of the Fagin character. Breen nix was on that basis. Paradoxically, Rank as the pic's producer has himself been against showing the film in the U. S. However, Robert R. Young, controlling stockholder in Eagle Lion Classics, the distribs,

(Continued on page 78)

Cutrate 2d-Runs For CIO Assn. Backfires, Creates Detroit Stew

Detroit, Dec. 12.

A plan to show second-run films to members of the CIO Motor City Cooperative Assn. at cut rates has backfired and stalled. Besides that it has raised temperatures in exhib circles, who feared that their uniform price structure might collapse, and has brought vehement denials of the whole deal from management of the theatre involved.

The whole scheme was brought to light when a CIO publicity release to labor papers had this to say: "The best motion pictures showing in Detroit can now be seen by Co-op and union members for 44c. This is the result of the latest co-op collective buying agreement." (The huge co-op operates grocery stores and has cutrate agreements with national appliance dealers.)

The release continued: "The special price agreement is with the Regent theatre. This theatre presents up-to-the-moment current pictures immediately after their first showing. By seeing these latest pictures at the Regent you will

(Continued on page 29)

Warning On TV Damage At B.O. Bops Pix Shares

Apparently touched off by Charles Skouras' statement regarding the heavy inroads TV has made on film theatres, motion picture shares responded adversely during the past week. Forecast for further declines in biz made by Warner Bros. in its annual statement last week also added to the gloom. WB shares currently are only one-quarter of a point from the year's low of 11.

While numerous film issues rallied in yesterday's (Tues.) market, the gains were only fractional, with 37½ by Loew's and United Paramount Theatres the greatest advances. UPT up at 17⅝ as against the year's low of 15⅛. Loew's quotation of 15⅜ contrasted with the '50 low of 14½. Columbia is selling for 11¼; year's low is 10⅝.

Universal is 9⅛; low is 7⅛. Republic common is 3⅜; low is 3, while 20th-Fox common is 19⅜, the low 18. RKO wound up 7¼ yesterday; '50 low is 6⅛.

BEN HENRY LEAVING U AS ENGLAND REP

Ben Henry, Universal's representative in England, is leaving the company at the end of this year. Arrangement, entirely friendly in nature, is a money-saving operation for U.

Unlike other majors, which have their own distribution setups, U's product is handled in England by J. Arthur Rank's General Film Distributors. Feeling of U toppers is that, as a result, services of a high-priced exec such as Henry are not required. Bookings of product on the Rank circuits have been handled satisfactorily from the U. S., leaving only accounting chores as actually necessary in England.

Henry, who has had long experience in exhibition and distribution, has been with U since World War II. He has a number of other business interests and will occupy his time with them.

S. P. Skouras Back at H.O.

Twentieth-Fox prez Spyros P. Skouras returned to the home-office Monday (11) following a week's huddles on the Coast with studio execs.

Veepee Al Lichtman, who accompanied Skouras to Hollywood, will remain there at least another week for further conference with production veepee Darryl F. Zanuck.

$34,722,422 NET SEEN THIS YEAR

Despite the continued boxoffice slide during 1950, indications are that film companies as a whole will show an increase in net profits of about 10% over 1949. With some firms having already filed their full-year reports for fiscal 1950 and all having filed at least nine-month indices, available official figures and estimates to date show net earnings for nine companies of $34,722,422 as against $31,328,117 for the parallel periods of the previous year.

Companies included in the compilation are the seven majors, plus Republic and Monogram. United Artists, being privately owned, files no fiscal statements.

Six of the nine firms are showing a considerable improvement in net profits as they near the tape for 1950, while three have lost ground against the 1949 fiscal periods. Ahead are Columbia, Metro, Monogram, Paramount, Republic and Universal. Behind are RKO, 20th-Fox and Warner Bros.

Accounting for the improved profits picture is the slash in costs the companies were able to make during 1948 and 1949, primarily in budgets. Many of the releases which showed up in the 1949 figures were made at peak costs, some of them having been admitted weakies which were held on the shelf until they could be hidden no longer. By the 1950 fiscal

(Continued on page 29)

SEE H'WOOD FOR MEET OF INDUSTRY EXECS

Meeting of company prexies and studio heads for a top-echelon onceover of the state of the business now appears likely to take place in Hollywood—if at all. Time would probably be mid-January or later.

Original intention was to hold the session in Phoenix last weekend. It was decided, however, that the travel involved was too great for results that might be accomplished. Discussions, as a result, arose for conclaving in New York or Washington, but they've also been shelved in favor of the Coast.

Television inroads, sagging b.o., labor contracts, censorship and other problems have been suggested for the agenda.

Powerful Wall Street Group Points For Showdown on RKO Control; Probe 'Dissolution,' Pix Sale to TV

Par Pub-Ad Veepee

Max Youngstein

favors

New Pix Selling Techniques

* * *

an interesting editorial feature in the forthcoming

45th Anniversary Number

of

VARIETY

Possibility loomed this week that Howard Hughes next year will face a proxy fight with a powerful group of Wall streeters for control of the RKO production-distribution organization. Result might well be dissolution of the company and sale of its more-than-40-year stockpile of films to television.

Leader in this movement is Lester Greenwald, partner in the investment firm of B. L. Taylor & Co., and a large holder of RKO shares. He is in the loose confederation of big RKO stockholders recently organized on Wall street, but is openly in favor of more radical action than that to which the others are yet ready to commit themselves.

Whole Wall street group, which claims to represent more shares than Hughes' 929,000 (24%), is bitter about the RKO topper's management policies, but is withholding action pending further study and advice. Most potent stockholder in the group is David J. Greene, with something over 300,000 shares, ranking him second only to Hughes.

Much less reticent than the others, Greenwald declared this

(Continued on page 31)

Matty Fox Vying With Lesser In Optic Sweepstakes

Race has developed between two sets of U. S. backers to get before film and video producers new systems of optics that will provide elaborate backgrounds and sets at a fraction of the cost of the real thing. One group is headed by Hollywood producer Sol Lesser, the other by former Universal exec Matty Fox.

Both systems were developed in France. They bear some general resemblance to the "independent frame" system with which J.

(Continued on page 27)

HUSTON ON 'EARTH'

Hollywood, Dec. 12.

John Huston will direct retakes for "Gone to Earth," joint Selznick-Korda production lensed in England last year.

David Farrar is sailing from England Saturday (16) for retakes with Jennifer Jones, and then reports to UI to start pact with co-star stint in "Golden Horde," opposite Ann Blyth.

Controversial Danish Picture Gets Final Nix By American Customs

Customs bureau nix has apparently finally voided chances of importation into the U. S. of the Danish-made "We Want a Child" despite protestations of a group of leading American citizens. Pic is currently cleaning up throughout Europe, ranking as the second largest grosser of the year there.

Walter Gould, who was attempting to bring the film into this country, has given up his efforts in face of the adamant attitude

(Continued on page 78)

National Boxoffice Survey

Trade Still Sluggish; 'Solomon' No. 1 for Fourth Successive Week; 'Dance,' 'Eve' Next Biggest

Film theatre biz in first-run situations is very sluggish for the most part this stanza, with Christmas shopping and usual pre-holiday influences taking a heavy toll. Several key cities also were hurt by continued snowstorms, bitter cold and heavy rains. For example, New York, which was slow enough last Thursday (7), was staggered at the boxoffice by warnings of a storm that did not materialize. City's biz was further damaged by heavy rain the following Sunday night.

"King Solomon's Mines" (M-G) continued to dominate the field although on holdover and extended-run in many keys. Its total is about half what it was in the preceding week but enough to win first place for fourth successive stanza. "Let's Dance" (Par) is finishing second after winding up third for two weeks running and well ahead of "All About Eve" (20th), which moves up to third slot after being fourth last round. Fourth best is "Two Weeks With Love" (M-G), which was sixth a week ago. "Joan of Arc" (RKO), out on pop-scale basis now, is taking fifth money while "West Point Story" (WB) is sixth. "Harriet Craig" (Col), with a batch of new bookings, and "Jackpot" (20th) round out the top-eight list in that order.

Runnerup films are "Kansas Raiders" (U), "Breakthrough" (WB), "I'll Get By" (Par) and "Mad Wednesday" (RKO) in that sequence.

"Kim" (M-G), which opened with a big session at N. Y. Music Hall, looms as one of top newcomers. "Odette" (EL), also new, was sock in Montreal and strong in Toronto. "Highway 301" (WB), while dull and mild in some spots, came through with nice sessions in Philly and Washington. Another newcomer, "Sun Sets At Dawn" (EL), shapes robust in Boston. "Mystery Submarine" (U), good in Balto, looms strong in Frisco.

"Rio Grande" (Rep) is doing okay in Denver, "Toast of New Orleans" (M-G) looks smash in Montreal. "Red Shoes" (EL) continues nice on pop-price run in N. Y.

"Milkman" (U), doing fairly well in Toronto, looms satisfactory in Denver. "State Secret" (Col), good in Boston, shapes okay in Frisco and Cincy. "Macbeth" (Rep), neat in Washington, looks stout in Chi.

"Miniver Story" (M-G) is so-so in Providence. "Killer That Stalked N. Y." (Col), slow in Chi, is weak in Prov. "Dark City" (Par) looms fine in Montreal.

"Two Flags West" (20th) shapes okay in Frisco. "Glass Menagerie" (WB), okay in Omaha, is fair in Denver.

(Complete Boxoffice Reports on Pages 18-19)

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$15 a Year $20 Foreign

No Foldings, Price Hikes Seen For N. Y. Circuits; 4 Omaha Nabes Close

Theatremen's fears over the inroads of television on the dwindling boxoffice haven't reached the point where the exhibs are ready to toss in the towel, a survey of the situation in the New York metropolitan areas shows. Larger circuits, including Loew's and RKO, have no intentions of folding any houses, nor are they contemplating any changes in admission scales.

Only a few theatres have closed in the past couple weeks and these houses were mainly last-run situations operated by independents in marginal neighborhood sections. Ritz, 842-seater in the Bronx, shuttered last week. Late last month the Nassau, Brooklyn, and the Crown, same borough, also folded. Other recent closures are the Avon, in midtown Manhattan, and Raybond's Broad, Newark.

Small indies were loath to pin the shutdowns on any specific cause. They held that the situation arose from a variety of circumstances. Chief of these is the "pre-Christmas" slump. The 1,400-seat Broad, according to Raybond prez David Weinstock, was closed when bad business set in but it will be reopened around the first of the year with a "new policy." Previously it was a last-run house.

Weinstock also disclosed that his loop has increased admission prices slightly but only in a few isolated situations. Other circuit chieftains, however, emphasized that they have made no adjustments whatever in their price structures and don't expect to make any. Some theatres along the Jersey shore raised the b.o. bite slightly when they assumed a giveaway dish policy. This, of course, was done to offset the cost of the dinnerware.

General consensus was that at-

(Continued on page 30)

Nathan D. Golden
Chief of the Motion Picture Division of the Department of Commerce elaborates on why
Trade Agreements Help U.S. Companies to Overcome Many Foreign Pic Curbs
* * *
an interesting editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

Top N. Y. Exhibs Meet to Remedy That B. O. Dip

Between 20 and 25 leading exhibs, repping virtually every theatre in the New York area, will meet tomorrow (Thursday) in search of a cure for current b.o. ills. They hope to come up with some specific plans for hypoing biz.

Session at the Astor, N. Y., has been called by Fred Schwartz, Century chain topper. It parallels on a local level the series of confabs of top circuit owners from various parts of the country that Si Fabian has been sponsoring recently.

However, the Schwartz stanza will be considerably more specific in that a number of cooperative plans for exploitation and selling of the industry within the New York area will be presented—and, it is hoped, adopted.

"Some of us just got tired of talking, now we're planning action," Schwartz declared this week.

All the important circuits in the city, both affiliated and unaffiliated, are expected to be present. Most of them are members of the Metropolitan Motion Picture Theatres Assn. Other exhibs will be repped by their trade organizations, primarily the Independent Theatre Owners Assn. of New York.

Walter Reade, Jr., Maps 5c Matinees As Lure for Kids

Convinced that kid biz is the key to adult trade, Walter Reade, Jr., is planning a pitch to other New Jersey exhibs to institute 5c. Sunday matinees for moppets. He has already been promised cooperation by several important chains and been nixed by Warner Bros. in preliminary talks.

The young circuit chief, prior to making a full bid to other chains to institute the plan, is having a study made of his own theatres' experiences with the under-12 trade. Indications so far are that the junior biz has held up well in comparison with full-price admissions.

Reade is convinced, however, that it is important to build it farther. He reflects the ideas of Malcolm Kingsberg, former RKO Theatres chief, in VARIETY recently, that children—in addition to being the adult customers of the future—direct much adult trade into a theatre. Likewise it is felt that children are the prime devotees of video, and special efforts must be made to continue their interest in films.

Thus Reade is intent on putting his new plan into effect. The nickel admission price would apply from the opening on Sundays at about 1 p.m. to 4 p.m. He feels that by stopping the special at 4 he can avoid parental criticism for keeping kids out through the dinner hour.

The nickel offers no tax problem, since Federal levies do not apply on admissions under 9c.

Allied States Meet To Analyze B.O. Doldrums

Washington, Dec. 12.

With the annual board meeting of the Allied States Assn. of Motion Picture Exhibitors coming up next Feb. 15-16 at the Statler hotel here, it's expected that the session will analyze a number of plans to cure the b.o. doldrums in addition to mapping policies for the coming year.

Agenda calls for reports on the outcome of negotiations relating to competitive bidding as well discussions on incentive selling as opposed to penalty selling. Officers will also be elected and the annual report read.

SEARS SUIT FOR PAY VS. UA GOING TO TRIAL

Breach-of-contract suit brought by United Artists general sales manager Grad Sears will go to trial, Federal Judge Sylvester J. Ryan ruled in New York last week. Exec is seeking to recover back pay allegedly due him over a several-week period when he was ill last summer. The company claims it isn't liable.

Court's decision came after Sears moved for summary judgment against UA. Judge Ryan held that factual issues presented by the case as well as points raised by the plaintiff's motion for judgment could best be settled by a trial.

2 Adventure Pix a Yr. Planned by Lesser

Sol Lesser, who closed a deal with RKO recently for distribution of "Kon Tiki" and "Jungle Head Hunters," is planning to make or acquire two such adventure pix each year. These would be in addition to his regular "Tarzan" series, the "Jungle Girl" series which he is planning and various other projects.

Julian Lesser, producer's son, heads the Thalia Production unit which handles the films. Plans are now being made for an expedition topped by Lewis Cotlow to go to the South Seas. Cotlow made the "Head Hunters" pic in Africa.

"Kon Tiki" is a blowup from 16m of the film which Thor Heyerdahl shot during his 101-day trip by raft across the Pacific. Book based on his adventures this week topped the bestseller list for the fifth straight stanza.

DANNY O'DAY
"The Mahogany Kid"
Dynamically assisted by Jimmy Nelson with his new pal, Humphrey Higsby.
Opening
Dec. 20, Hotel El Rancho Vegas, Las Vegas, Nev.
Jan. 11, Riverside Casino, Reno, Nev.
Feb. 1, Ciro's Hollywood.
Roxy, New York, in March.
Mgt. LOUIS W. COHAN
203 N. Wabash, Chicago

F-WC Execs Put On Goldwyn Grill

San Francisco, Dec. 12.

The Sam Goldwyn-Fox West Coast $6,750,000 legal tangle completed the first three days of its deposition marathon last week with Goldwyn attorney Joseph L. Alioto conducting the querying. There's at least a week more of grilling in the offing.

Five interests in Northern California theatres were sifted in the three-day examination of John Bertaro, key circuit figure, in which detailed questioning of Bertaro included the checking of how each of over 100 houses was operated and the interest of the chain in each house. The Goldwyn attorney pressed his efforts to establish that the interests of Charles P. Skouras, FWC prexy, were interwoven with all phases of the film industry, and constituted a general conspiracy to deny independent producers a fair market for their product.

The grilling of Bertaro is scheduled to continue for another day, to be followed by that of chief film buyer Ed Zabel, who in turn is being followed by Skouras, who is expected to be queried for approximately a week of sessions.

The questioning of Bertaro hit one hot point when, on advice of FWC counsel Arthur B. Dunne, he refused to answer a question regarding possible Skouras interest in a candy and confectionery business supplying the chain. In a later session Dunne withdrew his objections and Bertaro answered the question negatively.

Bertaro on close questioning by Alioto vigorously denied that there was any arrangement to split product in the acquisition of theatres by the chain.

The current drawn-out legal hassle, consisting of depositions by FWC executives and setting the stage for the case now on the Federal court calendar, was recently ordered by Federal Judge Michael J. Roche.

Sheaffer on U Sales Bender

Daniel M. Sheaffer, Universal board member, in the past month has sold 800 shares of the firm's stock, leaving him with a balance of 107.

In the previous month, from Oct. 11 to Nov. 10, Sheaffer sold 1,800 common in a series of six transactions.

N. Y. to L. A.

Jack L. Gertz
Virginia Kellogg
Al Lewin
Dave Lipton
Ray Morgan
Thelma Ritter
Betta St. John
Jules C. Stein
Richard Thorpe
Fran Warren

Unexpectedly Quick Settlement Gives 5 U.S. Cos. $2,100,000 From France

James J. Geller
has authored an interesting
'Hollywood Story'
* * *
a byline feature in the forthcoming
45th Anniversary Number
of
VARIETY

Paris, Dec. 12.

Five American film companies will received a $2,100,000 windfall from France as the result of an unexpectedly quick settlement of a frozen coin account dating back to June, 1947. The sum was accepted in a lump in lieu of approximately $2,600,000 divided over the next two years by Columbia, Metro, 20th-Fox, United Artists and Paramount.

Arrangement was made by John G. McCarthy, director of the international division of the Motion Picture Assn. of America, during his recent visit to Paris. It followed complete stoppage of payment on the debt to five companies by unilateral action of the French government.

McCarthy restricted his negotiations mostly to this problem, but will return to Paris early next year with MPAA prez Eric Johnston for broader talks. They hope to open the entire Franco-U. S. films agreement, seeking to eliminate all restrictions of quotas, licensing and currency conversion.

Coin which McCarthy succeeded in clearing was due under the old Blum-Byrnes agreement of 1947, as consolidated in a later 1948 accord. That provided for remittance of $3,600,000 yearly from France, of which $1,200,000 was to come out of current earnings and $2,400,000 was to represent payment of funds earned and frozen prior to June, 1947. A total of $11,700,000 was

(Continued on page 6)

Allied Aloofness Seen No Bar To Arbitration Setup

While distribs are engaging in some behind-the-scenes activity in their efforts to lure Allied States Assn. into an industry arbitration setup, many film company and theatre execs are sharing the thought that a system could be developed regardless of whether Allied decides to remain aloof. Obviously, the hope is that the outfit will join in a plan to establish arbitration panels but Allied's remaining on the outside is now not likely to kill the whole idea.

Abram F. Myers, Allied board chairman, is on record as saying that his group will not consider arbitration until its board meeting, Feb. 15, in Washington.

Political aspects of the entire situation are being cited in trade circles as cutting down the possibilities of making arbitration an all-industry operation. Fact that Theatre Owners of America got the ball rolling with the first formal meeting with distribs on arbitration appears a primary reason why Allied officials are not too enthusiastic about coming into the fold.

However, non-members of Allied, despite this initial reluctance, be-

(Continued on page 29)

SISK QUITS METRO FOR WB PROD. POST

Hollywood, Dec. 12.

Robert Sisk moves over to Warners as a contract producers in February, on completion of his current Metro pact, which has been extended to cover the completion of his last two productions on the Culver City lot. They are "Across the Wide Missouri" and "It's a Big Country."

Understood Sisk is shifting because of a shortage of properties on his Metro program. His departure is the third in recent months, following those of Sam Marx and Voldemar Vetluguin.

L. A. to N. Y.

Steve Allen
Lloyd Bacon
Ray Bolger
Jack Carson
Ludwig Donath
Dick Dorso
Kirk Douglas
Sally Forrest
Jack Gage
Jules Green
John Guedel
Irene Hervey
Miriam Hopkins
Arthur Kennedy
Andrea King
Wally Kline
Kenneth Later
Art Linkletter
Arthur M. Loew
James Mason
Joel Preston
Gwen Rickard
Jerry Rosenthal
Olga San Juan
Spyros Skouras
Walter Slezak
Harry Tyler
Ned Washington
Lew Wasserman
W. B. Zoellner

Johnston in Pic Pitch As Senate Committee Polishes Excess Tax Bill

Washington, Dec. 12.

Senate Finance Committee is expected to spend all this week polishing up its version of the corporate excess profits tax which will be unveiled early next week. Meantime, Eric Johnston, prez of Motion Picture Assn. of America, hoped that the measure will include two points he made in testimony before the committee on Friday (8).

Johnston urged the Senate Committee to rectify situations in the House-approved measure to take care of the industry's frozen coin and theatre interests, which must be divorced. He said the House Ways and Means Committee agreed that the film industry position was just, and wanted to help, but that the bill as written fails to cover the two situations.

"In the motion picture industry," explained the MPA president, "many companies have been, or are being compelled, to separate their exhibition business from production ahd distribution. This condition was brought to the attention of the House Ways and Means Committee. The report of that committee, in dealing with the recomputations of the earnings credit in the case of corporate reorganizations, clearly intended to provide that in all such reorganizations, including those in which the acquir-

(Continued on page 6)

N. Y. to Europe

Eric Goodhead
Anna Neagle
Rupert G. Somervell
Herbert Wilcox

Europe to N. Y.

Alicia Alonso
Marty Arrouge
Bob Bromley
Roy Boulting
Martine Carol
Edward Caton
Lucia Chase
Noel Coward
Steve Crane
Paul Godkin
Leland Hayward
Nora Kaye
Jan Kiepura
John Kriza
Harry Lartigue
Yvette Lebon
Joseph Levine
Sam Marx
Allyn McLerie
James Mitchell
Edward Molyneux
Mary Ellen Moylan
Dimitri Romanoff
Norma Shearer
Mrs. Sol C. Siegel
Alexander Smallens
Norma Vance
Igor Youskevitch

BANK LOANS UP TRADE MORALE

WB Sets $4,450,000 Price on 32 Eastern Theatres It Must Divest

Warner Bros. has placed price tags on 32 theatres in the eastern area which the major plans to part with in observing its antitrust suit divestiture program. Total comes to $4,450,000. Four other spots with asking price not indicated also are on the block.

Houses are located mostly in New Jersey, Connecticut, Pennsylvania and Ohio.

Some theatremen who have studied the list of properties, as circulated by real estaters Berk & Krumgold, say they're not too eager to buy. One circuit operator, who is known to be always ready to expand when the right kind of deal presents itself, said he believes the WB package to be unrealistically evaluated in the light of falling boxoffice revenue and prospects for the future. The circuit op added he figures the prices set by the major would have been closer to market value during the peak 1946-'47 era, but not today.

Prices for the individual properties range from $10,000 for one spot, which had a $20,000 deficit operation, to upwards of $400,000. Among the most expensive of the houses listed is the Mayfair, Newark, which WB figures is worth $370,000. This is owned in fee.

Others in this class, also owned in fee, are the Carlton, Pleasantville, N. J., $325,000; Bristol, Bristol, Conn., $275,000, and the Liberty, Sharon, Pa., $325,000. Major is asking $110,000 for its lease,

(Continued on page 29)

Si Fabian
advocates
Harnessing TV for Benefit of Film B.O.
* * *
an interesting byline piece in the forthcoming
45th Anniversary Number
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Cowan Gets 12 Properties In Pickford Deal

Artists Alliance, indie unit formed by Mary Pickford and Lester Cowan five years ago, was dissolved on Monday (11) after seven months of negotiation. Cowan received all rights to 12 properties owned by AA in return for a cash payment to Miss Pickford and assumption of all the unit's liabilities.

Cowan also acquired Miss Pickford's residual interest in the two films made by AA. They are "One Touch of Venus" and "Love Happy." Former may possibly show a profit eventually through reissues and foreign playoff, while the latter appears fairly certain of winding up in the black, worldwide.

Bank of America advanced the coin to Cowan for the payoff to Miss Pickford. The deal also releases him from a commitment for production of two pix to be delivered by AA to United Artists. This provided a $50,000 producer's fee to Cowan for each pic, plus 50% of the profits.

The partners each threw six properties into AA when it was organized. Those which Miss Pickford contributed and to which

(Continued on page 29)

Linet Sales Promotion Mgr. in Realignment Under V.-P. Lipton

New sales promotion department has been established by Universal, with Henry A. Linet, who had been eastern advertising chief, named sales promotion manager. Succeeding Linet in the ad post is Jeff Livingston, promotion supervisor for J. Arthur Rank product released through U. Latter will continue handling the Rank pix in his new position.

New appointments, which were disclosed by national ad4pub chief David A. Lipton yesterday (Tues.), were said to be in line with the firm's policy of more closely integrating the ad-pub and sales departments.

Closer coordination of U's studio, home office sales department and ad-pub force was linked with the appointment of Lipton, ad-pub chief since 1949, to a vice-presidency. Last week's board action elevating him to the post was said to have been prompted by his contributions toward more closely knit organization. U board also bestowed on Lipton the new title of studio sales coordinator.

Lipton first joined the industry in 1921 with Balaban & Katz. At one time he was ad-pub chief for Columbia Pictures.

PRODUCERS BRANCH TO BE SPLIT BY ACAD

Hollywood, Dec. 12.

Separation of present producers branch into executive and producers branches was approved by Academy board of directors, to take effect after the next Oscar derby.

Separation was proposed by newly-formed Producers Guild, which persuaded the Academy that working producers should have their own section, not to be included with executives and other officials. However, procedure for presentation of the Oscar for best picture will be changed in upcoming awards affair as suggested by Producers Guild leaders. Actually, producer of the winning film will get the Oscar under the new system, with studio getting a duplicate.

45-MILLION UPT DEAL AS UPLIFT

Confidence which a trio of banks and an insurance company exhibited via their giant money deal with United Paramount Theatres this week proved the biggest uplift the industry has received from outside financial sources in the past several years. The $45,000,000 credit established by UPT not only bolstered the morale of the entire industry but also had the effect of serving notice on the trade's detractors that the business hardly could be headed for any early demise.

That the traditionally cautious banking institutions regarded a major circuit as a good investment also meant a greater sense of confidence for skeptics within the trade itself who suspected they were traveling on uncertain ground. Healthy financial statements from an industry concern always are a helpful factor for the entire business. But the fact that outsiders entrusted such a mammoth sum to a single operation was as heartening a development as could be hoped for, it was said. Narrowed down to the immediate deal, it obviously reflects UPT's robust fiscal condition.

Part of the credit will be used to retire the circuit's present indebtedness of $24,286,000.

Huge money program means an availability of an additional $20,000,000 in cash with which to buy out theatre partners and, as has been strongly reported in unofficial quarters, acquire the American Broadcasting tele network, or to otherwise expand in TV.

Regardless of how the money is used (UPT states it is earmarked for "general corporate purposes"), the immediate effect of the new borrowings will be a hefty saving in interest rates. Present indebtedness of $24,286,000, which is slated for retirement, carries an interest rate of 3½%. This is in the form of a $17,500,000 loan

(Continued on page 31)

Wald-Krasna Buy "Rain"

Screen rights to Somerset Maugham's "Rain" were acquired this week by Jerry Wald and Norman Krasna. Lester Cowan, who obtained the rights from Mary Pickford in dissolution of their Allied Artists indie unit, received $100,000 from W-K, part in cash and part in deferments. Producers received all rights to the original Joseph Schenck-United Artists film (1932) and the stage play.

Cowan has also made a deal for Elmer Rice to re-do his 1929 play (subsequently a Samuel Goldwyn picture), "Street Scene." Producer, who also obtained the property in the AA dissolution, hopes to refilm it as "Street Scene 1951."

Ben Goetz Due From England for M-G Talks

Ben Goetz, Metro's British production chief, is scheduled to arrive from England Dec. 28 and leaves the following day for the Coast.

Goetz will spend several weeks huddling with M-G studio officials and also visiting with his son, Hayes Goetz, Metro producer. Mrs. Goetz accompanies him.

Lopert, Korda, R. W. Dowling Head New American Distrib Company

Formation of a new U. S. distributing company patterned along the line of the Selznick Releasing Organization was disclosed simultaneously in New York and London yesterday (Tuesday). Partners in it are Ilya Lopert, Sir Alexander Korda and a group headed by Robert W. Dowling, president of the City Investing Co., big New York real estate firm.

To be known as Lopert Films Distributing Co., new setup will send its initial pic, Herbert Wilcox's Anna Neagle-starrer, "Odette," into release in February. It will handle the Korda product in the U. S., starting with a group of seven films, and will also take on other British, European and offbeat Hollywood pix.

New setup, which already has some art theatre holdings, will enlarge its circuit, Dowling said yesterday. He refused to name towns, except to point out it will operate a house now building in Syracuse.

Rather than set up an exchange system, Lopert, who will serve as prexy, plans to follow the SRO lead in naming reps in a number of key cities. They will handle all important bookings, with lesser tail-end accounts possibly being sold by one of the established distribs.

SRO's residual selling is handled by Eagle Lion Classics. Lopert said he had made no approaches to any company on this problem yet and was not entirely certain how it would be handled pending further study. Likewise, he said he had not determined how many regional sales reps he'll have. SRO

(Continued on page 31)

"Theatre TV Is Born"
by
Nathan L. Halpern
* * *
an interesting editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

B-K Seeks Escape From J-P Decree In Theatre Switch

Chicago, Dec. 12.

Balaban & Katz circuit, in a move apparently designed to escape the two-week playing time proviso of the Jackson Park decree, is expected to turn over management and booking of its United Artists theatre here to the house's co-owner, the UA Theatre Circuit. B&K will retain its interest in the theatre, however.

Circuit, which was once the kingpin of the Chi exhibition system, has been gradually reducing the number of its downtown theatres. Switch in management of the UA will leave the circuit with only three Loop operations, the Chicago, Roosevelt and State-Lake. B&K also owns the Garrick, which has been shuttered since last summer because of a lack of product.

According to Tom McConnell, attorney for the Jackson Park the-

(Continued on page 25)

RKO Gets Rome Court OK to Seize 'Stromboli'

RKO homeoffice foreign department has been advised that the major's Italian subsidiary has been given court approval in Rome to seize the original version of "Stromboli," subject of dispute between the company and producer Roberto Rossellini.

Film was being distributed in Italy by Union Films of Rome, which claimed to have obtained the rights from Rossellini. Latter has charged that RKO, when it received the film in Hollywood, edited it to the extent of impairing its entertainment value. The RKO version is now tied up in customs.

See Continued Delay In Reaching Accord Hurting COMPO-TOA

Both the Council of Motion Picture Organizations and Theatre Owners of America are determined to bring their differences to a head with minimum additional delay, fearing that a continued state of indecision could prove almost as detrimental as the ultimate possibility of their abandoning peace efforts.

Meeting between the Ned E. Depinet committee representing COMPO and the TOA group headed by Ted R. Gamble, held in N. Y. last Thursday (7), was represented as an "informal preliminary session" at which not too much was accomplished. The lack of definite action apparently was caused by the absence of two members of the Depinet group. Harry Brandt, president of N. Y.'s Independent Theatre Owners Assn., and an official representative of Allied States Assn. both failed to show. It appears that Depinet wanted the lat-

(Continued on page 6)

'SUBSCRIPTION' TELE GETS RAIBOURN NIX

Toronto, Dec. 12.

"Subscription" television stands little chance of success, in the opinion of Paul Raibourn, Paramount Pictures veepee. While not mentioning Phonevision by name, he said he doubted that any scrambling device could defy the "inventive genius" of the average 18-year-old. Raibourn's thought clearly was that home viewers would soon latch onto the knowledge of how to make set adjustments to unscramble the signals without fear of being billed by the sponsors.

Speaking before the Canadian Television Conference, Railbourn declared the average family is paying $100 annually for a TV set purchase, installation and service. Seen as further explaining the drop in theatre attendance was his comment that home audiences are giving 10 of their 30 leisure hours weekly to TV viewing. When radio first became popular, he added, it took six to seven hours of leisure time at home.

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Major Circuits Await Initial B.O. Before Deciding Extent of Playing Time

Increased flexibility in booking periods of neighborhood outlets of major circuits is shaping as a maneuver to bolster the boxoffice. Instead of the automatic three-day-four-day week, or five and two, whichever happens to be customary, chains are awaiting the initial returns on a film before deciding the extent of its playing time.

While runs at the showcases almost invariably are determined by the film's income from day to day, nabe spots in past have been disinclined to change their schedules regardless of business. If they operated on a split week, they adhered to the timetable and rarely extended a run or cut it short. General feeling has been that the public had grown to a new show on a given day, and any change in the sked would be confusing and commercially detrimental.

New thinking, however, is inclined to change in opening dates as dictated by business conditions. Specifically, when the pic stands up at the b.o., it stays. Three or four-day booking is not likely to be shortened if revenue is slight, but extensions of the run are on the increase where business is strong.

Most recent evidence of the new exhibitor attitude came to the fore in N. Y.'s metropolitan area, where the RKO nabe spots held 20th-Fox's "All About Eve" an extra day. This meant opening the new show a day later, in violation of custom. Additionally, the same circuit is considering full-week runs in some situations which are now operating on a five-day-two-day basis as an experiment. RKO has played pix for a full-week, but only sporadically, such as with "Joan of Arc." Independents in the area also are testing the idea. If it works well, obviously it will become permanent policy.

Southern California Exhibitor
Sherrill C. Corwin
enumerates several proposals on how to
Recapture Some of Those Former Film Dollars
* * *
an editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

JERSEY ALLIED BACKS NSS IN TRUST SUIT

Allied Theatre Owners of N. J. has come to the defense of National Screen Service in the latter's antitrust battle with a group of Philadelphia exhibs. Organizational bulletin, signed by Wilbur Snaper, president of the N. J. unit, declared the group's general relationship with NSS has been "good."

Exhibs having difficulty with NSS were urged to visit the Allied unit's office where adjustments would be sought.

ITOO Warns on NSS Suit

Columbus, O., Dec. 12.

Independent Theatre Owners of Ohio last week joined several other exhibitor organizations in warning its membership of possible pitfalls which would confront them if they intervene in a Philadelphia antitrust suit against National Screen Service. Action was brought in Federal court last month by three exhibs who later formed the National Independent Motion Picture Exhibitors Protective Committee.

Secretary P. J. Wood cautions in the current ITOO bulletin that "it is not generally regarded as sound policy to commit one's affairs to the uncontrolled discretion of strangers." Bulletin also points out that until the suit is found to be legally and ethically sound "our members can afford to wait and observe." Hundreds of independent theatremen have been invited by the Protective Committee to join in the litigation.

Brotherhood Aides Set

Local publicity chairmen for Brotherhood Week, Feb. 18-25, covering seven additional areas, have been named by Max E. Youngstein, in charge of promoting the observance.

Appointed were Frank La Falce, Warner Bros., Washington; Charles M. Pincus, Intermountain Theatres, Salt Lake City; John Hesse, WB, New Haven; Thornton Sargent, National Theatres, Los Angeles; Bob Moscow, Rialto Theatres, Atlanta; Jack Matlack, J. J. Parker Theatres, Portland, Ore., and William T. Hastings, RKO Orpheum Theatres, Denver.

Stockholders OK Col. Bd. Up to 13

Proposal that Columbia Pictures' board be increased to a maximum of 13 instead of the present top of 11 was approved by stockholders who attended the company's annual meeting held at the New York homeoffice Monday (11). Resolution was okayed by proxyholders representing 550,971 shares. Those holding only 21,390 shares dissented. Move to hike the board's numerical size reportedly stems from the management's desire to broaden the panel's scope by adding top businessmen from other industries.

When steps to amend the firm's certificate of incorporation are completed to enable the board increase, it's expected that Lewis S. Rosenstiel, board chairman and prez of Schenley Industries, Inc., will be named to the group. Other new director has not as yet been designated, but he'll be "some outstanding personality who will add strength and prestige" to the company.

Existing nine-man Columbia board was unanimously re-elected. Of some 583,579 shares represented by proxy at the session, 580,615 were voted in favor of another one-year term for the nominees. Shares outstanding amount to 655,788. There were no ballots cast against the candidates. Renamed were prexy Harry Cohn, exec veepee Jack Cohn, A. Schneider, veepee-treasurer; Leo M. Blancke, Nate B. Spingold, ad-pub veepee; Abe Montague, sales vecpee; Donald S. Stralem, Henry Crown and Arnold M. Grant.

Meet's business was disposed of in a brisk 25 minutes after the conclave was called to order at 10 a.m. by secretary Charles Schwartz. Unlike some previous stockholder gatherings, there were no vitriolic discussions from the floor although Schwartz repeatedly urged the shareholders on hand to speak up.

Sole query came from a Mr. Rosenfeld, who wanted to know why prexy Harry Cohn never attened the company's annual meetings. Schwartz explained that "Mr. Cohn was very busy with production" and frequently was unable to spare the time. He added, however, that it was untrue that Cohn "never attended" for he has appeared at some in the past. Mr. Rosenfeld seemed to be satisfied and had no further question.

Before adjourning, firm of Price, Waterhouse & Co. was approved as Columbia's auditors and outside accountants. Vote was 577,908 with only 907 shares against. Jack Cohn presided at the conclave although Schwartz to all practical purposes conducted the affair. Those on the dais were Schneider, Montague and Spingold. About 40-odd individuals attended.

Following the stockholders' meet, the directors convened and re-elected the entire present slate of officers. They are: Harry Cohn, prez; Jack Cohn, exec veepee; Schneider, veepee - treasurer; Schwartz, secretary, and Montague, B. B. Kahane, Spingold, J. A. McConville, Louis J. Barbano and Lester Roth, veepees.

Following a meeting held in New York last week, Technicolor's board declared a 50c per share dividend payable Dec. 27 to stockholders on record Dec. 15.

Johnston's Pitch

Continued from page 4

ing company received or will receive less than substantially all of the properties of its predecessor, the acquiring company would have the right to use the base period earnings of its predecessor or an equitable allocation of apportionment thereof. . . .

"Unfortunately the language is not broad enough to include the types of reorganization which have been or will be affected by members of this industry. . . . It is therefore respectfully urged that the sub-paragraph be enlarged and clarified in order to give effect to the intended and desired result."

Johnston then explained that many of the film companies have their earnings blocked in foreign countries, and added:

"In accordance with the law, these companies have deferred the inclusion of such foreign currency in their gross income until it becomes available in dollars. It would obviously be unfair to exclude this foreign blocked currency in computing the taxpayers' base period earnings credit and at the same time include it in excess profits net income in any excess profits year when it may fortuitously become available in dollars.

"The Ways and Means Committee, and the House itself, recognized the equity of our position. In the bill, as it comes over to the Senate, is a provision to deal specifically with this vital problem of blocked currencies. . . . However, additional language was added which we feel might well negate the primary purpose of the amendment." Johnston asked clarification of this.

TOA-COMPO

Continued from page 5

ter on hand especially so that Allied's views on a compromise arrangement would be obtainable on the spot.

TOA's proposal for extended COMPO board representation was given to Depinet a few weeks ago, it was said. The hope now is that the two sides will be able to get together within the next few days for a final showdown on the TOA plan.

Reps of the all-(but TOA)-industry organization and the theatre outfit are said to be wary of damaging effects if the controversy is considerably prolonged beyond this point. TOA leaders want an early decision because any series of indecisive meetings might cause unrest among members in the field who'd be wondering "what's going on in N. Y."

On the other hand, Depinet and his associates in COMPO will be handicapped in other organizational matters until the TOA issue is decided and COMPO is free to set its course. Unrest among COMPO's other members also is a possibility so long as the board representation persists as an issue.

Sitting in with Depinet last Thursday were William F. Rodgers, Metro sales veepee, who represented the distributors; Robert W. Coyne, COMPO's general counsel, and Leo Brecher, repping Metropolitan Motion Picture Theatres Assn. Gamble was accompanied by S. H. Fabian and Gael Sullivan.

French Settlement

Continued from page 4

due on the back payments, of which about $2,000,000 had already been paid at the time of the agreement.

The pre-1947 coin was to be paid in 16 quarterly installments at the rate of 119 francs to the dollar. French government permitted seven of these payments to be made and then blocked any further remittances to all companies except Universal, RKO and Warner Bros.

It maintained that the others had already exceeded their permitted remittances by various means. Distribs immediately protested this interpretation. McCarthy's trip resulted.

The $500,000 differential left in France under the new McCarthy deal will be transmittable later at the less favorable present rate of 350 francs to the dollar.

War Clouds Guarantee MPEA At Least 6 Months Added Life

Republic's Sales Veepee
James R. Grainger
deplores
Exhibs' Slowdown on Showmanship
* * *
one of the many editorial features in the forthcoming
45th Anniversary Number
of
VARIETY

Uncertain war situation gave at least six months of additional life to the Motion Picture Export Assn. yesterday (Tuesday). Metro, set to pull out of the co-op distribution agency in Japan, agreed to go along with the nine other member companies in extending MPEA operations there until the end of 1951, thus assuring the organization's continued existence.

Had Metro pulled out in Japan at the conclusion of the present licensing period next June 30, other companies would have been forced for competitive reasons to follow, as they did in Germany. Result would have left MPEA with so little territory remaining to it, its demise would have been virtually certain.

Metro's plan to strike out on its own was given to the MPEA board, meeting under the chairmanship of Eric Johnston, in New York yesterday. Session was for the purpose of coming to a decision as soon as possible on whether or not the companies would continue under MPEA in Japan. They feel they need all the time possible to start setting up their own organizations in order to be prepared to operate on their own by next summer.

MPEA was organized by the majors immediately after the war to handle problem territories. That included seven Iron Curtain countries, four occupied countries and Holland and the Netherland East Indies. Irving Maas was switched from assistant foreign chief of 20th-Fox to general managership of MPEA, and has continued in that post ever since.

Currency and political restrictions have cleared up more speedily than was originally expected, except in the Iron Curtain lands, where, of course, they're practically hopeless. Holland was the first to move out from under the MPEA umbrella, followed by Germany and Indonesia.

Since virtually nothing is coming or can be expected from the Soviet orbit lands, all that will be left to MPEA after Japan will be Korea and Austria. Decisions regarding Korea must obviously await war developments, but the country has always been included by the film companies in the Japanese operation.

Austria is also likely to leave the MPEA stand next year. Member companies have granted licenses to the co-op to handle their product in Austria only until next Aug. 31, and there's a good chance that will be the end.

MPEA operates physical service organizations for the member companies in Germany, Holland and Indonesia. It is possible that it will continue on some such abbreviat d basis, although it wouldn't in that case need the highly competent exec staff that Maas has developed.

Metro's desire to get on its own results from the feeling that the MPEA was only a temporary post-war expedient and that the companies should enter into regular commercial competition as quickly as possible. For the moment, at least, the change away from MPEA will not mean any added coin. All that is now being obtained from Germany and Japan are grants from the Economic Cooperation Administration and the Dept. of Defense, respectively. It is not expected that conversion of earned marks and yen will be permitted for some years.

MPEA was organized under the Webb-Pomerene act, which permits U. S. firms to join together for operations outside of the country. It exempts these activities from the anti-trust laws.

20-Pix Exchange Bogs Arg. Deal

Buenos Aires, Dec. 5.

After almost two years of hard negotiating, any pact to permit the entry of new American pictures into Argentina now appears to be definitely bogged down by the insistence of the government's Entertainment Board that the U. S. must accept a specific number of Argentine films for distribution by American companies. Twenty pictures is the number most often mentioned, this native product preferably to be at a fixed amount in dollars per picture. Actually, all the two years spent in confabs appears to have brought only an agreement on the economic basis on which Yank pix were to enter Argentina.

While the Argentine government months ago apparently okayed a pact to renew U. S. imports and a transfer of a substantial part of film company earnings, it now appears that nobody representing the U. S. in the huddles took into consideration objections by the Entertainment Board or the Presidential press secretarist. Back of all this is an influential faction which owns a heavy stake in the principal local film studios.

MPAA's Slant

This 20-picture guarantee situation has been nixed from the outset by the Motion Picture Assn. of America. The association's attitude has been that nobody should be forced to buy what is not needed or can't be used. However, the Entertainment Board insists this condition be made an underlying proviso. This insistence on 20-film arrangement can easily bog down the whole deal, Joaquin Rickard, MPPA rep for Latin-America, has had some sharp sessions with Ernesto de Olivera, Entertainment Board assistant director, with this guarantee the core of all debates.

Another development may break up the whole settlement. Reports that Ministers of Finance, Treasury and Economy were offering their resignations over a dispute in the railway workers' strike might mean starting all over again, if new men take over at the top level.

Rickard denied a report that Paramount was seeking a deal similar to the one made recently by United Artists, allowing them to import a limited number of their pix as capital investment. This means that earnings from such films would stay in Argentina for re-investment as capital. A deal of this kind has been worked out by Eagle Lion covering a number of British films.

20th-Fox deal with local studios for joint production of films in Argentina is still bogged down. However, the company has at last got the greenlight for release of "Iron Curtain," Argentina being the last country outside the "curtain" to lift a ban on the pic. United Artists also has had the ban lifted on "Monsieur Verdoux."

Bang-Up Trend

Hollywood, Dec. 12.

Universal-International started a fusillade when it shot "Winchester '73," the tale of a repeating rifle.

Now Warners is coming out with "Springfield Rifle" and Columbia has registered "Remington Rifle" and "Remington Gun."

Par Joins Ballyhoo In Crosby '20th Year' Fete

Paramount is joining Columbia Broadcasting, Decca Records, Famous Music and Chesterfield cigarets in plugging January as "Bing Crosby Month," in observance of the singer's 20th year in show business.

CBS plans include a special one-hour program in tribute to Crosby, with performers who have made recordings with him to participate. These include the Andrews Sisters, Louis Jordan and Ella Fitzgerald. Special campaign is being set by Chesterfield, the performer's radio sponsor.

SEES THEATRE TV EVEN IN STIX

Large Membership Turnout Gives Bd. Authority to Call Screen Writers Strike

Hollywood, Dec. 12.

Largest membership turnout in recent years overwhelmingly gave the Screen Writers Guild's executive board the authority to call a strike against any or all producers if producers refuse to negotiate a new basic agreement in line with Guild demands. Vote was 493-3.

Resolution authorizing a strike, if necessary, rejected proposals of producers in recently broken-off negotiations, particularly clauses relating to separation of rights, minimum wage scales and television rights. Leonard Spigelgass called for pledges for strike fund to be used only if and when strike is called. Total of $96,500 was pledged, in sums ranging from $2,000 down.

(In New York yesterday (Tues.), the Authors League of America, parent body of the SWG, voted unanimously to support the guild's strike action. League resolution declared:

"The Authors League has long been committed to the principle of a separation of rights. It therefore firmly commends the SWG for standing firm in its demands for such separation and pledges wholehearted support by the League of any action that may be necessary to achieve these demands.")

Meeting got underway a half-hour later, with prexy Karl Tunberg tracing history of negotiations for a new pact to replace the 1942 agreement. Basic issues of disagreement were separation of rights, television, minimum salaries, advertising and billing, although latter wasn't brought up in producer confabs. Tunberg said the producers first okayed separation

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LOEW'S, INC., PREXY
Nicholas M. Schenck
is realistic that
The National Economy Most Directly Affects the Filmgoing Habits
* * *
an interesting editorial feature in the forthcoming
45th Anniversary Number
of
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'Flagrant' Abuses By Distribs Draw Allied Squawk

St. Louis, Dec. 12.

Allied States president Trueman T. Rembusch and treasurer Charles Niles yesterday (11) met in the Melbourne hotel with the officers and board of directors of Mid-Central Allied to discuss "flagrant violations" by distributors of rights of independent exhibitors in the mid-central area.

It was brought to the attention of Rembusch and Niles that pictures are being "illegally forced," that the distributors are perpetuating clearances that are unlawful, and, furthermore, the independent exhibitor is being discriminated against as to the availability of prints and playdates.

It was also brought out that promises of the general sales managers made to the national Allied's committee, of which Niles is a member, as to flat rental selling, are not being adhered to in mid-central. The abuses revealed were "so rampant" that Rembusch immediately appointed Niles to collect personally the information on any and all abuses of the recent court decision in the Paramount case. Rembusch further advised every Allied member to register his complaint to Niles. Specific complaints to be investigated by Niles are:

1. Exhibitors cannot buy picture by picture or buy selectivity; 2.

(Continued on page 31)

Technical Point Voids Order Requiring Pic Cos. to Show Records

Salt Lake City, Dec. 12.

Seven distributor plaintiffs in the percentage action against S. L. Gillette and Associated Amus. Co. succeeded in upsetting the U. S. district court order of Nov. 1, which required the companies to produce all film rental records in the entire Salt Lake area for the past nine years. Following argument by distribs' attorney, Edward A. Sargoy (& Stein), of N. Y., Judge Willis W. Ritter decided that hundreds of theatres other than those operated by the defendant in the area were strangers to the fraud claim and irrelevant to the litigation.

The ruling, if sustained, would be an important precedent for all distribs in all other percentage cases throughout the country, according to film attorneys. Exhib defendants in such actions often seek rental records covering a whole territory and covering a lengthy period.

Coplan in U.S. to Set New Distrib, Production

With his International Film Distributors committed to a larger program in 1951, David H. Coplan has arrived in New York to scout for independent U. S. pix for release in Britain. IFD, which takes many indie American films whether made in U. S. or Europe, is handling "Black Jack," Julien Duvivier production; "Rapture," made in Italy, and N. Peter Rathvon's "Torch." "Rapture" opens at N. Y. Trans-Lux 60th Street theatre today (13).

While here, Coplan will confer with indie producers on possible joint production in Britain. Originally Film Classics was to have participated in the project.

Coplan, who also heads Times Television, Inc., recently arranged a deal whereby some 26 British-made mystery films will be released for TV in the U. S. by Sterling Television Co.

OLD GROUCHO-KRASNA LEGIT AS BENNY PIC

Hollywood, Dec. 12.

Film version of the Groucho Marx-Norman Krasna legiter, originally known as "Time for Elizabeth" and later as "April Fool," will be made by the Wald-Krasna unit at RKO as "Story for Grown-Ups" with Jack Benny starring.

Addition of "Grown-Ups" makes a total of 10 completed scripts in W-K story bank. Others are "Cowpoke," "Clash by Night," "The Harder They Fall," "USO Story," "Blue Veil," "Girl Wanted," "Exclusive Model," "Size Twelve" and "The Middle of the Night."

Eye Latin Market For Yma Sumac Pix

Hollywood, Dec. 12.

New indie unit was formed here by Mrs. Helen Rathvon and Leith Stevens to produce a series of pictures starring Yma Sumac, Peruvian songbird.

First film will be shot in Spain, in Spanish, aimed chiefly at the Latin-American market. Second will be made in Peru, in English. Series will be financed by N. Peter Rathvon.

REMBUSCH EYES B'CAST CHANNELS

New Orleans, Dec. 12.

Possibility of a national exhibitor-owned television system which would reach pix houses in all parts of the nation was described by Trueman T. Rembusch, president of national Allied States Ass'n, before members of the Gulf States division, meeting at the Hotel Roosevelt here Wednesday (6).

The proposed system, now under study, would make TV available to hundreds of small towns which would never have it otherwise, Rembusch said. The plan's possibility depends upon getting for theatre use the TV channels 2, 3, 4, 6 and 6 VHF (very high frequency) now used by broadcasters. "We are not trying to steal broadcasters' frequencies," he asserted. "They are going to be forced to quit those channels anyway."

He said that means the some 8,000,000 TV sets now in use across the nation will be useless within a few years.

"Radio and TV broadcasters have tried to conceal this," he told delegates. "But opinion of those who know, including engineers of the FCC, is that TV must move up to the UHF (ultra high frequency).

Receiving sets now in use cannot be converted to receive UHF with any measure of success, he stated. That TV must move up to the UHF portion of the radio spectrum was reiterated last April by Wayne Coy, FCC chairman, Rembusch declared.

Stating that these developments mean that VHF must eventually be vacated by television broadcasters, Rembusch added that theatres must

(Continued on page 17)

Del Giudice Arrives In N.Y. to Negotiate Distrib on 8 Italo Pix

Filippo del Giudice, former head of J. Arthur Rank's Two Cities Films, planed into New York Monday (11) from Italy for a two or three-month U. S. stay. While here he plans to negotiate American distribution deals for eight Italian pictures and also to lecture on the "film crisis" confronting the world.

Del Giudice's U. S. arrival was delayed for a number of weeks due to the redtape surrounding the McCarran Act. Reportedly, the producer is one of the first private Italian citizens to be permitted entry since passage of the law.

Onetime Rank filmmaker has no production plans at the moment. But when he re-enters the field, Del Giudice said, he will concentrate upon artistic subjects. Producer, who left Britain at the end of 1949 because "certain circumstances made it impossible" for him to film pictures of the kind he likes, charged that the current industry crisis stems from turning out stereotyped pix and ignoring the mature audience.

In the future, Del Giudice maintains, the production branch of the industry would do well to film more "persuasive themes." By getting away from "stereotyped" stories, he feels, we will be adapting ourselves to new modes of the population. In the producer's belief, TV is unimportant if we stress an intelligent approach. His aim, he declared, is to prove that there is "very great business for artistic pictures as long as they are shown to the right people."

As Long As They Cry

Minneapolis, Dec. 12.

Shying away from the word "damned," the Plaza theatre in nearby Burlington, Wis., gave the picture "The Damned Don't Cry" a changed title "so as not to offend any of the citizenry."

On its canopy and in other advertising it billed the film as "The Darned Don't Cry."

Major Film Studios Undeterred By War Scare, Continue Foreign Prod.

Despite the current war scare, the major film studios presently planning production of pictures overseas are going full speed ahead with their plans. While not overly-optimistic about the world political situation, they figure that so long as the Government doesn't clamp an embargo on their activities, it's safe to continue shooting abroad.

At least one indie producer, on the other hand, who had intended lensing a pic on location in Italy, has apparently decided that discretion is the better part of authenticity and has transferred his shooting activities back to Hollywood. Indie is Ernest Pagano, who is turning out "The Hypocrite" for Casa Productions.

Not even the majors, of course, are contemplating any production in the Far East because of the Korean fighting. Metro completed its "Kim" in India last summer, with the film now going into release. Twentieth-Fox is currently lensing "Kangaroo" in Australia, which is considered outside the war zone. For the time being, those will be the only pictures to be lensed in that part of the world.

Good Risks

Otherwise, both M-G and 20th, which at the moment are the only two companies with product either planned or now before the cameras in foreign countries, figure their investment in those pictures is worth the risk. Besides getting an opportunity to put their frozen currency to use, both studios also have studios in England which carry a hefty overhead whether they are in operation or not. Metro

(Continued on page 78)

U-I Veep In Charge of Production
William Goetz
is another who's strong for
New Faces
and details what U-I is doing about it
* * *
an interesting editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

UNESCO Chieftain Urges Pix to Tell Democracy Story

Hollywood, Dec. 12.

Douglas H. Schneider, chief of the Mass Communications Department of UNESCO, is making a pitch for the cooperation of film studios, producers and writers in the work of acquainting foreign peoples with the advantages of American democracy. Schneider, who recently returned from Paris, declared that films are more powerful than books or sermons in solving racial, religious and other problems in all parts of the world.

To date, he has held conferences with Dore Schary, Frank Capra, Stanley Kramer, Robert Stillman, Collier Young, Ida Lupino and Valentine Davies.

PAR HITS 2-YEAR PEAK WITH 7 FILMS SHOOTING

Hollywood, Dec. 12.

Production on the Paramount lot during the next two months will be the heaviest in two years, with seven features slated to start and four holdovers in various stages of filming.

Two December starters will be "When Worlds Collide" and "The Submarine Story." Teeing off in January will be "My Favorite Spy," "The Rage of the Vulture," "Crosswinds" and "The Greatest Show on Earth." Early in February, William Wyler starts "Detective Story." Four currently shooting are "Here Comes the Groom," "Fort Savage," "Rendezvous" and "That's My Boy."

Somervell Back to Eng. After Signing U.S. Pact

Rupert G. Somervell, undersecretary of the British Board of Trade, returns to England today (Wednesday) on the America after a 12-day visit to the U. S. He was guest in this country of the Motion Picture Assn. of America.

Somervell last week signed on behalf of the British government the new Anglo-U. S. agreement, which will be administered by his department. His time was spent in Washington and New York meeting with various industry execs for a better understanding of their problems.

Team Caulfield, Niven In Indie's 'Lady'

Hollywood, Dec. 12.

Joan Caulfield and David Niven will co-star in "This Lady Says No," the first of three pictures to be made in 1951 by the new indie outfit, Ross-Stillman Productions.

Filming starts Jan. 16 at Carmel, Cal., with Ross as producer.

Stay on the Lot As Overhead-Saver, Par Tells Its Indie Prods.

Hollywood, Dec. 12.

In a concrete step to keep studio overhead down, Paramount is requiring al' ndies releasing through it to shoot all future pictures on its lot. Only exceptions, Y. Frank Freeman reported in admitting new policy, will be where firm buys an already completed independent, as in case of "At War With the Army."

Pine-Thomas current contract permits headquarters off the lot and unit will remain at General Service Studios through 1951, when it's expected new policy will be enforced with expiration of pact.

Indies currently affiliated with Paramount are Wallis-Hazen, Perlberg-Seaton and Cecil B. DeMille.

WB Theatre Staffers In N.Y. H.O. Meet

More than 30 Warner theatre staffers are slated to attend a zone managers meeting to be held at the circuit's New York homeoffice tomorrow (Thurs.). Harry M. Kalmine, prez and general manager of the chain, will preside. Film buyers and h. o. execs will also be on hand.

Zone managers attending will be James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Frank Damis, Newark; Charles A. Smakwitz, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh; George A. Crouch, Washington, and Ben H. Wallerstein, Hollywood.

Balaban, Freeman In Briskin Policy Huddle

Hollywood, Dec. 12.

Barney Balaban, Freeman and Paul Raibourn visited Sam Briskin at latter's Palm Springs home over the weekend, discussing Paramount's production and policies for coming year.

Briskin, recovering from a virus attack, will remain at the Springs for another week. Both Balaban and Raibourn returned to N. Y.

Halls of Montezuma

(COLOR)

Hollywood, Dec. 11.

Twentieth-Fox release of Robert Bassler production. Stars Richard Widmark; features Walter (Jack) Palance, Reginald Gardiner, Robert Wagner, Karl Malden, Richard Hylton, Richard Boone, Skip Homeier, Don Hicks, Jack Webb, Bert Freed, Neville Brand. Directed by Lewis Milestone. Written by Michael Blankfort; camera (Technicolor), Winton C. Hoch, Harry Jackson; music, Sol Kaplan; editor, William Reynolds. Tradeshown Dec. 6, '50. Running time, 113 MINS.

Lt. Anderson	Richard Widmark
Pigeon Lane	Walter (Jack) Palance
Sgt. Johnson	Reginald Gardiner
Coffman	Robert Wagner
Doc	Karl Malden
Corporal Conroy	Richard Hylton
Lt. Col. Gilfillan	Richard Boone
Pretty Boy	Skip Homeier
Lt. Butterfield	Don Hicks
Correspondent Dickerman	Jack Webb
Slattery	Bert Freed
Sgt. Zelenko	Neville Brand
Nurse	Marion Marshall
Private Whitney	Martin Milner
Nomura	Philip Ahn
Capt. Makino	Howard Chuman
Romeo	Frank Kumagai
Capt. McCreavy	Fred Coby
Capt. Seaman	Paul Lees
Courier	Jack Lee
Pharmacist's Mate	Fred Dale
Frank	Chris Drake
Corpsman	George Conrad
Radioman	Harry McKim
Marine Guard	Bob McLean
Paskowicz	William Hawes
Davis	Roger McGee
Recruit	Clarke Stevens
Aunt Emma	Helen Hatch
Ship's Captain	Michael Road

Twentieth-Fox has a rugged war film in "Halls of Montezuma." There's a fine patriotic note struck in the account of Marine heroism during the fierce South Pacific fighting of World War II, plus a generally smart commercial handling that gives it a favorable boxoffice outlook. Principal marquee assets are Richard Widmark and Technicolor.

Rather than a presentation of mass battle, film deals intimately with a small group of Marines under the command of Widmark and how it fulfills a mission to take Jap prisoners for questioning. Footage is long, 113 minutes, but after the slow, 22-minute character establishment, the pace and tension are such that there is no feeling of great length.

Michael Blankfort's script and Lewis Milestone's direction carry a lot of authenticity. There are no bravado heroes, only men who have the courage to face their grim job and come through successfully. Aiding the stamp of realism are integrated actual war clips, plus the fullscale, simulated battle exercises lensed at Camp Pendleton.

This footage gives a great spectacle to back up the intimate account of Widmark's fighters. Opening shots feature flashbacks to acquaint the audience with the Marines as civilians and show their strengths and weaknesses. After they hit the beach, however, it's a straight-line plot of combat as the group is assigned to capture prisoners so a Jap rocket base can be located and destroyed before it wipes out the Marines' amphibious assault.

Individual performances brought out by Milestone's direction all click. Widmark is exceptionally good as an officer who masks his fear and encourages his men to face death. Reginald Gardiner adds some lightness as a Marine sergeant who scoffs at regulations. Karl Malden stands out as the pharmacist's mate who, in his own inarticulate way, chronicles a message that explains the reason for the war. Bert Freed is another registering as a tough fighter who sets up his private still in each foxhole.

Among the many others giving most able accounts are Walter (Jack) Palance, Robert Wagner, Richard Hylton, Richard Boone, Skip Homeier, Don Hicks, Jack Webb, Neville Brand. There are only two femmes in the cast. Marion Marshall is seen briefly as a nurse. Philip Ahn, Howard Chuman and Frank Kumagai expertly limn the Jap prisoners.

Robert Basslers production framing rings with realism and in the technical phases he has given the film experts to assure the values. Theres only one minor flaw—a number of abrupt scene cuts. Winton C. Hoch and Harry Jackson did the ace lensing job, and Fred Sersen contributed the smart special photographic effects. Sol Kaplan's music score makes telling use of the stirring Marine Hymn and other martial cleffing.

Brog.

Rapture

"Rapture," Italian-made with English dialog, which opens at the 60th St. Trans-Lux, N. Y., today (Wed.), was reviewed in VARIETY from Rome, May 9, 1949. Reviewer Tubb noted, "the first film of Goldridge, Inc. (David M. Pelham, John Shepridge, Robert Goelet, Jr.), it has a decidedly Italian flavor with an eye to American audiences." Review also stated: "lacking in top stars and produced on a modest budget, it should be an interesting, unusual film in lesser first-run and nabe houses." Review continued; "it should earn word-of-mouth comments in the states as well as Italy and Latin countries."

Yarn deals with an American artist who runs out of inspiration in Italy until he finally comes across a beautiful, but mentally ill gal, with whom he falls in love and uses as a model for a statue. Cast is headed by American actor Glenn Langan and Swedish actress Elsy Albion. Film is being released in the U. S. by Eagle Lion Classics.

At War With the Army

(SONGS)

Hollywood, Dec. 12.

Paramount release of Abner J. Gresh-ler-Fred F. Finklehoffe production. Stars Dean Martin, Jerry Lewis; features Polly Bergen. Directed by Hal Walker. Written by Finklehoffe; based on a play by James B. Allardice; camera, Stuart Thompson; songs, Mack David and Jerry Livingston. Tradeshown Dec. 7, '50. Running time, 92 MINS.

Sgt. Puccinelli	Dean Martin
Pfc. Korwin	Jerry Lewis
Sgt. McVey	Mike Kellin
Eddie	Jimmie Dundee
Pokey	Dick Stabile
Cpl. Clark	Tommy Farrell
Cpl. Shaughnessy	Frank Hyers
Sgt. Miller	Dan Dayton
Capt. Caldwell	William Mendrek
Lt. Davenport	Kenneth Forbes
Pvt. Edwards	Paul Livermore
Lt. Terray	Ty Perry
Millie	Jean Ruth
Mrs. Caldwell	Angela Greene
Helen	Polly Bergen
Colonel	Douglas Evans
Doctor	Steve Roberts
Orderly	Al Negio
Bartender	Dewey Robinson

Showcasing of the vocal talents of Dean Martin and the hilarious comedy of Jerry Lewis gives a spark to "At War with the Army" that should return a handsome profit at the boxoffice. It's a cornball affair that cuts the cob down to the quick for the gags and situations that continually belt the risibilities.

Film was turned out independently by Abner J. Greshler and Fred F. Finklehoffe and then taken by Paramount for release. Production quality reflects the comparatively small budget, but entertainment merit more than makes up for what may be lacking in the physical trappings, particularly when Lewis is carrying the ball.

Finklehoffe also scripted, basing film on a play by James B. Allardice. Legit origin is apparent, as pratically all of the scenes are played off in single settings. Locale of the plot is an Army base, with Lewis in the tailored role of a sad sack who can do nothing right. Martin plays a conniving first sergeant as foil for the Lewis shenanigans as the loose writing rambles along setting up situations for songs, a dance and comedy.

Opening montage seqeunce needs trimming, and the first tune, "Beans," is stretched too long, but after this is out of the way, pace set by Hal Walker's direction doesn't lag. There's actually not much story to tell, so he does well to give a seemingly good pace to episodes.

Lewis' comedy licks come first with the "Beans" song and continue as he frustrates sergeants and commissioned officers with general ineptness. Martin is in for a song, "Tonda Wanda Hoy," later reprised by Lewis when he skips the base disguised as a blonde siren. Third Mack David-Jerry Livingston number is vocaled by Martin and Polly Bergen in a recording booth scene.

There's real fun and a telling mastery of pantomime in Lewis' reaction to the script situations. As a team, Martin & Lewis score solidly with a takeoff on Bing Crosby and Barry Fitzgerald, and Lewis' solo dance is a wow. While it is Lewis' show, Martin gets over strongly and there are several stout assists from other cast numbers.

Among these are Jean Ruth, a dumb-dora who sets off one string of events when she seeks out Martin to break a date because she is now married. She has much more footage than the featured Polly Bergen, as does Angela Greene, as the wife of William Mendrek, post captain. Mike Kellin, Jimmie Dundee, Tommy Farrell, Frank Hyers, Kenneth Forbes, Paul Livermore and Douglas Evans do their share in setting up the chuckles.

Okay lensing by Stuart Thompson and musical direction by Joseph Lilley are a nong the technical credits. *Brog.*

'Goldbergs' Preem

Paramount will preem "The Goldbergs" at the Midtown theatre, Philadelphia, Dec. 23, with Gertrude Berg and others of the cast joining in the celebration.

Miss Berg and the other performers will be in the town three days prior to the opening for local radio and television appearances, and ballyhoo.

Miniature Reviews

"Halls of Montezuma" (Color) (20th). Solid World War II melodrama of Marine action in the South Pacific.

"At War with the Army" (Songs) (Par). Martin & Lewis in screwball comedy. Good biz outlook.

"Grounds for Marriage" (Songs) (M-G). Pleasant comedy sparked by Van Johnson and Kathryn Grayson.

"The Redhead and the Cowboy" (Par). Western-located spy melodrama. Good names but only fair entertainment.

"The Second Face" (ELC). Weak drama of a girl who rejuvenates her features through plastic surgery; for duals.

"Sierra Passage" (Songs) (Mono). Fair combination of minstrel show flavor with western chase action.

"Frontier Outpost" (One Song) (Col). Satisfactory Charles Starrett entry for oater followers.

"The Naked Heart" (British) (B-L), Michele Morgan, Francoise Rosay drama limited for U. S. dates.

"King of the Bullwhip" (Realart). Just fair program western with Lash LaRue, Al St. John.

"Highly Dangerous" (British) (GFD). Despite Margaret Lockwood, Dane Clark in starring roles, meller rates only mild boxoffice outlook.

"You Can't Fool An Irishman" (Bell). Poor Irish comedy strictly for Hibernian audiences.

Grounds for Marriage

(SONGS)

Hollywood, Dec. 12.

Metro release of Samuel Marx production. Stars Van Johnson, Kathryn Grayson; features Paula Raymond, Barry Sullivan, Lewis Stone, Reginald Owen. Directed by Robert Z. Leonard. Screenplay, Allen Rivkin, Laura Kerr; story, Samuel Marx; camera, John Alton; music score, Bronislau Kaper; editor, Frederick Y. Smith. Tradeshown Dec. 6, '50. Running time, 89 MINS.

Dr. Lincoln I. Bartlett	Van Johnson
Ina Massine	Kathryn Grayson
Agnes Ogglethorpe Young	Paula Raymond
Chris Bartlett	Barry Sullivan
Dr. Carleton Radwin Young	Lewis Stone
Mr. Delacorte	Reginald Owen
Dr. Engelstaat	Richard Hageman
Stella	Theresa Harris
Cab Driver	Guy Rennie
"Rodolpho"	Richard Atckison
Narrator	Milton Cross
"Firehouse Five Plus Two"	Themselves

Pleasant comedy and good music shape "Grounds For Marriage" as an entertaining film for general release. Situations in which the principals are involved in the farcing are not particularly new, but writing, direction and playing give them a slick presentation that will find favor. And there are several highlight sequences that will rate strong guffaws.

Van Johnson is a young nose and throat specialist, engaged to the daughter of his associate, but still pursued by his ex-wife, opera singer Kathryn Grayson. Latter is a determined young lady who intends to get her man back from Paula Raymond and goes about the task with a pleasing pertness that is spiced by her vocalling of three numbers. Johnson registers ably as the pursued male.

"Hymn to the Sun," an excerpt from "La Boheme" and a funny dream sequence using "Carmen" scenes take care of the more classical musical portions. For a pop note, the Firehouse Five Plus Two bats out some razz-ma-tazz and "Charleston," with Johnson doing the gyrations on the latter.

Johnson doing both tenor and baritone, with dubbed-in voices, to Miss Grayson's Carmen, while Milton Cross narrates, sharpens the dream sequence. Miss Grayson's Mimi, aided by Richard Atckison as Rodolpho in "La Boheme," is beautifully done. Another high spot, for comedic effect, is Johnson's lecture on the common cold, delivered while he fancies himself catching one from a draft.

Direction never lags under Robert Z. Leonard's handling, and he points up the bits of business to be found in the Allen Rivkin-Laura Kerr script. Dialog comes off neatly, and several gimmicks, such as Miss Grayson's loss of voice, add to the general pleasant affect.

Helping sell the comedy are Miss Raymond, Barry Sullivan, the toy-manufacturing brother to Johnson; Lewis Stone, Miss Raymond's father; Reginald Owen, opera impresario; Richard Hageman, Theresa Harris and Guy Rennie.

Samuel Marx did the story on which script was based as well as giving the production presentation a pleasing gloss for John Alton's cameras. Johnny Green swung the baton over the Bronislau Kaper score, and the excellently staged opera excerpts were handled by Vladimir Rosing. *Brog.*

The Redhead and the Cowboy

Hollywood, Dec. 7.

Paramount release of Irving Asher production. Stars Glenn Ford, Edmond O'Brien, Rhonda Fleming; features Alan Reed, Morris Ankrum, Edith Evanson, Perry Ivins, Janine Perreau, Douglas Spencer, Ray Teal. Directed by Leslie Fenton. Screenplay, Jonathan Latimer, Liam O'Brien; based on story by Charles Marquis Warren; camera, Daniel L. Fapp; editor, Arthur Schmidt; music score, David Buttolph. Tradeshown Dec. 5, '50. Running time, 82 MINS.

Gil Kyle	Glenn Ford
Dunn Jeffers	Edmond O'Brien
Candace Bronson	Rhonda Fleming
Lamartine	Alan Reed
Sheriff	Morris Ankrum
Mrs. Barrett	Edith Evanson
Mr. Barrett	Perry Ivins
Mary Barrett	Janine Perreau
Perry	Douglas Spencer
Brock	Ray Teal
Captain Andrews	Ralph Byrd
Munroe	King Donovan
Gus	Tom Moore

A spy hunt, laid in the west during the closing days of the war between the States, sets up the action melodrama to be found in "The Redhead and the Cowboy." The outdoor flavor is good, as are the marquee names, providing some help to head it for average returns in most situations, although entertainment value is not always satisfactory.

Story has a tight-lipped unfoldment, the terseness being carried to the point of obscurity as both characters and audience are kept in the dark by the step-by-step development. However, method of telling generates suspense and had not plot fallen apart near its climactic stage, overall effect would have been good.

Rhonda Fleming is the redhead of the title. A southern sympathizer, she is detailed to carry a message through to the leader of Confederate forces waiting to attack a gold train. Glenn Ford is the cowboy, intrigued by the redhead and also needing her as a witness to clear him of a murder rap. When she starts her tour of spy stations, he chases. They occasionally catch up with each other long enough for some adult amatory didoes.

Going along with the cowboy on the chase is Edmond O'Brien, undercover Union officer who helps Ford and Miss Fleming so he can get to the Confederate leader. This buildup holds interest over the course until Alan Reed comes on as the rebel chief. The ten-twent-thirt style of delivery is entirely out of keeping with the good flavor maintained up to that point by Leslie Fenton's direction, and story weakens by having Reed a discredited officer who aims to keep the gold and the gal.

The three stars rate themselves well in the top roles, and there are a number of other good performances, including Morris Ankrum, Edith Evanson, Perry Ivins, Janine Perreau, Douglas Spencer and Ray Teal, the latter pair as Union mercenaries following the three principals on the long chase through rugged western country.

Fenton spots several strong, suspenseful action sequences in directing the Jonathan Latimer-Liam O'Brien script, based on a Charles Marquis Warren story. Irving Asher's production achieves an excellent outdoor flavor, shown to advantage by Daniel L. Fapp's lensing. *Brog.*

The Second Face

Eagle Lion Classics release of Edward J. Leven production. Stars Ella Raines, Bruce Bennett, Rita Johnson, John Sutton, Patricia Knight. Directed by Jack Bernhard. Screenplay and story, Eugene Vale; camera, Paul Ivano; editor, Chris Nyby; music, Raoul Kraushaar. Tradeshown, N. Y., Dec. 7, '50. Running time, 77 MINS.

Phyllis Holmes	Ella Raines
Paul Curtis	Bruce Bennett
Claire Elwood	Rita Johnson
Jerry Allison	John Sutton
Lynn Hamilton	Patricia Knight
Allan Wesson	Roy Roberts
Mrs. Lockridge	Jane Darwell
Mr. Hamilton	Pierre Watkin

"The Second Face" is a modernized version of the Ugly Duckling which shapes up mainly as supporting material for the duals. Film recounts the troubles of an unattractive businessgirl who unsuccessfully tries to advance herself both romantically and economically. Unfortunately, the story seldom becomes believable despite valiant efforts of the cast. Good exploitation, however, may help the b.o.

Secretary Ella Raines, who also is a talented dress designer, is blighted by an unsymmetrical nose and other unbecoming facial features. Although intelligent, she heightens her physical disadvantages by dowdy attire and a bristly hair-do. She has an unpleasant life, indeed, filmgoers are told through flashback.

Miss Raines is aware that she's the "plain" type and studiously rebuffs any or all males whom she suspects of pitying her. She wants a genuine love, not a love of condescension. When an auto accident mars her face still further, some mysterious outsider hires a plastic surgeon to improve upon nature.

With her newly acquired beauteous profile, Miss Raines starts a quest to find the annonymous "Prince Charming," for she's convinced that his motive in shouldering the bill was entirely due to his love for her alone. Benefactor turns out to be novelist Bruce Bennett, her onetime employer, and both agree to share each other's destinies without further qualms.

While it's true that a pretty face is a decided asset to a girl, still a homely girl in real life couldn't possibly have suffered the amount of brushoffs and insults that scripter Eugene Vale conjured up. After all, there's such a thing as tact, which appears to have been overlooked by most of this picture's characters.

Cast in a role that most actresses certainly wouldn't go out of their way for, Miss Raines does the best she can under the circumstances. Bennett gives a dignified interpretation as the writer. Rita Johnson is rather artificial as a designer with whom the Ugly Duckling shares an apartment. John Sutton scores as a cad while Patricia Knight impresses in a brief bit as a "love thief." Supporting players include Roy Roberts Jane Darwell and Pierre Watkin.

Direction of Jack Bernhard is fairly good in view of the difficulty of making such a plot plausible. Paul Ivano's camerawork stands up favorably as does the musical score of Raoul Kraushaar. Producer Edward Leven wrung maximum physical values out of a modest budget. *Gilb.*

Sierra Passage

(SONGS)

Hollywood, Dec. 11.

Monogram release of Lindsley Parsons production. Stars Wayne Morris; features Lola Albright, Alan Hale, Jr., Roland Winters, Lloyd Corrigan. Directed by Frank McDonald. Screenplay, Warren D. Wandberg, Sam Roeca, Tom W. Blackburn; camera, William Sickner; editor, Leonard W. Herman; music score, Edward J. Kay; songs, Bobby Burns, George Howe, Charles Dixon, Max Goodwin, Hugo Peretti, Herb Pine. Previewed Dec. 8, '50. Running time, 80 MINS.

Johnny Yorke	Wayne Morris
Ann	Lola Albright
Yance	Alan Hale, Jr.
Sam	Roland Winters
Thad King	Lloyd Corrigan
Jud Yorke	Jim Bannon
Andy	Paul McGuire
Young Johnny Yorke	Billy Grey
Bart	Richard Karlan
Sheriff	George Eldridge

This is a folksy combination of western action and minstrel show life that will find its best playoff in the smaller family situations. Pace is leisurely and script is inclined to gab over the 80 minutes of running time, but overall presentation is pleasant enough to get by in the intended market.

Roland Winters and Lloyd Corrigan, minstrel show operators, adopt a small boy when his father is killed by robbers. The boy grows up into Wayne Morris, normal except for his plan of vengeance. Winters, show sharpshooter, has taught Morris all the tricks of the trade and made him a star of the traveling troupe.

As the show roams through the west, Morris continually searches for his man, Alan Hale, Jr., and is certain he will find him. Script skips through the chase motivation, with Morris just missing his prey on too many occasions before finale finds him—not gunning the man down, but only crippling him so he can no longer ply his sideline gambling.

Score is scattered through with typical period minstrel tunes as well as three newer numbers, two of which have been published. Trio falls to Lola Albright, member of the minstrel troupe who ends up

(Continued on page 25)

Operation X

"Operation X," British-made, which opened at Loew's State, N. Y., Saturday (9), was reviewed in VARIETY from London, June 28, 1950, under its original title, "My Daughter Joy." Produced and directed by Gregory Ratoff, film, starring Edward G. Robinson, Peggy Cummins and Richard Greene, was tabbed by reviewer *Myro* as being "a vague and insincere piece of entertainment which cannot expect more than moderate returns from the home market and barely merits a place on the American screens."

Pic revolves around a financial genius (Robinson) and his affection for his only daughter (Miss Cummins), whom he eventually learns was not fathered by him. Greene portrays a young American reporter who exposes Robinson's financial career and falls in love with the daughter.

Film is being released here by Columbia.

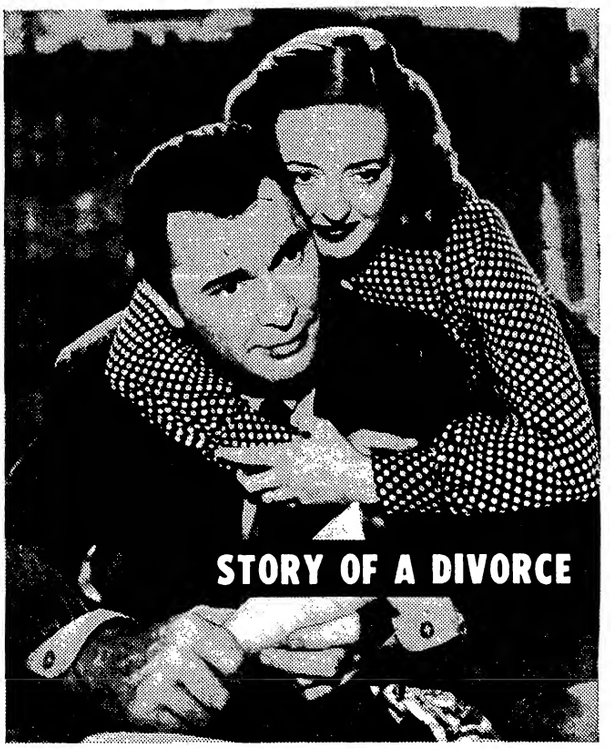
RKO MEETS THE CHALLENGE OF 1951...

RKO RADIO PICTURES

with top product for every showdate of the year...January through December...

AND HERE IT IS!...

The perfect action-romance story for **ROBERT MITCHUM** and **JANE RUSSELL**. A John Farrow Production, with **VINCENT PRICE, TIM HOLT** and **CHARLES McGRAW.** Produced by Robert Sparks. Directed by John Farrow.

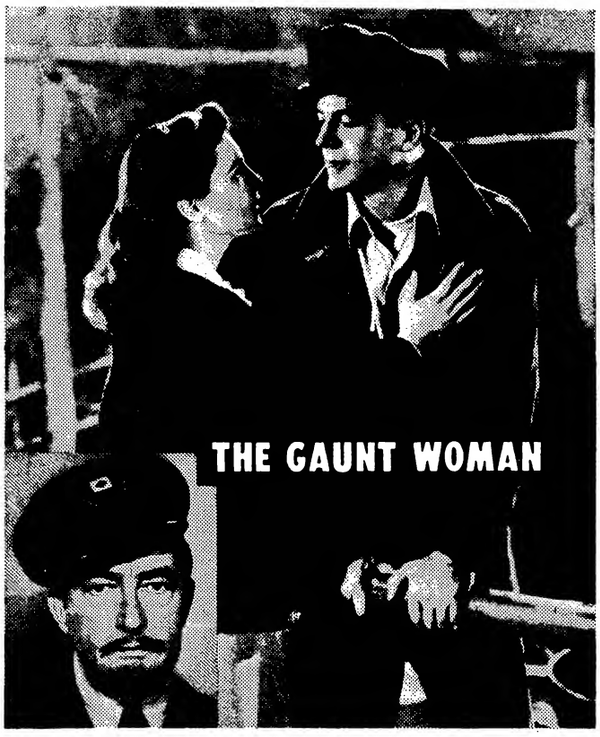


Jack H. Skirball and Bruce Manning present **BETTE DAVIS** and **BARRY SULLIVAN** in a powerhouse family drama, with **JANE COWL, KENT TAYLOR, BETTY LYNN.** Produced by Jack H. Skirball. Directed by Curtis Bernhardt.

Striking drama of a girl prisoner and of life "outside", starring **LIZABETH SCOTT, JANE GREER** and **DENNIS O'KEEFE.** Produced by John Houseman. Directed by John Cromwell.

VICTOR MATURE, TERRY MOORE, WILLIAM BENDIX in high-tension action melodrama. Produced by Warren Duff. Directed by Ted Tetzlaff.

Showmanship at its exciting peak! A fearsome, thrilling, out-of-this-world exploitation special! Players to fit hitherto unheard-of roles! Produced by star-maker Howard Hawks. Directed by Christian Nyby. A Winchester Production.



DANA ANDREWS, CARLA BALENDA, CLAUDE RAINS in the exciting sea-spy and romance melodrama made from the best-selling novel and Saturday Evening Post serial by Edmund Gilligan. Produced by Warren Duff. Directed by Alfred Werker.

First of the famed Tarzan pictures to be filmed on actual location in the heart of wildest Africa itself. **LEX BARKER, VIRGINIA HUSTON, CHEETA** and others in the Sol Lesser Production directed by Byron Haskin.

Down-to-earth comedy with up-in-the-sky songs. Starring **FRANK SINATRA, JANE RUSSELL, GROUCHO MARX.** Produced by Irving Cummings, Jr. Directed by Irving Cummings.

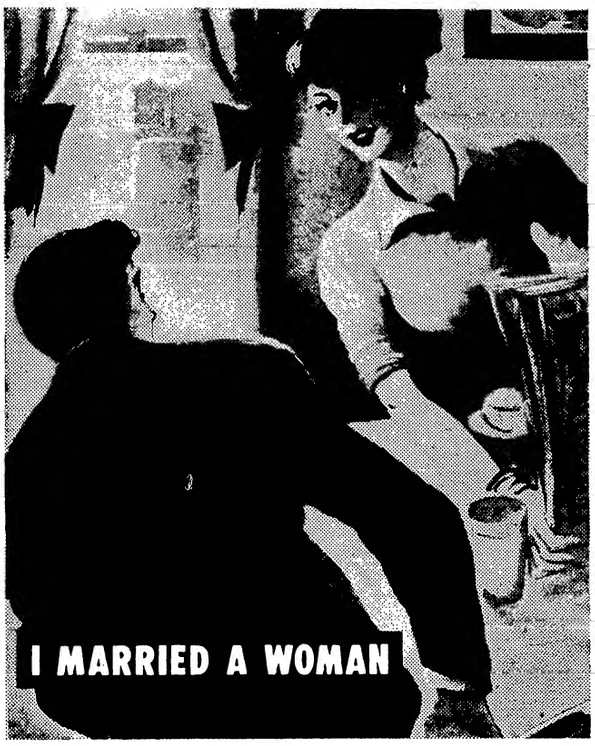
Dark deeds and sultry romance in old New Orleans. Starring **ROBERT MITCHUM, AVA GARDNER, MELVYN DOUGLAS,** with **LUCILE WATSON, JANIS CARTER.** A Robert Sparks-Polan Banks Production. Directed by Robert Stevenson.

A highest-bracket Western in color by Technicolor. Starring **ROBERT RYAN, CLAIRE TREVOR, JACK BEUTEL, ROBERT PRESTON, WALTER BRENNAN.** Directed by William D. Russell. Produced by Herman Schlom.

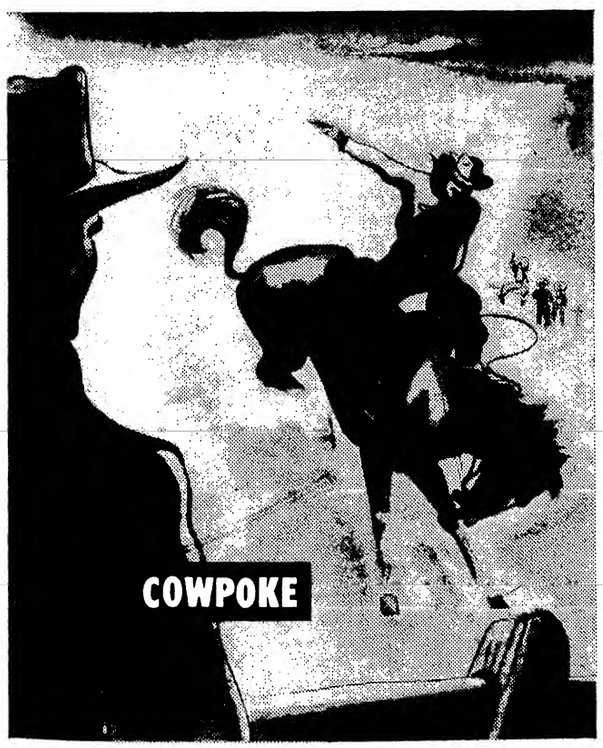
A rousing, big-scale, up-to-the-minute drama of air and ground-force war in Korea, much of it filmed in actual locations in Japan and Korea. Directed by Ted Tetzlaff. Big cast to be announced.

Olympic Productions, Inc., presents a crackling mystery melodrama starring **DICK POWELL** and **RHONDA FLEMING,** with **RICHARD ERDMAN, WILLIAM CONRAD, REGIS TOOMEY, JEAN PORTER.** Produced by Sam Wiesenthal and W. R. Frank. Directed by Robert Parrish.

Fiery romantic adventure at its Technicolor best. Starring **CORNEL WILDE, MAUREEN O'HARA**, with **ROBERT DOUGLAS, GLADYS COOPER, BLANCHE YURKA.** Produced by Jerrold T. Brandt. Directed by Lewis Allen.



The man who thought he was marrying an "angel" married just a woman! Bright, modern romantic comedy from the brilliant pen of Goodman Ace, famed wit and master of smart husband-wife repartee.



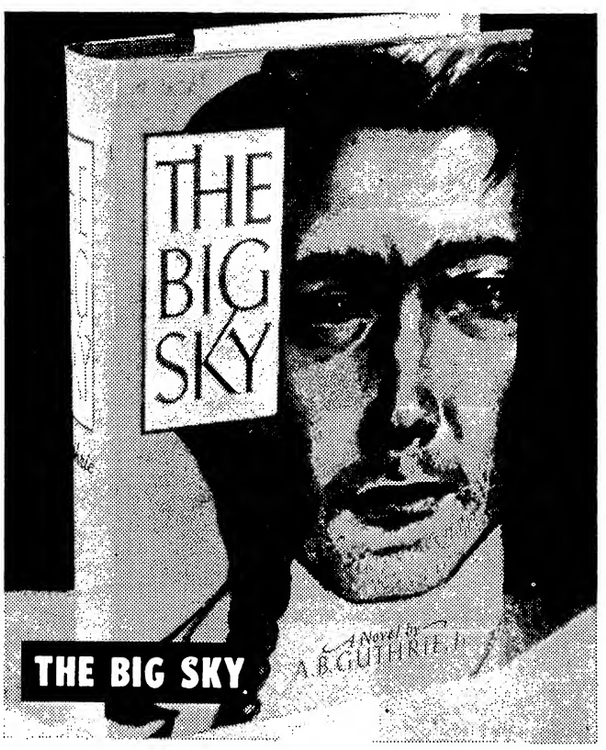
The screen's first big drama of the cowboy of today! Rodeo realism plus the life-drama of a man fighting for his place in a changing world. A Wald-Krasna Production, Directed by Robert Parrish.

The Filmakers uncover the inside drama of big-time tennis. **CLAIRE TREVOR** and **SALLY FORREST** starring in an Ida Lupino Production. Produced by Collier Young. Directed by Ida Lupino.

WALT DISNEY'S triumph! All-cartoon musical comedy, with the voices of **ED WYNN, JERRY COLONNA, STERLING HOLLOWAY, RICHARD HAYDN, KATHRYN BEAUMONT.** Color by Technicolor.

Adventure in the wickedest corner of the Orient. **ROBERT MITCHUM, JANE RUSSELL, WILLIAM BENDIX, THOMAS GOMEZ, GLORIA GRAHAME** in a blast of action produced by Alex Gottlieb. Directed by Josef Von Sternberg.

Technicolor, music and songs, girls, big-time show personalities—a glittering world of headline entertainment merry-go-rounding the glowing heart and soul of the USO. A Wald-Krasna Production.



Winchester Productions' wide-as-the-West picturization of A. B. Guthrie's Book-Of-The-Month Club best seller. The crimson drama of the upper Missouri River frontier in 1830. Howard Hawks, Producer-Director.

JOHN WAYNE, JANET LEIGH, with **JAY C. FLIPPEN** in a terrific, timely, Technicolor blending of action and romance, including most exciting air action ever filmed. Producer, Jules Furthman. Director, Josef Von Sternberg.

A feast of fashion and beauty, with the most beautiful models of all nations, in the romance of a young woman buyer footloose in the smartest style-salons of Paris. A Wald-Krasna Production. Color by Technicolor.

The roaring story of the B-36 bombers and their readiness to take off for anywhere to deliver one or more A-Bombs. A thrilling action epic of America on the alert. Producer, Robert Sparks.

JANE RUSSELL and **GEORGE BRENT** in a Trucolor Western with sizzling dance-hall and outdoor action. With **SCOTT BRADY, FORREST TUCKER, ANDY DEVINE.** Produced by Howard Welsch. Associate Producer, Robert Peters. Directed by Allan Dwan.

FLYING LEATHERNECKS

The stirring, dramatic saga of U.S. Marine flyers. **JOHN WAYNE, ROBERT RYAN, DON TAYLOR, WILLIAM HARRIGAN** in a skyful of action directed by Nicholas Ray. An Edmund Grainger Production. Color by Technicolor.

SIZE TWELVE

Comedy-drama of the models who pose for the ads in the slick fashion magazines, told midst the glamorous and hectic world of photo studios, smart shops and tinsel cafe society. A Wald-Krasna Production.

GIRLS WANTED

Dramatic realism! Gasping revelations! The truth about public dance halls, screened from the first-hand account of a boy and girl who lived the life to give it to you—straight! A Wald-Krasna Production.

TWO TICKETS TO BROADWAY

TONY MARTIN, JANET LEIGH, ANN MILLER, EDDIE BRACKEN, SMITH & DALE already at work. More big names on the way. Ten tunes; big dance numbers for the peak Technicolor musical. Directed by James V. Kern.

(This product announcement subject to change of pictures, titles and release dates.)

U. S. Film Future In England Much Better, Sez Gaumont's Kent

American film industry can look forward to a much better position in the British market, according to Lawrence Kent, 20th-Fox rep on the Gaumont British circuit board. Arriving in New York last week on the America, he declared that Britain's dollar position has materially improved and if general economic conditions hold up, Hollywood should be able to secure remittances in excess of the $17,000,000 as specified in the current one-year Anglo - American film agreement. However, the exec cautioned that the outlook is only bright "provided something drastic" doesn't happen.

Theatre business, Kent observed, is ahead of last year's, principally due to the improved quality of both British and American product. Favorable weather has also been a factor in upped grosses. He pointed out that television is no problem for British exhibitors for the country has but two stations and the sets in the hands of the public are relatively few.

Kent discounted recent trade reports that the British film industry is facing nationalization. He reflected that these rumors occur from time to time but nothing ever actually develops. In Britain since the first postwar years, the film topper is recovering from a back injury. He goes to the Coast Dec. 18 and plans to stay in the U. S. about 10 weeks.

Theatre TV Preem In Canada on Fuzzy Side

Toronto, Dec. 12.

First theatrical production of television in Canada teed off at the Imperial, 3,373-seater flagship of Famous Players (Canadian), with North American premiere here of "Odette," plus personal appearance of Anna Neagle, star of film, and Herbert Wilcox, its producer.

On a 21-by-17-foot screen, this depicted the lobby reception of Miss Neagle and Wilcox, together with interviews conducted by Bert Brown, FPC flack, and film crix of Toronto dailies. Screen reception was a bit fuzzy but, according to Wilcox, better than TV theatrical reception in Britain. Marked another distinction for Tom Daley, manager of the FPC flagship. Over 20 years ago he inked the first sound film to be shown in Canada.

Civil Service Tests

An information specialist examination to fill positions in the international information program (Voice of America, films, press, etc.) will be held in New York and Washington, it was disclosed yesterday (Tues.) by the Board of U.S. Civil Service Examiners of the State Dept. Salaries range from $3,825 through $6,400 per year.

Posts to be filled include those of radio dramatic writers, motion picture recording directors, radio and television program producers, film editors and kindred jobs. These berths, according to the board, call for a "sound knowledge of current international affairs." Applicants should write or visit the board at 250 West 57th street, N.Y.

Theatre TV

Continued from page 7

ask for the current frequencies now. "If not, they will be gobbled up by other industries," he pointed out.

Rembusch said Allied has employed legal counsel to apply to the FCC for permission to appear at a theatre hearing in the spring of 1951.

The Gulf States convention closed Wednesday (6) with a banquet. Officers were elected in the day's afternoon session. They are: Don George of Shreveport, La., president; Abe Berenson of Gretna, La., vice-president; Harold Bailey, New Orleans, secretary, and F. G. Prat, Vacherie, La., treasurer.

Lewis Watts, Oil City, La., was elected chairman of the board of directors. Five directors elected to three-year terms were Berenson, George L. C. Montgomery, New Orleans; Claude Darcie, Morgan City, La., and Kenneth Giddens, Mobile, Ala.

CAL. EX-EXHIB HAS SOME IDEAS ON SHOWMANSHIP

Santa Mateo, Cal.

Editor, VARIETY:

You must receive hundreds of letters each week on the subject, "What is wrong with show business?" So get prepared for another.

Being what E. V. Durling would call a "young oldtimer," remembering a Mary Pickford pic I saw at the "Hik" in Fresno in the early 20s, I still have an autographed photo of "Horse" Heidt from the Grand Lake (Oakland) days, Fred Thomson westerns playing first-run at the American (Oakland) and a headful of memories that TV will never erase. I have come to the conclusion that the one thing missing is real showmanship.

For years the people have been presented with nice young men standing in the lobby who write a good hand, get the reports in on time, practice bowing three times each morning toward the main office, but never learning to say "no!" or saying "my customers would like to see something different!". There must be something wrong.

"The fish stinks first from the head" is a saying Al Finke of Portland, Ore., repeated to me many times when something went wrong in one of the houses I managed for him. Let the leaders of the industry get out of their corrals of "yes" men and take one square block in any town in the good old U. S. A. house-to-house, door-to-door, that is where the bucks are, that is where the hibernating audiences are. There isn't much sense in asking $100,000-a-year men what is wrong with the business; they are putting lots of hours at their own trade, but the stock clerks, salesgirls and housewives are the ones who live in the big never-never land that wants, needs and craves entertainment.

Let's face it: show business must change to come up with the times or join the passing parade. The audiences haven't stood still; should the theatreowners and operators?

At the moment I am not active in the business, but have kept track through VARIETY. When the owners feel they wish to become associated with men who love, enjoy and want to help the business I will *ask* for a job (and so will hundreds of others). Until then they will just have to fight it out with the bankers, and those fellows are not kidding!

Usko Eisenman

P. S. This "old mossback" is 31 years old.

Polio Drive May Revive Hat-Passing in Theatres

Indicating a possible resurgence of audience collections in theatres, the National Foundation for Infantile Paralysis this month will ship 18,000 four-minute trailers to theatres throughout the U. S. for its March of Dimes campaign. Foundation hopes to achieve 100% coverage in theatre collections, which dipped to $1,000,000 last year from the $6,000,000 obtained in 1945.

Trailer, produced this year by Metro and featuring Robert Young, his four daughters and an 8-week-old polio baby, is titled "An Important Day." It's to be distributed by National Screen Service. Preceding shipment of the trailers, Gene Custer, Charleston, W. Va., exhibitor, will write individual letters to all exhibs pointing out how theatre collections can be box-office insurance, since polio epidemics have invariably forced theatres to shutter.

According to the Foundation, the biggest defection in audience collections has come from the major circuits. Small town and rural exhibs, it said, have continued their plate-passing as part of their "community service" functions.

Legion Nixes 'Sinners'

"The Sinners," French-made film which opened at the 55th St. Playhouse, N. Y., last week, has been placed in the "condemned" category by the National Legion of Decency. The Julien Duvivier-written and directed picture, according to the Legion, "glorifies illicit actions and contains material morally unsuitable for entertainment motion picture audiences." Lopert Films is releasing in the U. S.

Three other pictures were handed a Class "B" rating. They include "Kansas Raiders" (U-I), "Platinum Blonde" (Col reissue) and "Taming of Dorothy" (ELC).

Author-Comedian

Sam Levenson

reflects on

Humor and Prejudice

(The Wholesome Influence of the Quip on Bigots)

* * *

one of the many byline features in the upcoming

45th Anniversary Number

of

VARIETY

4 TV COMMERCIALS SET BY PARAMOUNT

Following through on its recently adopted policy of providing television trailers for its product, Paramount has packaged four TV commercials for each of five new pix. Two 20-second spots and two one-minute clips are being made available for "Union Station," "Tripoli," "Let's Dance," "The Goldbergs" and "Mr. Music."

Singing announcements by a girl trio are used in the "Dance" video copy. Gertrude Berg appears in the commercials for "The Goldbergs," while the others are said to be likewise different from regular theatre trailers.

Kings Dicker on 'Drums' As AA Deal Falls Thru

Hollywood, Dec. 12.

King Bros. are dickering with several majors for release of recently completed Cinecolor indie, "Drums of Deep South." Maury King reported Allied Artists, which had been expected to handle, won't get film because it didn't come up to expected figure. Film was announced by Steve Broidy, Monogram prez, Sept. 5 as included on AA's releasing slate of six. New releasing deal is expected to be finalized this week.

Pic is initialer for newly formed King Bros. production of which Frank and Maury King, plus Herb Nussbaum were elected to board at first annual stockholders meeting over weekend. Officers are Frank King, prexy; Maury King, exec veepee; Herman King, sales veepee; Arthur J. Steele of N. Y., Lionel Sternberger of Los Angeles, Joseph Cohen of Frisco, vepees; Nusbaum, secretary-treasurer; Clarice P. Weeks, assistant secretary.

Wallerstein Named B&K V.P.-Gen'l Mgr.

Chicago, Dec. 12.

David B. Wallerstein has been named v.p. and general manager of Balaban & Katz, succeeding the late Walter R. Immerman.

Wallerstein joined the theatre chain in 1926. Since 1947 he has been v.p. of B&K's subsid Great States chain, and has been division manager of central and southern Illinois and Indiana. He will retain supervision of Great States.

'Snow Wine' Due Soon

With his Ray Milland starrer, "White Heather," recently completed in Britain, producer David Rose also has another British-made film coming up for release soon. Picture is "Snow Wine," which he financed. Charles Vidor produced and directed; Edward G. Robinson stars.

Based upon an original by Hugo Butler and Ian McLellan Hunter, "Wine" was made in England last spring. Harry Kurnitz screenplayed.

"Start Singing, Mugg"

By Allen Rivkin

* * *

an amusing byline piece in the upcoming

45th Anniversary Number

of

VARIETY

Tokyo's New Variety Club Begins Functioning; Other Tents Name Execs

Tokyo.

Tokyo Variety Club, recently organized here with three former Variety Clubbers from U. S. as charter members, got off to a good start with its first charity benefit. Initial show was staged in the Tokyo Industrial Club and netted more than 300,000 yen ($800) for Japanese Red Cross Babies' Home.

Club is not yet formally organized but is negotiating with Variety International for recognition. Group expects to make official application soon for affiliation. Acting Chief Barker is Leuwis Bush, Tokyo rep of British Commonwealth Film Corp., Ltd. Former Variety members from America are Lynn Cowan, Los Angeles; Norman Thomson, Philadelphia, and Lawrence Ade, Washington. Tokyo club includes both Japanese and Allied members. Latter are in the majority now but plan is to make organization primarily Japanese eventually. Benefit performance featured both U. S. and Nipponese talent.

London Variety Picks Canvasmen

London.

The Variety Club of Great Britain (Tent 36) has elected 11 new canvasmen to serve next year. The crew will be meeting within a fortnight to elect officers. At the request of C. J. Latta, the committee has been widened to give it a greater Anglo-American flavor. Of the 22 nominated, the following were elected: C. J. Latta, Tom O'Brien, M.P.; Lou Wilson, Harry Green, Jack Hylton, W. J. Kupper, Jack Goodlatte, Charles L. Tucker, Max Thorpe, Sid Hyams and James E. Perkins.

Herman Levy New Conn. Barker

New Haven.

Herman M. Levy, general counsel for Theatre Owners of America, named Chief Barker for Variety Club of Connecticut, Tent No. 31; replaces Ray Wylie. Other officers elected are Ben Simons, first assistant barker; George H. Wilkinson, Jr., second assistant barker; Henry Germaine, property master, and Sam Germaine, dough guy.

Leo Rosen Albany Barker

Albany.

Leo Rosen, managing director of the Fabian Mohawk and Saratoga drive-ins, elected chief barker of the Albany Variety Club at a meeting of the new crew. Rosen, one-time vaudeville pianist and night-club band leader, managed Warner theatres in Troy and Albany for years before entering the ozoner field. Other officers for 1951 named are: first assistant chief barker, Charles Dortic; second assistant chief barker, Harold Gabrilove; property master, Nate Dickman, and dough guy, Nate Winig.

Meinhardi Heads St. Loo Tent

St. Louis.

John Meinhardi, district manager here for Fox Midwest circuit, elected barker of St. Louis Variety Club, Tent No. 4. Succeeds Joe Ansell. Other new officers are: first assistant barker, Herb Bennin; second assistant barker, Howard Zulauf; dough guy, Louis K. Ansell, and property master, Richard Fitzmaurice.

Hall Baetz Tops Denver Tent

Denver.

Hall Baetz, Denver city district manager for Fox Inter-Mountain Theatres, was elected chief barker of Variety Tent 37. Others named were Wm. Hastings, first assistant barker; Duke Dunbar, second assistant barker; Ralph Batschelet, property master; Harry Green, dough guy.

Murray Whiteman Buff. Barker

Buffalo.

Murray Whiteman elected Chief Barker of the Variety Tent 7 at the annual election. Other officers named are John G. Chinell, first assistant chief barker; James H. Eshelman, second assistant; Richard D. Walsh, secretary; Robert C. Hayman, treasurer.

Schwartz Picked by Cincy Again

Cincinnati.

Vance Schwartz remains as chief barker of Tent 3, Variety Club, for a second term. Elected to serve with him are Jack Finberg and Mel Martin, assistant chief barkers; Saul Greenberg, secretary; and William Onie, treasurer.

Anderson Again Heads NW Tent

Minneapolis.

Northwest Variety Club directors here reelected A. W. Anderson as Chief Barker for the second year in succession. Under his leadership, the club has raised nearly $500,000 for the University of Minnesota Heart Hospital project. Other officers named were Ben Blotcky and Bennie Berger as first and second assistant Chief Barkers; Tom Burke, secretary; and John Branton, treasurer.

Frisco 'Trio' Sponsorship

San Francisco, Dec. 12.

Variety Club in this city will sponsor the local premiere of Paramount's "Trio" at the Vogue theatre on Jan. 10, with proceeds going to the National Foundation for the Blind.

Film, which has entered its ninth week at the Sutton, N. Y., has been booked to play the Vogue for a minimum of 12 weeks.

Pinanski Hub's Chief Barker

Boston.

New England Variety Club, Tent No. 23, elected the following officers for next term: Samuel Pinanski, chief barker; Max Levenson, first assistant; Arthur Lockwood, second assistant; James Marshall, property master; Louis Richmond, dough guy.

Oboler's 'Five' 1st Post-Atom-Age Pic

Hollywood, Dec. 12.

Arch Oboler has completed his indie picture, "Five," a tale of the post-atomic era, and is taking it to New York for a releasing deal. Film depicts a new world after civilization has been wiped out with the exception of four males and one femme, a situation fraught with all sorts of dramatic possibilities.

Entire picture was made for $72,000 subscribed by Oboler and 30 of his friends. It was shot on Oboler's ranch in the Santa Monica Mountains, with Oboler functioning as writer, director and producer. Cast consists of Susan Douglas, Charles Lampkin, Earl Lee, James Anderson and William Phipps, all newcomers.

Mono's Lind Back From European TV Study

Lloyd Lind, Monogram Pictures' exchange supervisor, returned to New York last week on the America after three weeks in Britain to study new developments in television there. He said the check was made merely to keep the company informed as to new technical advances in video. Exec will report his findings the end of the month to prexy Steve Broidy.

Among others who arrived on the same ship were Mrs. Clive Brook, wife of the actor, and Buster Crabbe. Latter had been abroad for seven months with his "Aqua Parade" unit. After a short stay in N. Y., he launches a South American tour in January. Initial stop will be in Rio de Janeiro Jan. 15. Crabbe said he has no plans for re-entering films, preferring to concentrate upon his water spectacle.

Hallmark's Meet

Chicago, Dec. 12.

More than 500 Hallmark employees from all parts of the U. S., Canada, Australia, New Zealand, South America and Europe are scheduled to attend the company's 1950 worldwide convention to be held here at the Stevens hotel, Dec. 16-21. Conclave will be the sixth gathering since the firm was founded in 1944 in Wilmington, O.

Prexy Kroger Babb has named Murphy McHenry, public relations director in Hollywood, as general chairman of the convention. Jack Thomas, Hallmark veepee-general manager, will preside at business sessions, while national sales manager Hank Adams will head up meetings of zone managers.

RKO's Toronto Meet

Toronto, Dec. 12.

RKO lineup of 32 features for release in 1951 was detailed by sales chief Robert Mochrie at a meeting of the major's Canadian distribution managers yesterday (11) at the King Edward hotel, Toronto.

Session, in effect, was a re-enactment of the N. Y. meeting of last week, when announcement of the program first was made by RKO prexy Ned E. Depinet.

L. A. Sloughed Pre-Xmas; 'Husbands' Slim $14,500, 'Joan' Fair at 20G; 'Eve' 27G, 3d; 'Solomon' 22G, 4th

Los Angeles, Dec. 12.

First-runs are feeling effects of the usual pre-Christmas slow period, with new entries failing to provide an improved pace. Some of holdovers, however, still are doing good trade. Fair $20,000 shapes for "Joan of Arc," playing pop-scale in two theatres. "Undercover Girl" is light $17,000 in five sites while "Three Husbands" is rated slim $14,500 in three spots.

Third and final frame for "All About Eve," in five locations, shapes nice $27,000. Fourth and final session for "King Solomon's Mines" is holding at good $22,000 in two houses. "Cyrano" held steady on its third roadshow week in the Fine Arts at $7,000.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"All About Eve" (20th) (3d wk). Nice $27,000. Last week, $37,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"West Point Story" (WB) (3d wk). Modest $15,000. Last week, $21,800.

Loew's State, Egyptian (UA) (2,404; 1,558; 60-$1)—"King Solomon's Mines" (M-G) (4th wk). Good $22,000. Last week, $28,500.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Joan of Arc" (RKO) and "Counterspy Meets Scotland Yard" (Col). Fair $20,000. Last week, "Harriet Craig" (Col) and "Blues Busters" (Mono), neat $26,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Tripoli" (Par) and "Indian Territory" (Col) (L.A. Par only) (2d wk). Light $14,000. Last week, $19,400.

Orpheum, Hawaii, Beverly Hills Music Hall (Metropolitan) (2,210; 1,106; 855; 50-$1)—"Three Husbands" (UA) and "Roll, Thunder, Roll" (EL). Slim $14,500. Last week, "Southside 1-1000" (Mono) and "Two Lost Worlds" (EL) (10 days), $15,000 in two locations.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1)—"Undercover Girl" (U) and "Father's Wild Game" (Mono). Dull $17,000. Last week, "High Lonesome" (EL) and "Good Time Girl" (FC), $13,500.

Four Star (UA) (900; 60-$1)—"Thunder Rock" (Indie) (reissue). Slow $2,000. Last week, "Faust and Devil" (Col) (3d wk-5 days), $1,000.

Fine Arts (FWC) (677; $1.20-2.40)—"Cyrano" (UA) (4th wk). Launched fourth stanza today (Tues.). Last week, steady $7,000.

Broadway Grosses

Estimated Total Gross
This Week $423,000
(Based on 18 theatres.)
Last Year $483,200
(Based on 17 theatres.)

Vaude Ups 'Fair' $14,000 in Balto

Baltimore, Dec. 12.

Unexciting activity here this week with best results being garnered by "Highway 301," at Stanley, and "County Fair," getting potent support from accompanying hillbilly stageshow at combo Hippodrome. "Joan of Arc" is okay on week at Town. Rest of downtown list is inching out lean returns.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Two Weeks With Love" (M-G). Mild $8,000. Last week, "King Solomon's Mines" (M-G) (2d wk), big 9,200.

Hippodrome (Rappaport) (2,240; 20-80)—"County Fair" (Mono) plus Roundup Jamboree stage layout. All right $14,000. Last week, "Cockeyed Wonder" (Col) plus vaude headed by Dick Contino and Mary Hatcher, $13,800.

Keith's (Schanberger) (2,460; 20-70)—"Mystery Submarine" (U). Started today (Tues.) after week of "Shakedown" (U) at mild $6,000.

Mayfair (Hicks) (980; 20-70)—"Good Time Girl" (EL). Opening tomorrow (Wed.). Last week, "Hit Parade '51" (Rep), uneventful $4,200.

New (Mechanic) (1,800; 20-70)—"All About Eve" (20th) (4th wk). Okay $6,000 after $8,300 in third.

Stanley (WB) (3,280; 25-75)—"Highway 301" (WB). Nicely sold for mild $11,000. Last week, "West Point Story" (WB) (2d wk), $7,300.

Town (Rappaport) (1,500; 35-70)—"Joan of Arc" (RKO). Back at pop prices, okay $8,000. "Next Voice" (M-G) opens tomorrow.

'Raiders' Sock $14,000 In Very Dull Denver

Denver, Dec. 12.

Christmas shopping hurt some first-runs although "Kansas Raiders" is big in three spots. "The Milkman," okay at Denham, will hold a few extra days. "Glass Menagerie" is only fair in two theatres.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Kansas Raiders" (U) and "Jungle Stampede" (Rep), day-date with Tabor, Webber. Big $5,500. Last week, "Woman on Run" (U) and "Bedside Manner" (Indie), $3,500.

Broadway (Wolfberg) (1,500; 35-74)—"Next Voice" (M-G). Fair $6,000. Last week, "Two Weeks With Love" (M-G), (2d wk), $6,500.

Denham (Cockrill) (1,750; 35-70)—"Milkman" (U). Okay $10,000 and holds a few days. Last week,

(Continued on page 27)

'TOAST' WOW $24,000, MONT'L., 'ODETTE' 16G

Montreal, Dec. 12.

Local church holiday last Friday started a big week for all deluxers here. Biggest new entry is "Toast of New Orleans," smash at Loew's. "Joan of Arc," playing at pop prices, shapes fancy at the Capitol while personals over weekend by Anna Neagle for launching of "Odette" at Palace, are helping to sock week.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Odette" (EL). Sock $16,000. Last week, "Summer Stock" (M-G) (2d wk), $13,000.

Capitol (C.T.) (2,412; 34-60)—"Joan of Arc" (RKO). Fancy $17,000. Last week, "Pretty Baby" (WB), $13,000.

Princess (C.T.) (2,131; 34-60)—"Tripoli" (Par) (2d wk). Holding at $11,000 following rousing first at $15,000.

Loew's (C.T.) (2,855; 40-65)—"Toast New Orleans" (M-G). Smash $24,000. Last week, "Let's Dance" (Par) (2d wk), sturdy $15,500.

Imperial (C.T.) (1,839; 34-60)—"Dark City" (Par) and "Holiday Rhythm" (Par). Fine $10,000. Last week, "Isle Samoa" (Col) and "Palomino" (Col), $7,500.

'Witness' Fine $12,000, Philly

Philadelphia, Dec. 12.

Weekend rains coupled with usual pre-holiday influence are cutting down first-run returns here this round although some of new entries fared better than overly-extended holdovers. Ink Spots with Ella Fitzgerald onstage will boost "Surrender" to big session at Earle. "I'll Get By" is doing just about that in the huge Mastbaum though faring better than many others. "Highway 301" is rated fast at Stanton while "Eye Witness" shapes nice at Aldine.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Eye Witness" (EL). Nice $12,000. Last week, "Emergency Wedding" (Col), $7,500.

Boyd (WB) (2,360; 50-99)—"Harriet Craig" (Col) (3d wk). Off to $8,000. Last week, slim $12,200.

Earle (WB) (2,700; 50-99)—"Surrender" (Rep) with Ink Spots, Ella Fitzgerald, onstage. Big $24,000. Last week, "Killer That Stalked New York" (Col), $14,000.

Fox (20th) (2,250; 50-99)—"Jackpot" (20th) (2d wk). Down to $13,000. Last week, nice $22,000.

Goldman (Goldman) (1,200; 50-99)—"Two Weeks With Love" (M-G) (3d wk). Off to $8,000 after trim $11,000 for second stanza.

Mastbaum (WB) (4,360; 50-99)—"I'll Get By" (20th). Okay $21,000. Last week, "West Point Story" (WB) (2d wk), $17,500.

Randolph (Goldman) (2,500; 50-99)—"Let's Dance" (Par) (4th wk). Off to $8,500. Last week, mild $10,000.

Stanley (WB) (2,950; 50-99)—"King Solomon's Mines" (M-G) (3d wk). Holding at $19,000. Last week, solid $22,000.

Stanton (WB) (1,475; 50-99)—"Highway 301" (WB). Fast $14,000. Last week, "Hell Town" (Indie) and "Buffalo Stampede" (Indie) (reissues), neat $12,500.

Trans-Lux (T-L) (500; 50-99)—"Trio" (Par) (4th wk). Neat $4,500. Last week, $5,800.

World (G&S) (460; 50-99)—"Bitter Rice" (Indie) (3d wk). Strong $6,500. Last week, $7,500.

Det. Slow; Contino Unit Ups 'Dial' Mild $30,000, '2 Weeks' Good $10,000

Detroit, Dec. 12.

Plethora of holdovers plus Christmas buying frenzy is keeping biz at slow pace. Dick Contino stageshow is pushing "Dial 1119" to fair week at Fox. "King Solomon's Mines" is dropping to $15,000 in third round at the Palms but okay. "West Point Story" is drab in second stanza at Michigan. "Two Weeks with Love" is shaping up fairly good at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Dial 1119" (M-G) plus Dick Contino stageshow. Mild $30,000. Last week, "American Guerrilla" (20th) and "Experiment Alcatraz" (RKO) (2d wk), $17,000.

Michigan (United Detroit) (4,000; 70-95)—"West Point Story" (WB) and "Counterspy Scotland Yard" (Col) (2d wk). Poor $10,000. Last week, oke $17,000.

Palms (UD) (2,900; 70-95)—"King Solomon's Mines" (M-G) (3d wk). Down to $15,000 but still plenty okay. Last week, nice $19,000.

Madison (UD) (1,800; 70-95)—"Dark City" (Par) and "Stars Over Wyoming" (RKO). Oke $11,000. Last week, "Midnight and Dawn" (Col) and "Rusty's Birthday" (Col), $8,000.

United Artists (UA) (1,900; 70-95)—"I'll Get By" (20th) (2d wk). Off to lean $6,000. Last week, $9,500.

Adams (Balaban) (1,700; 70-95)—"Two Weeks With Love" (M-G). Good $10,000. Last week, "Joan of Arc" (RKO) (2d wk), $7,000.

Downtown (Balaban) (2,900; 70-95)—"House of Frankenstein" (Indie) and "House Dracula" (reissues) (Indie). Slow $6,000. Last week, "Deported" (U) and "Wyoming Mail" (U), $4,500.

Key City Grosses

Estimated Total Gross
This Week $2,024,000
(Based on 25 cities, 204 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,218,000
(Based on 25 cities, and 208 theatres.)

'Submarine' Fast $14,000, Frisco

San Francisco, Dec. 12.

Torrential week-long rains are becoming a habit here so that film biz is perking slightly despite this handicap. "Mad Wednesday" is okay at Golden Gate and "Mystery Submarine" shapes strong at Orpheum. "King Solomon's Mines" continues big in third round at Warfield. "Two Flags West" looms husky at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Mad Wednesday" (RKO) and "Experiment Alcatraz" (RKO). Firm $10,000. Last week, "Joan of Arc" (RKO) and "Rio Grande Patrol" (RKO), $9,000.

Fox (FWC) (4,651; 65-90)—"Two Flags West" (20th) and "California Passage" (Rep). Okay $18,000. Last week, "American Guerrilla" (20th) (2 wk), $10,000.

Warfield (Loew's) (2,656; 60-85)—"King Solomon's Mines" (M-G) (3d wk). Still big at $16,000. Last week, $24,000.

Paramount (Par) (2,646; 60-85)—"Breakthrough" (WB) and "Border Rangers" (Lip) (2d wk). Oke $11,000. Last week, strong $22,000.

St. Francis (Par) (1,400; 60-85)—"West Point" (WB) (3d wk). Holding at $7,500. Last week, stout $10,000.

Orpheum (No. Coast) (2,478; 55-85)—"Mystery Submarine" (U) and "Counter-Spy in Scotland Yard" (Col). Strong $14,000 or near. Last week, "Fuller Brush Girl" (Col) and "Pygmy Island" (Col), same.

United Artists (No. Coast) (1,208; 55-85)—"State Secret" (Col) (3d wk). Steady $5,000. Last week, trim $6,000.

Clay (Rosener) (400; 65-85)—"Queen of Spades" (Indie) (5th wk). Down to $1,200 in 3 days. Last week, oke $2,400.

Larkin (Rosener) (400; 65-85)—"Sinners" (Indie) (3d wk). About $2,000. Last week, nice $2,500.

'Highway' Okay $12,000 Paces New D.C. Films

Washington, Dec. 12.

Considering the annual pre-holiday lull plus bad case of war jitters here, mid-town biz is holding fairly steady. There is no standout among few newcomers. "Highway 301" shapes better than average at the Warner.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Mrs. O'Malone & Mr. O'Malley" (M-G) plus vaude. Okay $15,000. Last week, "Two Weeks of Love" (M-G) plus vaude, pleasing $19,000.

Dupont (Lopert) (378; 50-85)—"Bitter Rice" (Indie) (5th wk). Very steady $4,000. Last week, $4,500.

Keith's (RKO) (1,939; 44-80)—"Deported" (U). Sickly $6,500. Last week, "Mad Wednesday" (RKO), okay $9,000.

Metropolitan (Warner) (1,163; 44-74)—"Fuller Brush Girl" (Col). Okay $5,000. Last week, "Rio Grande" (Rep) (2d run), $3,700.

Palace (Loew's) (2,370; 44-74)—"King Solomon's Mines" (M-G) (2d wk). Still hefty $16,000. Last week, $25,000. Holds.

Playhouse (Lopert) (485; 50-85)—"Trio" (Par) (4th wk). Stout $4,500. Last week, $5,500.

Warner (WB) (2,164; 44-74)—"Highway 301" (WB). Nice $12,000; and best of newcomers. Last week, "West Point Story" (WB) (2d wk), $7,500.

Trans-Lux (T-L) (654; 44-80)—"Macbeth" (Rep) (3d wk). Okay $4,000 after $5,000 last week. Holds again.

Godfrey's Scouts Help 'Fireball' to 16G, Buff.; 'Get By' Lush $13,000

Buffalo, Dec. 12.

Biz is holding nicely at first-runs here in view of usual pre-Xmas influence. "I'll Get By" shapes solid at Center while "Kansas Raiders" looks okay at Lafayette. Arthur Godfrey Talent Scouts plus Billy Gilbert onstage will boost "Fireball" to strong stanza at Paramount. Second week of "King Solomon's Mines" still is sturdy at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"King Solomon's Mines" (M-G) (2d wk). Nifty $13,000 in 9 days. Last week, smash $18,500.

Paramount (Par) (3,000; 40-75)—"The Fireball" (20th) plus Arthur Godfrey's Talent Scouts, Billy Gilbert, onstage. Strong $16,000. Last week, "Breakthrough" (WB) and "Return Jesse James" (Lip), $14,000 in 8 days.

Center (Par) (2,100; 40-75)—"I'll Get By" (20th). Solid $13,000. Last week, "West Point Story" (WB) (2d wk), $8,500.

Lafayette (Basil) (3,000; 40-70)—"Kansas Raiders" (U) and "Paper Gallows" (U). Oke $9,500. Last week, "State Secret" (Col) and "Tougher They Come" (Col), $8,200.

Century (20th Cent.) (3,000; 40-70)—"Outrage" (RKO) and "California Passage" (Rep). NSH $8,500. Last week, "Edge of Doom" (RKO) and "Palooka Squared Circle" (Mono), $7,800.

'Menagerie' Oke $10,000, Omaha; 'Craig' NSH 6G

Omaha, Dec. 12.

With a fairly strong array of product, biz here is nevertheless reflecting pre-Xmas lull. Orpheum with "Right Cross," looks fairly good. Paramount's "Glass Menagerie" is barely okay. "Harriet Craig" at Brandeis looms only medium.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Right Cross" (M-G) and "It's a Small World" (EL) looks like fair $10,500. Last week, "Tripoli" (Par), $11,000.

Paramount (Tristates) (2,800; 16-65)—"Glass Menagerie" (WB). Okay, $10,000. Last week, "All About Eve" (20th), $11,000.

Brandeis (RKO) (1,500; 16-65)—"Harriet Craig" (Col). Mild $6,000 or less. Last week, "Breakthrough" (WB), $7,000.

State (Goldberg) (865; 20-75)—"King Solomon's Mines" (M-G) (3d wk). Slipped but okay at $4,000. Last week, strong $6,800.

Shopping Crowds Boost Pitt Biz; 'Dance' Nice 15G, 'Deported' Fast 7G

Pittsburgh, Dec. 12.

Tremendous weekend shopping crowds actually gave theatres in the Golden Triangle a good two-day lift, which should insure slightly better than average takes for this time of the year. Only two new pictures around, "Let's Dance" at the Stanley and "Deported" at the Fulton, and both are doing well. "All About Eve" is still holding up in third stanza at the Harris but "King Solomon's Mines" has begun to slip a bit at the Penn in same period of run. On moveover from Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Deported" (U). Fine $7,000, not at all bad seasonally speaking. Last week, "Jackpot" (20th) (2d wk), no dice at under $5,000.

Penn (Loew's) (3,300; 45-80)—"Solomon's Mines" (M-G) (3d wk). Slipping sharply but still okay at $10,000. Holds an extra three days. Last week, $15,500.

Harris (Harris) (2,200; 45-80)—"All About Eve" (20th) (3d wk). This one is still showing surprising strength and will hit the tape with nearly $10,000. Last week, sultry $14,000.

Stanley (WB) (3,800; 45-80)—"Let's Dance" (Par). Getting a break since only new entry currently with much marquee strength. Nearly $15,000, okay; holds additional two days. Last week, "West Point Story" (WB) (2d wk), $9,000.

Warner (WB) (2,000; 45-80)—"West Point Story" (WB) (m.o.). Still has something left to get trim $5,000. Last week, "Destination Moon" (EL) (2d wk), $7,000.

'Eve' Best Bet in Cincy, $10,000; 'Craig' Fair 7½G; 'Solomon' 6G, 4th

Cincinnati, Dec. 12.

"All About Eve" has the jump on three other new bills this frame. Biz generally is up to expectations in face of Yule shopping and rough spell of winter. "State Secret" at Albee, "Harriet Craig" in Palace and "Undercover Girl" at Keith's, round out fresh entrants. "King Solomon's Mines" is still rosy in fourth week.

Estimates for This Week

Albee (RKO) (3,100; 39-75)—"State Secret" (Col). Oke $8,500. Last week, "Woman On Pier 13" (RKO) and Arthur Godfrey's Talent Scouts onstage, moderate $18,000 at 55-95c scale.

Capitol (Mid-States) (2,000; 39-75)—"All About Eve" (20th). Good $10,000. Last week, "Jackpot" (20th) (2d wk), all right $6,000.

Grand (RKO) (1,400; 39-75)—"King Solomon's Mines" (M-G) (4th wk). Pleasing $6,000 after hotsy $8,500 third sesh.

Keith's (Mid-States) (1,542; 39-75)—"Undercover Girl" (U). No complaint at $5,000. Last week, "Milkman" (U), sweet $7,500.

Lyric (RKO) (1,500; 39-75)—"West Point Story" (WB) (m.o.) split with "Hitler's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues). So-so $4,000. Last week, "Holy Year At Vatican" (Indie) dualed in first half with "Happy Years" (M-G) and in second half with "Let's Dance" (Par) (m.o.), $4,200.

Palace (RKO) (2,600; 39-75)—"Harriet Craig" (Col). Fairish $7,500. Last week, "West Point Story" (WB), nice $12,000.

Bad Weather, Mild Fare Dim Chi; 'Killer'-Ellington Slow at $40,000, 'Raiders' 16G; 'Solomon' Fat 13G, 3d

Chicago, Dec. 12.

Continued bad weather and numerous bread-and-butter entries are keeping Loop pinned down this frame. Chicago entry of "Killer That Stalked New York" plus Duke Ellington band and Sarah Vaughan onstage is heading for slow $40,000. "Mad Wednesday" and "Texan Meets Calamity Jane" is pointing for slim $11,000 at Palace. Duo-bill of "Southside 1-1000" and "Surrender" has mild $10,000 forecast at Roosevelt.

Woods, bringing in lesser fare for pre-Yule, has its slowest opening session gross in many weeks, with mere $16,000 in sight for "Kansas Raiders." Reissue of "Gilda" and Platinum Blonde" should snare okay $11,000 or close at United Artists.

"King Solomon's Mines" continues standout in third week at Grand, with rousing $13,000 in sight. Oriental second-weeker, "Two Weeks With Love" plus 3 Stooges and Eileen Barton onstage, is aiming for minor $28,000. State-Lake holdover of "Miniver Story" and "Emergency Wedding" is down to $11,500 in second round. World's "Macbeth" continues steady $3,000 in fifth week.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Killer That Stalked New York" (Col) and Duke Ellington orch, Sarah Vaughan onstage. Slow $40,000. Last week, "Harriet Craig" (Col) and Gil Lamb and Mary Small topping stageshow, $35,000.

Grand (RKO) (1,200; 55-98)—"King Solomon's Mines" (M-G) (3d wk). Solid $13,000. Last week $15,000.

Oriental (Indie) (3,400; 55-98)—"Two Weeks With Love" (M-G) and 3 Stooges, Eileen Barton, Skylarks onstage (2d wk). Minor $28,000. Last week, $42,000.

Palace (RKO) (2,500; 55-98)—"Mad Wednesday" (RKO) and "Texan Meets Jane" (Col). Slow $11,000. Last week, "Room Service" (RKO) and "Show Business" (RKO) (reissues), $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Southside 1-1000" (Mono) and "Surrender" (Rep). Dull $10,000. Last week, "Two Flags West" (20th) and "Admiral Was Lady" (UA) (2d wk), $11,000.

State-Lake (B&K) (2,700; 55-98)—"Miniver Story" (M-G) and "Emergency Wedding" (Col) (2d wk). Mild $11,500. Last week, $15,000.

United Artists (B&K) (1,700; 55-98)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Okay $11,000. Last week, "Petty Girl" (Col) and "Midnight and Dawn" (Col) (2d wk), $10,000.

Woods (Essaness) (1,073; 98)—"Kansas Raiders" (U), Nsh $16,000. Last week, "American Guerrilla" (20th) (4th wk), $8,000.

World (Indie) (587; 80)—"Macbeth" (Rep) (5th wk). Solid $3,000. Last week, $3,200.

'Dance' Lively $13,000, Cleve., 'Joan' NSG 9G, 'Deported' Okay $11,500

Cleveland, Dec. 12.

"Let's Dance" is cutting up some fancy figures for Loew's State despite inroads made Yule shoppers crowding department stores. "Between Midnight and Dawn" is doing middling trade at Hipp but Allen's "Deported" looms okay. "Dial 1119" looks thin at Stillman.

Estimates for This Week

Allen (Warners) (3,000; 55-75)—"Deported" (U). Okay $11,500. Last week, "State Secret" (Col), good $13,000.

Esquire (Community) (704; 55-75)—"Outrage" (RKO) (2d wk). Average $3,500 after getting $4,200 last stanza.

Hipp (Warners) (3,700; 55-75)—"Midnight and Dawn" (Col). Barely passable $14,000. Last week, "West Point" (WB) (2d wk), fine $14,000.

Palace (RKO) (3,300; 55-75)—"Joan of Arc" (RKO). Rather mild $9,000. Last week, "Jackpot" (Fox), $10,000.

State (Loew's) (3,450; 55-75)—"Let's Dance" (Par). Nice $13,000. Last week, "King Solomon's Mines" (M-G) (2d wk), excellent $17,000.

Stillman (Loew's) (2,700; 55-75)—"Dial 1119" (M-G). Thin $6,000. Last week, "Toast New Orleans" (M-G) (3d wk), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Story' Strong At $15,500, St. Loo

St. Louis, Dec. 12.

Pre-Xmas shopping spree and stretch of bad weather are combining to slow down trade at first-runs here this week to a walk. "Harriet Craig," one of new entries, is doing only so-so. However, "West Point Story" wound up its week with a fairly good session at the huge Fox. "King Solomon's Mines" still is good in third week at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Harriet Craig" (Col) and "Midnight and Dawn" (Col). Fair $12,000. Last week, "All About Eve" (20th), solid $16,000.

Fox (F&M) (5,000; 60-75)—"Two Flags West" (20th) and "Where Danger Lives" (RKO). Opened yesterday (Tues.). Last week, "West Point Story" (WB) and "Undercover Girl" (U), sturdy $15,500.

Loew's (Loew) (3,172; 50-75)—"King Solomon's Mines" (M-G) (3d wk). Down to $11,000 following sock $17,000 second stanza.

Missouri (F&M) (3,500; 60-75)—"All About Eve" (20th) (m.o.). Nice $9,500. Last week, "Let's Dance" (Par) and "Jackpot" (20th), $9,000.

Shubert (Ind) (1,500; 60-75)—"Let's Dance" (Par) and "Jackpot" (20th) (m.o.). Okay $4,500. Last week, "Breakthrough" (WB) and "Blues Busters" (Mono), $4,000.

Bliz Hurts K.C.; 'Craig' Slim $11,000, 'Mail' 10G

Kansas City, Dec. 12.

Christmas shopping and moderate fare will combine to make current stanza a lesser one. "Harriet Craig" at Midland doing as well as any film, but very mild. "Wyoming Mail" in three Fox Midwest theatres also is light. RKO Missouri moves to a split week, first time house has had such a policy during year it has been reopened. Weather was blizzardly in mid-week, but more pleasant for weekend.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Return Jesse James" (Lip) and "Shot Billy Kid" (Lip). Fair $2,700. Last week, "Ravaged Earth" (Indie) and "Blood and Thunder (Indie), $3,000.

Missouri (RKO) (2,650; 45-65)—"Outrage" (RKO) and "Rio Grande Patrol" (RKO), first four days with "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) in second half. Sluggish $7,500. Last week, "West Point Story" (WB) and "Avengers" (Rep) $10,000, good at present time.

Midland (Loew's) (3,500; 45-65)—"Harriet Craig" (Col) and "Midnight and Dawn" (Col). Light $11,000 or under. Last week, "King Solomon's Mines" (M-G) (2d wk), big $14,000 in 9 days.

Orpheum (Fox Midwest) (1,913; 55-75)—"No Way Out" (20th). Slow $10,000 in 10 days. House now goes dark temporarily, but likely will reopen holiday week.

Paramount (United Par) (1,900; 45-65)—"Highway 301" (WB). Slow $7,500. Last week, "Tripoli" (Par) and "Cassino to Korea" (Par) same.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Wyoming Mail" (U) and "Sakedown" (U). Change of policy to duals for Xmas shopping season, but only slow $10,000 looms. Last week, "Jackpot" (20th), $12,000.

PROV. SLIDES ALBEIT 'DEPORTED' OKE $9,000

Providence, Dec. 12.

Pre-holiday lull is on in earnest, with all stands feeling the pinch. State has highest gross with "Miniver Story" but this, too, is way below normal. "Deported" at Albee shapes as comparatively strongest.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Deported" (U) and "Appointment With Crime" (Lip). Okay $9,000. Last week, "Joan of Arc" (RKO) and "Call Klondike" (Mono), $9,000.

Majestic (Fay) (2,200; 44-65)—"Undercover Girl" (U) and "California Passage" (Rep). Fair $8,000. Last week, "West Point Story" (WB) (2d wk), solid $10,000.

Metropolitan (Snider) (3,100; 44-65)—"Woman on Run" (U) and "Palooka Squared Circle" (Mono). Weak $7,000 or near. Last week, "Tripoli" (Par) and "Hidden City" (Mono), nice $7,500.

State (Loew) (3,200; 44-65)—"Miniver Story" (M-G) and "Next Voice" (M-G). So-so $9,500. Last week, "King Solomon's Mines" (M-G) (2d wk), neat $11,000.

Strand (Silverman) (2,200; 44-65)—"Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL). Opened Monday (11). Last week, "Killer That Stalked New York" (Col) and "Cockeyed Wonder" (Col), weak $7,000.

'Eve' Standout In L'ville, $11,000

Louisville, Dec. 14.

Current week got off to a rough start, with recurrence of stormy, wintry weather. Bad spell, second of the season, started with several hours rainfall, turning to snow, which sloughed downtown biz. "All About Eve" off to slow start, looks fair at Rialto. "Two Weeks With Love" at State is mild while "The Capture" at Strand is light.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"West Point Story" (WB) (3d wk). Neat $6,000 after last week's all right $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"All About Eve" (20th). Modest $11,000. Last week, "Let's Dance" (Par), $13,000, and m.o.

State (Loew's) (3,000; 45-65)—"Two Weeks With Love" (M-G) and "Dial 1119" (M-G). Fairish $10,000. Last week, "King Solomon's Mines" (M-G) (2d wk), solid $13,000.

Strand (FA) (1,200; 45-65)—"The Capture" (RKO) and "Border Treasure" (RKO). Modest $4,000. Last week, "High Lonesome" (EL) and "I Killed Geronimo" (EL), $5,000.

'Story' Robust $16,500, Port., 'Tramp' Big 11G

Portland, Ore., Dec. 12.

Downtown houses should have another big week after coining dough for the last two sessions. "West Point Story" and "Saddle Tramp" should be tops for new pictures. "King Solomon's Mines" is also shaping big for third week.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Saddle Tramp" (U) and "Shakedown" (U). Big $11,000. Last week, "To Please Lady" (M-G) and "Dial 1119" (M-G) (2d wk), $9,500.

Mayfair (Parker) (1,500; 50-85)—"Let's Dance" (Par) and "Blues Busters" (Mono) (m.o.). Oke $4,000. Last week, "Rogue River" (EL) and "Kill or Be Killed" (EL), $7,000.

Oriental (Evergreen) (2,000; 50-85)—"West Point Story" (WB) and "Hot Rod" (Mono), day-date with Orpheum. Giant $6,500. Last week, "Let's Dance" (Par) and "Blues Busters" (Mono), okay $5,000.

Orpheum (Evergreen) (1,750; 50-85)—"West Point Story" and "Hot Rod" (Mono), also Oriental. Terrific $10,000. Last week, "Walk Softly Stranger" (RKO) and "Masked Raiders" (RKO), $6,400.

Paramount (Evergreen) (3,400; 50-85)—"Hell Town" (Indie) and "Buffalo Stampede", (Indie) (reissues). Good $8,500. Last week, "Let's Dance" (Par) and "Blues Busters" (Mono), $8,700.

United Artists (Parker) (890; 50-85)—"King Solomon's Mines" (M-G) (3d wk). Solid $10,500. Last week, torrid $13,400, with first two weeks breaking 5-year record for house.

B'way Lagging; 'Kim' Big $145,000, 'Operation X' Weak 11G, 'Highway' Plus Vaude Light 27G, 'Lonesome' 17G

Although there are five new bills this week on Broadway, first-runs are limping along at about the lowest point of the year. Film theatre business is being cut into as usual by the pre-Yuletide influence. There are a few exceptions, notably the Music Hall, which is scoring as customarily with its annual Christmas show. With "Kim" and the annual pageant and Xmas stage layout, the Hall is going to a big $145,000 despite being hurt by a storm opening day and rain last Sunday (10) night.

Three other newcomers are very sluggish. In the case of the State and Strand, the pictures, which are not especially strong, were obviously put in to tide over until the Xmas bills open. "Operation X" at the former looks to reach only $11,000, possibly the slowest opening week ever at the State under current policy. "Highway 301," with Dave Apollon, Peggy Mann heading stage bill, likewise is very lightweight at around $27,000 for Strand.

"High Lonesome," with vaude, new show at the Palace, is fair $17,000, an improvement over last stanza, but still keeping this operation on the ragged edge. "Watch Birdie," new Red Skelton comedy, with Enric Madriguera band, Paul Regan, others, onstage, opened Monday (11) at the Capitol. Is in for only two weeks, with "Pagan Love Song" opening Dec. 25.

Second week of Paramount's "Let's Dance," with Jimmy Dorsey band and Nat "King" Cole Trio topping stageshow, is holding comparatively well at $60,000, and remains a third round. Third stanza of "Red Shoes," playing pop-scale at the Victoria, is continuing staunch with $14,000. Third session of "Cyrano" is staying near initial week's gait with smash $13,000 at the Bijou.

"Jackpot," with Paul Remos and Toy Boys, Philharmonic Quartet, iceshow, is sliding to $55,000 in third round of nine days at the Roxy.

Elsewhere, most houses are only marking time awaiting the arrival of new, stronger fare for the year-end holidays.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"American Guerrilla" (20th) (6th wk). Fifth round ended Monday (11) dipped to $9,000 after $11,000 in previous week. Stays only a couple of days past the sixth round, with special benefit preem of "Harvey" (U) slated for Dec. 20, with regular run starting Dec. 21.

Bijou (City Inv.) (589; $1.20; $2.40)—"Cyrano" (UA) (3d wk). Third stanza ended last night (Tues.) continued near second week's near-capacity gait, with smash $13,000; second round was $15,000.

Capitol (Loew's) (4,820; 55-$1.50)—"Watch Birdie" (M-G) with Enric Madriguera orch, Charles Fredericks, Paul Regan onstage; opening Monday (11). In ahead, "2 Weeks with Love" (M-G) plus Skitch Henderson orch, Kay Armen, Vagabonds topping stageshow (3d wk-4 days), only $18,000 after $31,000 for second round.

Criterion (Moss) (1,700; 50-$1.75)—"Woman on Run" (U) (3d wk). Second week ended last night (Tues.) continued mildly with $10,000 after $15,000 opener.

Globe (Brandt) (1,500; 50-$1.20)—"Dial 1119" (M-G) (2d wk). First holdover session ending next Friday (15) looks like lean $6,500 after $10,000 initial week.

Mayfair (Brandt) (1,736; 50-$1.20)—"Rio Grande" (Rep) (4th wk). Current round ending next Friday (15) will be down to around $9,000 after $12,000 last week.

Palace (RKO) (1,700; 55-$1.20)—"High Lonesome" (EL) with vaude. Only getting fair $17,000 or less. Last week, "Farewell Yesterday" (20th) and vaude, in red with dull $15,000.

Paramount (Par) (3,664; 55-$1.50)—"Let's Dance" (Par) with Jimmy Dorsey orch, Nat "King" Cole Trio heading stage bill (3d-final wk). Initial holdover frame ended last night (Tues.) held fairly well at $60,000 after big $72,000 for first week. "Mr. Music" (Par) comes in Dec. 20.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Kim" (M-G) with annual Christmas show and pageant onstage. Despite Xmas shopping and storms, this combination is soaring to big $145,000, aided by nice crix appraisal for film and stage bill. Holding through New Year's, of course. Last week, "King Solomon's Mines" (M-G) and stageshow (4th wk), $100,000, making highly profitable 4-week gross of $500,000.

Rialto (Mage) (594; 44-98)—"International Burlesque" (Indie) (6th wk). Holding remarkable well at $5,500 after $7,000 last session. Stays a seventh.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"Never Dull Moment" (RKO) (3d wk). Suffering with others, and down to around $7,000 after $9,000 last week. "Mudlark" (20th) is due in on Dec. 23.

Roxy (20th) (5,886; 80-$1.75)—"Jackpot" (20th) with Philharmonic Piano Quartet, Paul Remos and Toy Boys, iceshow heading stageshow (3d-final wk). Off to light $55,000 in final 9 days after $50,000 last week in seven days. "For Heaven's Sake" (20th), plus Yuletide stageshow featuring Elsa & Waldo, Gertrude Ribla, Gautier's Steeplechase and iceshow, opens Friday (15).

State (Loew's) (3,450; 55-$1.50)—"Operation X" (Col). First week ending next Friday (15) looks light $11,000. Brought in to fill out until Xmas picture, "Flying Missile" (Col) opens on Dec. 23.

Strand (WB) (2,756; 55-$2)—"Highway 301" (WB) with Dave Apollon, Peggy Mann, others, onstage. Initial week looks only slight $27,000, low in recent weeks. Holds. In ahead, "Breakthrough" (WB) plus Mimi Benzell, Herb Shriner heading stageshow (3d wk), $24,000.

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par) (10th wk). Ninth frame ended Monday (11) held to $9,000 after $10,700 for eighth week. Continues.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Prelude To Fame" (U) (5th wk). Still showing profit at $4,500 after $5,000 last stanza.

Trans-Lux 60th St. (T-L) 453; 74-$1.50)—"Rapture" (EL). Opens today (Wed.). Last week, "Kind Hearts" (EL) (27th wk), finished at $2,500 after $3,200 for 26th round.

Victoria (City Inv.) (1,060; 95-$1.50)—"Red Shoes" (EL) (4th wk). Third round ended last night (Tues.) continued very well at $14,000 after $18,000 for second week. "Born Yesterday" (Col) opens Dec. 26, opening having been moved up one day.

'Mad Wed.' Neat $20,000 Aces in Hub; 'Sun Sets' Hot 22G, 'Jackpot' 16G

Boston, Dec. 12.

Just average biz here, but aided by visitors Sunday here to view Xmas decorations. "Mad Wednesday," helped by strong bally, is doing best. "Jackpot" at Met shapes okay. "King Solomon's Mines" in third week at State and Orpheum still is in chips. "Sun Sets at Dawn" at Paramount and Fenway is robust.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"State Secret" (Col) (3d wk). Down to about $4,800 after good $6,800 for second.

Beacon Hill (Beacon Hill, Inc.) (780; 40-95)—"Golden Salamander" (EL) (3d wk). Off to $2,500 after nice 3,200 for second.

Fenway (NET) (1,373; 40-85)—"Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL). Robust at $6,500. "Last week, "Let's Dance" (Par) and "Young Lovers" (Indie) (2d wk), $3,800.

Memorial (RKO) (3,500; 40-85)—"Mad Wednesday" (RKO). Plenty of publicity on this one, with neat $20,000 in view. Last week, "Joan of Arc" (RKO), first time at pop prices, slow $10,000.

Metropolitan (NET) (4,367; 40-85)—"Jackpot" (20th) and "Look Before You Love" (Indie). Only fair $16,000. Last week, "West Point Story" (WB) and "Bandit Queen" (Indie) (2d wk), nice $15,000.

Orpheum (Loew) (3,000; 40-85)—"King Solomon's Mines" (M-G) (3d wk). Not bad $11,500 after oke $16,000 for second.

Paramount (NET) (1,700; 40-85)—"Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL). Nifty $15,500. Last week, "Let's Dance" (Par) and "Young Lovers" (Indie) (2d wk), good $11,000.

State (Loew) (3,500; 40-85)—"King Solomon's Mines" (M-G) (3d wk). Oke $7,000 after neat $10,000 for second.

SEASON'S GREETINGS
TO OUR EXHIBITOR
FRIENDS EVERYWHERE

DANIEL R. HOULIHAN, *Albany;* FRED R. DODSON, *Atlanta;* JAMES M. CONNOLLY, *Boston;* CHARLES B. KOSCO, *Buffalo;* VERNON M. SKOREY, *Calgary;* JOHN E. HOLSTON, *Charlotte;* TOM R. GILLIAM, *Chicago;* JOSEPH B. ROSEN, *Cincinnati;* IZZY J. SCHMERTZ, *Cleveland;* MARK SHERIDAN, *Dallas;* VINCENT J. DUGAN, *Denver;* RALPH PIELOW, JR., *Des Moines;* JOE J. LEE, *Detroit;* TOM O. McCLEASTER, *Indianapolis;* JOE R. NEGER, *Kansas City;* CLYDE W. ECKHARDT, *Los Angeles;* TOM W. YOUNG, *Memphis;* JACK H. LORENTZ, *Milwaukee;* MOE A. LEVY, *Minneapolis;* GERRY CHERNOFF, *Montreal;* BENJAMIN A. SIMON, *New Haven;* WILLIAM BRIANT, *New Orleans;* MARION W. OSBORNE, *Oklahoma City;* JOE E. SCOTT, *Omaha;* SAM E. DIAMOND, *Philadelphia;* AL LEVY, *Pittsburgh;* CHARLES F. POWERS, *Portland;* CHARLES L. WALKER, *Salt Lake City;* ALEX W. HARRISON, *San Francisco;* REGINALD G. MARCH, *St. John;* GORDON F. HALLORAN, *St. Louis,* CHILTON L. ROBINETT, *Seattle;* PETER MYERS, *Toronto;* JAMES E. PATTERSON, *Vancouver;* C. GLENN NORRIS, *Washington;* JOSEPH H. HUBER, *Winnipeg*

12 Top Stageshows, Six Ace Films, All New, Bid for London Xmas Biz

London, Dec. 12.

Biggest bid for patronage in recent years will be made during the Yuletide vacation when a dozen top Christmas stage shows will compete with six of the year's biggest films, Investment in theatrical productions is on a more ambitious scale than previous year. In the West End alone there will be three new pantomimes. Two pantos on ice will play in the massive arenas at Earle Court and Wembley. Competing circuses will be Bertram Mills' at Olympia and Tom Arnold's at Harringay. In addition, at least six perennial favorites will be returning to the West End for the holiday season.

The three new West End pantos are "Babes in the Wood," at the Palladium, with Adele Dixon in the lead; "Mother Goose" at the Princes and Emile Littler's "Goody Two Shoes," starring Arhur Askey, at the Casino. The ice pantos are "Babes in the Wood on Ice," starring Belita, at the Empress Hall, and "Dick Whittington on Ice" at the Empire Pool. Advance bookings for the last two named productions already exceed $500,000.

Apart from the circuses, the other Christmas bills include "Charley's Aunt," presented by Emile Littler at the Saville, with Leslie Phillips in the lead; "Peter Pan" at the Scala, again starring Margaret Lockwood; "Beauty and Beast" at the Westminster, "Where the Rainbow Ends" at the Stoll, and "Black Arrow" and "Treasure Island" as matinee shows for the Old Vic and the St. James's.

The new major fiilms will be Disney's "Cinderella," which opens at the Prince of Wales Monday (18); "King Solomon's Mines," which started an extended run at the Empire yesterday (11); "Samson & Delilah," which opens day-date at Carlton and Plaza next Tuesday (19); All About Eve," which opened at the Gaumont last Thursday (7) and "Harvey," which bows in at the Leicester Square Odeon Dec. 20.

The only major British entry for the Christmas derby is J. Arthur Rank's only directly sponsored production. "Highly Dangerous," starring Margaret Lockwood and Dane Clark.

Actor Krauss Quits Berlin Play After Rifts; Court Backs Producer Harlan

Berlin, Dec. 12.

Werner Krauss, who did two characters in the film, "Jew Suess," made during the Hitler regime, was the target of anti-Nazi demonstration here at the preem of Henrik Ibsen's "John Gabriel Borkman," because of his record. It was his first postwar appearance.

Resentment of the mob was concentrated on Krauss despite the popularity of his co-players, Kaethe Dorsch and Helen Thimig, widow of Max Reinhardt. Krauss was removed from the cast after several days of disturbances, following meetings between city officials and Jewish civic leaders.

An attempt to boycott all pix directed by Veit Harlan ran into a stone wall when the Hamburg county court warned the Hamburg Press Board chief, Ernst Lueth, that any possible campaign by Hamburg newspapers to call or incite a public boycott against the first Harlan pic, "The Immortal Mistress," would constitute a violation of Article 2 of the German Fundamental Law (The German Bill of Rights). Harlan had been cited for Nazi ticups.

Domnick Films, which is releasing the film received full support from the court, which stated that any such boycott was a violation of the law guaranteeing every citizen work and would be subject to fine.

Uruguay Pic From Airer

Montevideo, Dec. 5.

Asocine plans to produce a new pic to be called "Mystery of the Burnt Mill," being broadcast by C. X. 44 Emisoras Norton, as "Crime Arrives at Night." This film will be done as a cooperative effort, receiving pay according to the success the pic may have.

Since the Burnt Mill is of national historic interest, it is possible that the National Tourist Committee will offer its support.

Col, Greater Union Sign Record Long-Term Pact

Sydney, Dec. 12.

Columbia Pictures and Greater Union theatres have signed the longest term product franchise in Aussie film history. Although the term is undisclosed, it is believed that the life of the pact covers a period of 15 to 20 years.

Deal was negotiated by GU head Norman B. Rydge and Nick Pery, Australasia managing director for Columbia, with an okay from Col foreign chief Joseph McConville. GU and Col formerly had a 10-year pact.

France Pushes Export Pix Deals

Paris, Dec. 12.

Robert Cravenne, director of the semi-official Uni-France Film organized to push exploitation and exportation of Gallic pix abroad, has revealed progress on recent negotiations. Italy and France have set up complete reciprocity policies in the exchange of films and established several outfits for coproduction. Among the recent coproduction pictures made with mixed Franco-Italian artists are "Fabiola," "Sa Majeste Monsieur Dupont," "Walls of Malapaga," "Le Chateau de Verre" and "La Porteuse de Pain."

Russia negotiations are proceeding with Sovexporffilm, backed by the syndicate of French distribs and producers. An exchange agreelooks hopeful also, being based on reciprocity. The Russos are interested in taking eight films, but the French are holding out for 12 pix.

England and France have a mixed Franco-British commission which examines the pic exchange each year, and makes suggestions. There are two distribs set up for French pix in England, one under Alexander Korda and the other under J. Arthur Rank. There are seven art houses in London, and others opening in Manchester and Birmingham. The recent English experiments in dubbing carefully chosen French pix is catching on.

In the Near East, French pix are entering the Egyptian market, and there will be a campaign to push the films further. On the American front, Uni-France feels it will take time before French films can get out of the special house category.

MEXICO CENSORS IN CLEAN FILMS DRIVE

Mexico City, Dec. 12.

Pic censoring again has been tightened up again here. Jesus Castillo Lopez, chief of the national cinematographic board, announced the drive. The board cited the Mexican film, "The Softie," produced by the Cinematografica International, and ordered sharp cuts. It was given a "C" rating, suitable for adults only, and banned, from export. Many squawks from the public about the lack of elemental decency and good taste in many pix brought the crackdown.

Lopez said "Softie" also was an affront to the country's illiteracy. Also ruled that the film depicts Mexico as a land where looting and exploiting of foreign tourists is a matter of course. Pic was barred from export because the board considers it a very bad advertisement for Mexico.

Lack of Top Brit. Pix May Cue Fewer Festival Entries

London, Dec. 12.

Because there is likely to be a shortage of suitable top ranking product, British producers will only participate in two Continental film festivals next year. The two to be supported are those at Cannes in April and Venice in August-September.

The measure of participation in these two festivals will also be on a limited scale and with only first-class pix which will reflect credit on the entire industry.

United Artists' General Manager in Britain

Monty C. Morton

discourses on

Re-Establishing U.S. Film Supremacy in Britain

* * *

an interesting editorial feature in the upcoming

45th Anniversary Number

of

VARIETY

Metro Back In Japan by 1951

Tokyo, Dec. 1.

Metro has opened an office here and is laying the groundwork for its reentry next summer as an independent film distributor in Japan. Edward F. O'Connor, Metro's Far Eastern rep, heads the new setup and will use Tokyo henceforth as headquarters for Far Eastern sales.

Metro product currently is being released here through the Motion Picture Export Assn. under an agreement which ends next June 30. As far as Metro is concerned, pact will not be renewed. Studio already has a SCAP import license

Metro move, not altogether unexpected, likely will be followed by other major distribs in the MPEA pool which has been the sole distributing agency in Japan for U.S. pix since 1946. United Artists also obtained an import license from Occupation headquarters several months ago.

Brit. Board of Trade Asks Suggestions For Changes in Quota Act

London, Dec. 12.

The Board of Trade has taken an unprecedented step and invited the industry to make suggestions for amendments to the existing Quota Act, which went into force in 1948 and is due to run for 10 years. Although the BOT refrained from suggesting that amending legislation may follow, it is regarded as significant in the industry that this is the first time a request of this nature has been made before the expiration of the act.

A formal request for observations was sent out a few days ago to every trade organization.

The BOT letter asks various industry groups for its views on the working of the 1948 Quota Act and invites proposed amendments which would be considered if an opportunity arises to introduce an amending bill. It is understood that the procedure to be followed will be that in the first instance the observations of the industry associations will be considered by the Films Council, which is slated to meet in January. A report will subsequently be made to BOT prexy Harold Wilson.

Producers in Hassle Over Eady Fund Coin

London, Dec. 12.

A conflict of opinion between the producers of first and second feature films and makers of documentaries has delayed an agreement on the division of the spoils coming to the British fil industry from the Eady fund, set up in the recent admission tax readjustment.

The measure of agreement already obtained applies to the method of calculating the share to be paid for first and second features. This will be based on the distributors' gross receipts for each British-made pic over the year. A proposal by British producers that documentaries and shorts should work on a similar basis was flatly nixed by the Assn. of Short Film Producers, who claim this would yield only a fraction of what they think they are entitled to.

Other Foreign News On Page 24

American Info Service's Legit Try In Vienna NG; Uniformly Panned

Vienna, Dec. 5.

The American Information Services branch here began a play-producing program of its own this month "to acquaint the Viennese with American dramatists." The first production, Eugene O'Neill's "Beyond the Horizon," was rated by one of crix as "a flop of such proportions that not even the diehards dared to give it the customary opening-night applause." The critics wrote appreciatively of O'Neill, but warned the public it could get no idea of his works from ISB's inept staging. One critic said: "The tragic atmosphere of this play cannot be created by shrieks and hectic movements resembling convulsive palpitations."

Weekend performances are given by Viennese actors under the direction of an Austrian-born American employee of ISB whose only theatrical experience has been in a dramatic workshop of a small N. Y. school and with United Nations festivals. Production expenses are paid out of Congressional-appropriated funds for the American information program abroad.

It is not very clear why ISB has begun such a costly program at American taxpayer's expense. The Viennese apparently do not feel they need any closer acquaintance with American dramatists than they have had in Vienna's professional theatres since the war. Because of the dearth of native postwar playwrights, the Viennese producers have been staging everything they can get their hands on from London, Paris and New York.

More than 60 of the better modern American plays have been produced, and one can see almost all of the latest Broadway hits such as "Member of the Wedding," "Death of a Salesman," "Cocktail Party" and "Streetcar Named Desire" without leaving Vienna. Eugene O'Neill has been represented here both before and after the war by his major works, "Mourning Becomes Electra" and "Strange Interlude."

East Germany Planning Own State Film Setup

Berlin, Dec. 5.

The Communist-run East German Republic is planning to establish a State Film Office patterned after Nazi's defunct Reich Chamber of Film, according to reports reaching Allied sources here. This office would probably be headed by Soviet director Slatan Dudow. It will closely collaborate with Sovexport, Soviet distribution agency, and DEFA, the East Zone film monopoly.

Starting next Jan. 1, DEFA will import 79 to 80 feature films yearly from Russia and her satellites, and that prewar German pix will be withdrawn from distribution.

Sardou Heirs Sue Italo Prod. Unit

Paris, Dec. 5.

Two important cases are in the French Courts, here, one about the musical rights in a picture and the other a libel action over a publication. David Rousset, author of a translation of the Soviet Punishing Labor Code, sued for libel when the red weekly Lettres Francaises printed that he had not given the right translation and had created part of what he wrote.

In the other case, Victor Sardou heirs are suing Mosco Exelsa Productions of Italy. The producer made a picture with the Italian underground as a theme, and underground members sing some tunes from "Tosca" in one scene. The producer bought the musical rights for these from publishers Ricordi. The Sardou heirs claim the musical was based on the Sardou legit drama, and that they should have been asked for use of the material besides Ricordi. They want $2.000 for infringement of rights.

A similar Sardou claim was lost by heirs when they claimed that "Butterfly" was also an infringement when partly used.

DIRECTOR IN TOKYO ON RKO KOREA PIC

Tokyo, Dec. 5.

Director and production manager for a forthcoming RKO picture on Korean war arrived in Tokyo this week and were skedded to fly to Korea for a firsthand appraisal of filming possibilities on the embattled peninsula. They are Theodore Tetzlaf, director, and Lowell Farrell. Idea for the film was first suggested by the Army brass in Washington and was accepted immediately by Howard Hughes.

Army's interest is to show American public through a dramatic film story the terrific odds which U. S. forces faced in Korea and the reasons for the stategic withdrawal to the Pusan bridgehead until an adequate United Nations army could be assembled for an offensive. Scenario has been written by Milton Krims and pic is tentatively budgeted at $2,000,000.

Tetzlaf and Farrell are here to determine if facilities are available for making the production in Korea. They also conferred shortly after their arrival with Army officers in Gen. Douglas MacArthur's headquarters to ascertain whether Chinese intervention in North Korea will force abandonment of the whole project. Tetzlaf said no decision was reached, and the studio will have to wait further developments.

Monterde Heads Mex. Academy

Mexico City, Dec. 5.

Francisco Monterde is the new prexy of the Mexican Academy of Cinematographic Arts and Sciences which does the annual Oscaring down here.

Other new officers are Miguel Angel Ferriz, veepee; Hector Fernandez, treasurer; Enrique Rosado, secretary and Marco Aurelio Galindo, corresponding secretary.

Native Films Dominate Denmark Pix Theatres; State Aid Paying Off

Copenhagen, Nov. 28.

Native product dominates the Danish cinemas this season more than ever before. The state aid to the producers, giving them 2c. on each ticket sold plus the usual 30% in film rent, of course, has stimulated the Danish film production.

Most of the new Danish pix are of the semi-documentary variety. "Smedestrade 4" depicts police methods in solving a murder. "Cafe Paradis" (Asa) rated an artistic success, tells about alcoholics in the upper and lower classes, with Ib Schonberg, the rotund actor, as star. "I Gabestokken" reveals the many problems facing tuberculosis patients, and their return to normal life.

Biggest hit at the wickets is "The Story of Hjortholm," film version of a Danish bestseller of half a century ago. Preben Philipsen's first Danish film, "The Needle," about Danish dope addicts, is set for February preem.

Danish pix are crowding the cinema playing time, especially in the provinces—so hard that American pictures find it tougher getting play-dates. Among the U. S. hits have been "State Secret," "A Walk in the Sun" and "No Sad Songs." The Xmas season will probably be dominated by such Hollywood product as "Cinderella" at the Metropol, "Bill and Coo" at Scala-Bio and "Annie Get Your Gun" at the Paladsteatret.

Tom Arnold's Circus

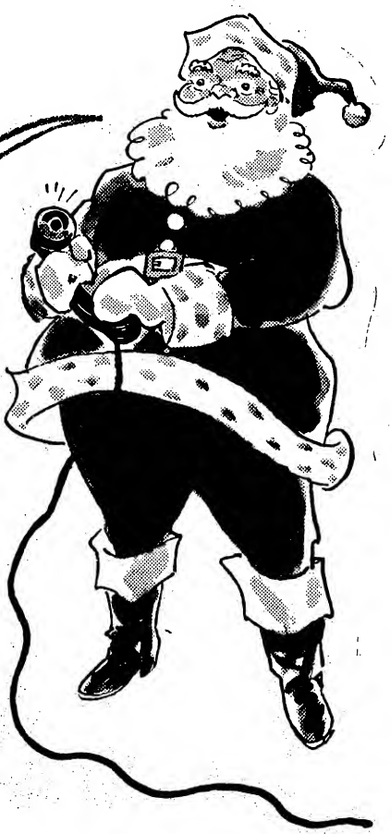
London, Dec. 5.

Tom Arnold's annual Harringay circus, staged and directed by Clem Butson, opening Dec. 21, has a cast of 300 in addition to 150 animals. Acts signed for the show include Leon de Rousseau, who does a back somersault from a 50-foot tower; Bert Holt, juggling aerialist, Poly Orea's Dog Revue, George Wong Troupe and the Arthur Klein Family of comedy cyclists.

The production it is claimed, represents an investment of upwards of $500,000.

"Thanks Santa, I got my Christmas present already! What more could a showman want than that TECHNICOLOR M-G-Mint 'KING SOLOMON'S MINES'!"

"Wait till he gets colossal 'KIM'! It's off to a flying start at Radio City Music Hall and soon the public everywhere will welcome another great M-G-M TECHNICOLOR spectacle. Leave it to Leo to help me bring everybody Merry Christmas and Happy New Year cheer!"



FOR CHRISTMAS ALL YEAR VOTE M-G-M!

M-G-M VOTED "FAIREST COMPANY TO DO BUSINESS WITH" AT TWO EXHIBITOR CONVENTIONS!

Thanks to Allied Theatre Owners of Iowa and Nebraska who acclaimed The Friendly Company at meetings in Omaha and Des Moines, joining other exhibitor groups who have similarly honored M-G-M!

Brazil, Arg. Films Still Getting Govt. Support on Industry Build-Up

Washington, Dec. 12.

South America's two largest countries are continuing to provide substantial government support for the build-up of their film industries, according to Nathan D. Golden, head of the film division of the U. S. Commerce Department. In Brazil, he reports, foreign distributors are having little success in trying to get import quotas increased. Quotas for the second quarter of 1951 "have been allocated on the basis of average imports for the preceding four years, 1946 through 1949, and in most cases will remain unchanged from previous quarterly quotas."

Government there put through a regulation requiring film houses to show at least six Brazilian features annually, and freezing admission prices. One Rio de Janeiro circuit, which refused to abide by the compulsory exhibition requirement, has taken the decree to court. New Brazilian studio, Companhia Cinematografica Vera Cruz, has had such success with its first quality feature, released late in October, that it is expected other producers also will strive for higher quality pictures.

In Argentina, a recent decree provides for the theatres to give domestic features "all the advantages and privileges that are granted to foreign films." Under this regulation, Argentine pix must receive a minimum percentage of 50% of gross in first-run houses, 45% in intermediate theatres, and 40% in other houses during first week of exhibition. Heretofore, first-run situations paid only 40% and others 35% in the initial week, with 25% thereafter.

In addition, first-runs must play Argentine films a minimum of one week. If receipts are 80% of what is required to holdover a foreign film, then the Argentine picture must be kept for a second week. First-run and intermediate theatres must show Argentine product for one week in each month and other theatres must screen them three weeks out of six. Last September, the Under Secretariat of information closed a leading Buenos Aires theatre over the weekend because it failed to dislodge an American film after three weeks and to put in an Argentine pic.

Last-Ditch Drive Vs. Foreign Players Fails Despite Union Efforts

London, Dec. 5.

A new last-ditch offensive by trade union leaders to curb the entry of foreign artists and technicians into Britain is meeting with failure. Every individual application has been the subject of opposition, but on each occasion there ultimately has been a climb-down, and the permit granted. The resistance by the Ministry of Labor to the union pressure is giving rise to hopes of a freer exchange of talent across the Atlantic.

It is felt here that during the Festival of Britain period next year, there will be an unprecedented demand for some of the biggest show biz names for legit and vaude, and particularly for cabaret. West End cafe operators are all set for the biggest buying spree of international talent for the summer season.

Although the government continues to be accommodating, the unions involved show no sign of relaxing their attitude.

Granada British Chain Subs Panto for Films

London, Dec. 5.

Operating at the usual admission charges with a top of 84c and a minimum of 28c, the Granada group is presenting pantomime as a Christmas attraction at some of their theatres in lieu of films. Production of "Cinderella," with Hal Monty starred, opens at their Tooting house Dec. 26, and will then play other theatres in the circuit including Sutton, Woolwich and Clapham Junction.

A second production of "Jack and the Beanstalk" will open at Shrewsbury on the same date for three weeks before transferring to Rugby.

With Eyes Closed, Yet

Paris, Dec. 5.

The newspaper Paris-Soir ran this ad recently:

"Parisian ballet troupe is looking for a Maecenas. Age and position immaterial. Sole requirement: to have 15,000,000 francs (minimum) to put into the business (with eyes closed). Apply to Michel de Bry, Ballets Jean Babilee."

Many New Prod. Companies in Arg.

Buenos Aires, Dec. 5.

As the year draws to a close, a whole flock of new production companies are being set up, all hoping to cash in during 1951 if no deal is made to renew U. S. imports.

Among the new outfits is Horizonte, formed by Argentine scenarist Ulyses Petit de Murat, along with Tulio Demichelli, Leon Klimovsky and Enrique Faustin. Company's initial production will be a filmization of William Hudson's "The Purple Land," to which Narciso Maschinandiarena, formerly with San Miguel Studios, has the film rights. The second production will be a mystery, "Calibre 45," to be directed by Klimovsky. Julio Villareeal will distribute for the outfit.

Another new producing unit is Kine-Rector, which has its studios in the northern city of Tucuman. This company is due to start rolling "Meekness" by Gui Ilermo Trojas.

Plans for next year also indicate a concentration on bringing in more imported talent and in turning out foreign-language as well as Spanish-speaking product.

SHAWCROSS WARNS BRIT PRODUCERS ON FINANCE

London, Dec. 12.

Unlimited dollars won't be available for film imports in the near future, and therefore it's necessary to develop the domestic industry, Attorney General Sir Hartley Shawcross told the Cinematograph Exhibitors Assn. banquet tonight (Tues.).

Buildup of the British industry, Sir Hartley emphasized, wouldn't be settled by government decrees and quotas. However, he suggested that improvement in the situation might be accomplished by a pooling of ideas and finance. Admittedly exhibs have a wider choice of films from Hollywood, but the official considers this as a short-term view when the national interest is weighed.

Paris Commies Strive To Belittle Yanks

Paris, Dec. 5.

Via newspapers and all other available media, communist propaganda is reaching unprecedented intensity here though it is not always accurate. Much of the propaganda is meant to destroy French confidence in the U. S. and make American characters despicable.

Capitalizing on Errol Flynn's recent difficulties, the publication "Combat" printed a picture of him behind bars, taken from a picture. This big type said: "Has Errol Flynn been arrested?" with small type at the end saying "above picture was taken from a film, many of which show Flynn behind bars."

Lury Quits U in Far East

Tokyo, Dec. 5.

Robert M. Lury, until recently Far Eastern supervisor for Universal, with headquarters in Singapore, has left U to set up his own distribution operation here under the name of Select International Films. Lury has concluded a pact with Eagle Lion Classics to handle the firm's product in Japan.

Lury will release the films through Shochiku Theatrical Co., major Japanese distrib.

Mr. Lury was born in Japan and before the war was managing director for Universal here.

Mounting Costs Slough Finnish Pix Production

Washington, Dec. 12.

Finnish film studios, staggering under a burden of mounting costs and continued labor trouble, are hoping to complete about 15 features by the end of this year, according to Nathan D. Golden, film expert for the U. S. Commerce Department. Due to inflation, a picture which cost about 6,000,000 Finnmarks back in 1946, costs 10,000,000 to get into the can these days. (231 Finnmarks equal $1 in American money.)

Finland has run into additional trouble because of the scarcity of rawstock. Due to exchange restrictions, neither dollars nor enough pounds sterling have been available for the purchase of American or British raw film. Thus, the bulk of the imports is coming from Russia, with most of the remainder from Britain. Theatre ticket prices were hiked in February and again in June. Attendance has been off, and about 30 picture theatres folded. However, 19 new ones opened and another one or two are skedded to start runs in the outskirts of Helsinki.

Try Out TV In French Theatre

Paris, Dec. 5.

Even if shortage of available funds prevents the French from getting good TV programs, technically they are making every effort to keep up-to-date. Airings now are both on the old 455 definition and the new 819. This permits the set makers to plug the new equipment without getting opposition from holders of the old sets.

One way the French want to solve the TV opposition in theatres is by equipping houses with video equipment which will permit the audience to get the normal program and also TV newsreels.

To this end, the Gaumont circuit has equipped the 700-seat Madeleine Cinema with 819-definition equipment devised by Etablissements Debrie and Radio-CM Industrie. The Madeleine screen will get the images picked up by trucks with antennae in town, the video camera being joined to the truck by a cable. At the theatre another antenna is rigged so as to pick up the trucks' transmission, with the developing and projection on 16m taking less than 90 seconds. If a patron is caught by the camera on entering the theatre, by the time he gets seated he sees his own image on the screen.

Biggest Color Puppet Cartoon

Washington, Dec. 12.

Largest color puppet cartoon ever produced in Europe is in the works at Cinetone Studios in Amsterdam, the Netherlands, according to the U. S. Commerce Department.

Film, which will run 10 minutes, has been ordered by Philips of Eindhoven, one of the world's largest electrical products firms, as a promotion stunt to advertise its new line of television sets. It will be given worldwide distribution.

Current London Shows

(Figures show weeks of run)

London, Dec. 12.

"Accolade," Aldwych (14).
"Ace of Clubs," Cambridge (27).
"Blue For Bay," His Majesty's (2).
"Capt. Carvallo," Garrick (18).
"Carousel," Drury Lane (27).
"Cocktail Party," New (32).
"Dear Miss Phoebe," Phoenix (9).
"Dish Ran Away," Vaude (24).
"Follies Bergere," Hipp. (62).
"His Excellency," Piccadilly (29).
"Holly and Ivy," Duchess (31).
"Home & Beauty," St. Mart (11).
"Home at Seven," Wynrh'm (40).
"King Rhapsody," Palace (64).
"Knight's Madn'ss," Vic. Pal. (39).
"Latin Quarter," Casino (39).
"Little Hut," Lyric (16).
"Mister Roberts," Coliseum (21).
"Reluctant Heroes," W'teh'll (13).
"Return to Tyassi," York's (2).
"Ring Round Moon," Gl'be (37).
"Seagulls Sorrento," Apollo (26).
"2d Tanqueray," Haymark't (15).
"Take It From Us," Adelphi (6).
"To Dorothy," Savoy (3).
"Top of Ladder," St. Jas. (9).
"Touch & Go," Wales (29).
"Who Is Sylvia," Criterion (7).
"Will Any Gent," Strand (14).
"Worm's View," Comedy (190).

CLOSED LAST WEEK

"Fourposter," Ambassador's (8).
"Party Manners," Princess (5).

Japan Exhibs, Theatre Owners Open Drive to Slash 100% Admish Tax

Tokyo, Dec. 5.

Japanese film and theatrical industry, by its own admission "fast approaching financial bankruptcy and ruin," has launched a concerted drive for reduction of the nation's 100% admission tax. Japan Theatre Owners Assn. and Japan Motion Picture Assn. issued a joint white paper on the tax problem, setting forth scores of reasons why the tax on cinema houses should be slashed to 50% and wiped out entirely for legit, opera, ballet and concert performances.

Admission tax in Japan is a municipal levy and accounts for nearly 10% of local fiscal revenue. The white paper charges that the tax has resulted in (1) a drastic cut in production costs of native films resulting in a deplorable deterioration in quality, (2) deterioration of theatre facilities, (3) deterioration of services catering to customer comfort and convenience, and (4) decrease in salaries and wages. The paper says the industry has been virtually taxed to death by the confiscatory and short-sighted policy of the government.

Japan's admission tax, at one time 200%, was slashed to 100% last March. At that time the trade argued the reduction would enable owners to cut the admission scale, resulting in an attendance upswing and a generally more healthy situation. But Japan's deflationary trend and general money shortage which began late in 1949 has resulted in a 10% drop in admissions, wiping out the favorable effects of the tax reduction.

His Master's Voice

Berlin, Dec. 5.

Latest Communist propaganda poster to be plastered all over East Berlin is a cartoon of an old-fashioned phonograph with Secretary of State Dean Acheson's face inside the speaker. Sitting in front of the speaker is a dog with the face of Bonn Chancellor Konrad Adenauer.

The caption is "His Master's Voice."

Hot Quota Fight Looms in Aussie

Sydney, Dec. 5.

End of year should see the development of a hot battle between distributors and exhibitors here on the current quota setup covering both U.S. and British pix, according to latest industry reports. The quota law says exhibs must screen a certain number of Aussie-made pix per annum and also 15% of British films. Exhibs also have the right to reject 25% of U. S. pictures contracted for in order to play the local product. But since insufficient number of home pix have been made to cover the quota decree, exhibs now are claiming that the screening of 52 Aussie-made newsreels per year gives them the right to reject a U. S. feature film.

Now the eight major U. S. distribs here contend that legally no exhib has the right to reject a U. S. production simply by screening Aussie newsreels. Also that pix contracted for must be played or paid for under contract terms. The Aussie Exhibs Assn. will fight this edict.

5 UNIONS HUDDLE ON BRITISH FILM CRISIS

London, Dec. 12.

A public conference on the British film crisis is to be opened by Sir Laurence Olivier, it being convened under the auspices of the Film Industry's Employees Council, a federation of five of the six industry unions. The National Assn. of Theatrical and Kine Employees withdrew from the organization some time back. The conference will open Jan. 21 at Wyndham's theatre. Organizing committee includes, besides Olivier, Sir Ralph Richardson, Dame Sybil Thorndyke, David Lean, John Mills and Anthony Asquith.

There will not only be a general discussion on crisis problems, but a concrete program for submission to the government will be presented. In addition to members of sponsoring organizations, invitations are being extended to employers' groups, political parties and trade union executives.

Longhairs Already Set For Aussie '51 Jubilee

Sydney, Dec. 5.

Aussie government, in association with the Australian Broadcasting Commission, is importing socko talent lineup for concert runaround during the Australian Jubilee celebrations early next year. Talent will also go over the ABC noncommercial radio network.

Those booked so far include Marjorie Lawrence, Harold Blair, Father Sydney MacEwan, Dr. George Ball, Richard Farrell, Ricardo Odnoposoff, bandmaster Lt.-Col. H. Adkins, Sir John Barbirolli and Beryl Kimber.

Turkish-German Pix Trade Up

Washington, Dec. 12.

Lack of American and British exchange in Turkey is causing a resurgence of German trade in motion picture equipment, reports Nathan D. Golden, film expert for U. S. Commerce Department.

"With the resurgence of Turkish-German trade the past year," says Golden, "a substantial quantity of replacement parts have been imported, as a result of which it has been possible to keep prewar projectors of German manufacture in satisfactory condition."

Berlin Film Festival Skedded for June, '51; Russo Nations Ignored

Berlin, Dec. 5.

Berlin will hold an International Film Festival June 7-16 next year. The Berlin Magistrat, Berlin film associations and other groups have been working hard on the project for some time now, and have made extensive arrangements already.

Nations invited to contribute from one to three pix in the competition include U. S., England, France, Italy, Austria, Spain, Holland, Denmark, Sweden, Finland, Israel, Egypt, Mexico, Australia, India and Greece. The public will also be asked to participate in the voting.

Details are now being worked out to hold the International Cultural Film Festival in Berlin at the same time. It is scheduled to be staged in Salzburg, but Berlin film people believe the cultural group would be happy to participate in the Berlin affair. Another factor which would influence a move from Salzburg is the very favorable financial setup which is backing the festival.

Shows in Australia

(Week ending Dec. 2)

SYDNEY

"Bonaventure" (Williamson), Royal.
Gilbert & Sullivan (Williamson), Empire.
"Message for Margaret" (Fuller), Palace (opening Dec. 8).
"Fantasy" (David Martin revue), Tivoli.

MELBOURNE

"Highwayman" (Samuels), King's.
"Worm's Eye View" (Williamson), Comedy.
"Tourist Trade" (David Martin revue), Tivoli.
"Ice Follies" (David Martin), His Majesty's.

ADELAIDE

"Song of Norway" (Williamson), Royal.
"Ladies Night" (Harry Wren), Majestic.

BRISBANE

"Venus Comes to Town" (Wallace revue), Royal.
"Oklahoma" (Williamson), His Majesty's.

'Salesman' Scores in Uruguay

Montevideo, Dec. 5.

Narciso Ibanez Menta is rated a hit here for his direction and portrayal of the lead in the Spanish translation of "Death of a Salesman," now at the Sodre theatre.

Here, after a successful run in Buenos Aires, its playing here to packed houses.

Film Reviews

Continued from page 8

Sierra Passage

with Morris. They are "Down the Lane," by Bobby Burns and George Howe; "Love Is Magic," by Charles Dixon and Max Goodwin, and "Let's Break the Ice," by Hugo Peretti and Herb Pine.

Morris gives an acceptable reading and Miss Albright is pretty enough to please as the romantic interest. Hale's villain is good and there's neat teaming by Winters and Corrigan. Young Billy Grey shows up nicely, playing Morris as a boy.

Frank McDonald's direction lets the script written by Warren D. Wandberg, Sam Roeca and Tom W. Blackburn play off at the leisurely pace established by the trio, although several flashes of action come across. Lindsley Parsons' production guidance does a good job of framing the film for its release, and there is okay camera work by William Sickner and musical scoring by Edward J. Kay.

Brog.

Frontier Outpost

(ONE SONG)

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Lois Hall, Steve Darrell, Fred Sears, Bob Wilke, Hank Penny, Slim Duncan. Directed by Ray Nazarro. Screenplay, Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. At New York theatre, N. Y., dual, week of Nov. 29, '50. Running time, 55 MINS.

The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Alice Tanner	Lois Hall
Forsythe	Steve Darrell
Copeland	Fred Sears
Kraig Benson	Bob Wilke
Capt. Tanner	Paul Campbell
Lieut. Peck	Jock O'Mahoney
Stage Driver	Bud Osborne
Gopher	Charles "Chuck" Roberson
Col. Warick	Pierre Watkin
Sergt. Murphy	Dick Wessel
Musicians	Hank Penny and Slim Duncan

Storyline in this Charles Starrett entry wavers a bit, but film nevertheless rates as satisfactory fare for oater followers.

Starrett is dualing as the "Durango Kid" and a U. S. undercover man, with Smiley Burnette working as his assistant. It's their job to track down an outlaw gang responsible for raiding government gold shipments to a fort. In trying to unearth the culprits, pair discover the fort abandoned.

Starrett reports the situation to U. S. Army headquarters at Santa Fe, where he's imprisoned because of false information charging him as being the brains behind the gold robberies.

After breaking out of prison and then springing Burnette, who was placed under arrest while attempting to free him, Starrett dons his black mask, calls out his white steed and as the "Durango Kid" tracks down the actual bandits.

Starrett turns in a standard portrayal, while Burnette offers some comedy relief and partakes in vocalling film's only number, "Twisters," Steve Darrell makes a smooth heavy, while Lois Hall has little to do with the only femme assignment. Colbert Clark's production, Ray Nazarro's direction and Fayte Browne's lensing are all routine.

Gros.

The Naked Heart

(BRITISH)

London, Nov. 22.

British Lion release of Nelson Scott production. Stars Michele Morgan, Kieron Moore. Directed and scripted by Marc Allegret; editor, Maurice Rootes; camera, Armand Thirard. At Carlton, London. Running time, 96 MINS.

Maria Chapdelaine	Michele Morgan
Lorenzo Surprenant	Kieron Moore
Laure Chapdelaine	Francoise Rosay
Robert Gagnon	Jack Watling
Francois Paradis	Philippe Lemarie
Theresa Surprenant	Nancy Price
Papa Surprenant	Francis de Wolff
Samuel Chapdelaine	George Woodbridge

A new young indie producer makes his bow with "The Naked Heart," a dull, slow-moving and stilted drama of the Canadian frozen north, which can only hope to make a faint impact on the British market and is not worthy of U. S. screentime. Based on the novel, "Maria Chapdelaine," by Louis Hemon, "Heart," which cost around $500,000 to lense, qualifies apparently for British and French quota. A French-speaking version will be available for the Canadian market as well as for the Continent.

The story of Maria Chapdelaine is not strong enough to sustain a film of this length. Her romantic day-dreaming is ponderously naive. The dialog is no aid and the conversational exchanges are dreary. There are frequent long, slow-moving passages. Technically, there are serious faults in the production. Technically also, the Austrian and German locations may fill the bill for British audiences, but are not going to satisfy customers in Canada.

Inadequate scripting and leisurely direction gives the cast little opportunity. Michele Morgan makes a valiant effort as Maria Chapdelaine, but Francoise Rosay has no chance at all as her mother. The three men in Maria's life are played by Kieron Moore, Philippe Lemaire and Jack Watling. The latter, although portraying an illiterate, speaks with a perfect Oxford accent!

Myro.

King of the Bullwhip

Hollywood, Dec. 5.

Realart release of Ron Ormond (Western Adventure Productions, Inc.) production. Stars Lash LaRue, Al St. John, Jack Holt, Tom Neal, Anne Gwynne; features George Lewis, Michael Whalen, Dennis Moore. Directed by Ormond. Story and screenplay, Jack Lewis, Ira Webb; camera, Ernest Miller; editor, Hugh Winn. Previewed Dec. 4, '50. Running time, 59 MINS.

Lash LaRue	Lash LaRue
Fuzzy Q. Jones	Al St. John
James Kerrigan	Jack Holt
Benson	Tom Neal
Jane Kerrigan	Anne Gwynne
Rio	George Lewis
Henchman	Michael Whalen
Joe Chester	Dennis Moore
Buffalo Bill	Tex Cooper

This oater entry is a routine western. It has a good peg in the hero's use of a bullwhip, instead of six-shooter, but otherwise is ordinary.

Lash LaRue and Al St. John are U. S. marshals assigned to Tioga City to catch an outlaw and his gang. The outlaw uses a whip, same as LaRue, so latter decides to be a masked bandit in hopes of finding his man. There is only mild interest for the kiddies in the way Jack Lewis and Ira Webb have developed their plot. Climactic whip duel between LaRue and the heavy loses some of its punch because it is first used to background runoff of title and credits at start of the picture.

Sundry holdups and chases come through more as montages than individual action sequences. There are plenty of suspects lurking around to distract the two heroes before they uncover the villain, a clerk in Jack Holt's bank, who uses knowledge of gold shipments to pull his successful raids. Holt, his daughter, Anne Gwynne, Tom Neal, a suspect, Dennis Moore, the villain, and others are adequate in answering to the light demands of script and Ron Ormond's direction.

Ormond also produced. Physical mounting, lensing and other technical credits are stock.

Brog.

Highly Dangerous

(BRITISH)

London, Dec. 7.

GFD release of Two Cities production. Stars Margaret Lockwood, Dane Clark; features Marius Goring. Directed by Roy Baker. Screenplay, Eric Ambler; camera, David Harcourt; editor, Alfred Roome. At Odeon, London, Dec. 6, '50. Running time, 88 MINS.

Frances	Margaret Lockwood
Bill Casey	Dane Clark
Radinski	Marius Goring
Hedgerley	Naunton Wayne
Director of Lab	Michael Hordern
Alf	Eugene Deckers
Mr. Luke	Wilfred Hyde-White
Razinski's Asst.	Olaf Pooley
Wardress	Jill Balcon

For his only directly sponsored British production of the season, J. Arthur Rank has teamed Britain's former No. 1 boxoffice star, Margaret Lockwood, with Hollywood's Dane Clark. Anglo-American combo provides a stronger marquee attraction here than in America. However, since there is little that is new in this espionage meller, it has only mild biz prospects generally.

This yarn of secret agents in an imaginary Ruritanian setting adheres to a popular formula which puts adventure before credulity. But apart from one moderately tense incident, the thrills are on the tame side.

Miss Lockwood plays a prim entomologist who is sent by the Imperial General Staff on a secret mission to investigate new plans for bacteriological warfare being concocted by a mythical European state. Misadventure is her lot from the start. On the train journey she is unlucky enough to have the chief of police as her companion and he spots the microscope and other paraphernalia in her bag. Then her mysterious contact is killed and the corpse planted in her hotel bedroom. The amateur gal spy is grilled for murder, dosed with a truth drug, but subsequently released and continues her adventures with the aid of an American newspaper man.

This takes a long time getting started. Climax is when the entomologist and reporter raid a hothouse for a few of the valuable insects, which gives an idea. Some local humor derives from a tie-up with a British radio adventure serial, but will mean little to U. S. audiences.

Miss Lockwood gives a smooth portrayal, but fails to register adequate terror when given the third degree. Clark does well as the easy-going reporter. Marius Goring is a natural as police chief, while Naunton Wayne is a stern official of the Imperial General Staff. Wilfred Hyde-White contributes another fine characterization as the British Charge D'Affaires.

Roy Baker has directed with technical skill while lensing is sensitive.

Myro.

You Can't Fool an Irishman

(EIRE)

Bell Pictures release of Roger Proudlock-Michael Healy production. Features Tommy Duggan, Shirl Conway, Shamus Locke. Directed by Alfred Travers. Camera, Cyril Arapoff; music, Eamonn O'Gallchur. At 68th St. Playhouse, N. Y., Dec. 6, '50. Running time, 67 MINS.

Stefan Wurlitz	Tommy Duggan
Jane MacDonald	Shirl Conway
Tom O'Flaherty	Shamus Locke
Sam	Reed de Rouen
Mary Laffey	Sheila Martin
Widow McDermott	Josephine Fitzgerald

And supporting cast from the Abbey Theatre, Dublin.

Imported from Eire, "You Can't Fool An Irishman" burlesques Hollywood in an amateurish way. The comedy is broad and the situations occasionally reminiscent of Mack Sennett. Picture offers little for general U. S. release, but may eke out a fair return if carefully marketed in Hibernian neighborhoods.

Story is a thin one. Tommy Duggan, a Hollywood producer, comes to the ould sod to film the life of St. Patrick. His presumed backer fails to materialize and the project begins to dissipate. But just when Duggan is at his wit's end to find the coin to pay his hotel bill, a femme tavernkeeper pops up with a new money man.

Although the humor is farfetched, the film is helped somewhat by some picturesque backgrounds of the native terrain as well as a couple of Irish airs capably sung by Shamus Locke. Performances aren't particularly good. Duggan's conception of a Hollywood filmmaker runs to the school which places top accent on a beret, horn-rimmed spectacles, cigar and a continental accent.

Acting of the balance of the cast is more natural. Locke does well as a waiter chosen to portray St. Patrick while Josephine Fitzgerald is wholesome and sincere as the boniface. Sheila Martin is a pert colleen. Alfred Travers' direction is heavy-handed. Production values are decidedly plain. Cyril Arapoff's camerawork is fair.

Gilb.

Ma Pomme

(My Apple)
(SONGS) (FRENCH)

Paris, Dec. 5.

Discina release of Speva production. Stars Maurice Chevalier; features Sophie Desmarets, Vera Norman, Jean Wall, Raymond Bussieres, Jacques Baumer, Jacques Dynam. Written and directed by Marc-Gilbert Savajon; camera, Henri Alekan; editor, Roger Dwyre. At Balzac, Paris. Running time, 102 MINS.

Ma Pomme	Maurice Chevalier
Caroline	Sophie Desmarets
Claire	Vera Norman
Peschaut	Jean Wall
Fricatar	Raymond Bussieres
Lawyer	Jacques Baumer

This pic is a framework for the talents of the irrepressible Maurice Chevalier. A pleasant fling at the beginning, it goes into histrionics and drama in the middle, and so bogs down. About a happy hobo who inherits a fortune, it does not fully explore the comic aspects of the situation or treat its serious side of love and the evils of the filthy lucre. However, this hybrid has Chevalier giving out five songs in good style. And though his acting is a bit over-accented, he is still Mr. Charm. Film will gross here, and via the Chevalier name can do in special U. S. situations.

Ma Pomme (Chevalier) is a tramp who has found peace in life. With his accordionist pal, he sings in the streets. An unearthed treasure finds him heir to a fortune.

Production's best moments are supplied by Chevalier's street singing and his encounter with the wealthy set. Later on, the complications are thick and unconvincing. Sophie Desmarets gives a fine assist as the bored libertine, while Raymond Bussieres, as the loyal pal, is fine. Henri Alekan gives a nice crispness to the lensing. Marc-Gilbert Savajon nicely paces the first part of the pic, and then lets it fall into a talkfest.

Mosk.

Angelo

(ITALIAN)

Scalera Film production and release. Features Renato Baldini, Umberto Spadaro, Jole Fierro, Little Angelo. Directed by Francesco de Robertis. Story by De Robertis; camera, Carlo Bellero; English titles, Herman G. Weinberg. Tradeshown in N. Y. Running time, 97 MINS.

Matteo Belfiore	Renato Baldini
Don Gennaro	Umberto Spadaro
Catari	Jole Fierro
Angelo	Little Angelo

(In Italian; English Titles)

Here is another yarn about a Negro GI's love for an Italian girl during the last war. The result is gripping and believable. "Angelo" looms as a strong entry for some American foreign-language sureseaters since the picture has been deftly trimmed, given understandable English titles and pruned of censorable material since leaving Rome. Formerly released as "The Mulatto," it is being distributed in the U. S. as "Angelo" so as not to conflict with the legitimer of that tag.

Story of an Italian who returns from five years in prison to learn that his son, not yet five, is a mulatto poses the conflict of paternal emotions. He learns that his wife died in childbirth and that the boy is the result of her love affair with a Negro GI. At first his desire is to disown the youngster, but he finally comes to love the child.

Little Angelo plays the youngster with expression and obvious self-identification with the role. Renato Baldini, as the ex-con father sent up for stealing bread, brings realism to the character. Iole Fierro, as Baldini's former sweetheart, makes the lone important femme role stand out. She has looks and thesping ability. Umberto Spardo is superb as Baldini's friend.

Francesco de Robertis directed for sharp pace. He whipped up the story from data he gleaned from court cases and actual life incidents. Carlo Bellero has done a forthright camera job while Herman G. Weinberg's English titles are up to his usual fine standard.

Wear.

Hidden River

(RIO ESCONDIDO)
(MEXICAN)

Casa-Mohme release of Raul de Anda production. Stars Maria Felix. Directed by Emilio Fernandez. Story by Fernandez; camera, Gabriel Figueroa. At Little Cine-Met, N. Y., starting Nov. 30, '50. Running time, 99 MINS.

Rosaura	Maria Felix
Felipe	Fernando Fernandez
Don Regino	Carlos Lopez Montezuma
Priest	Domingo Soler
Briglido	Agustin Isunza
Leonardo	Carlos Muzquiz
Marcellno	Eduardo Arozamena
Mercedes	Columbia Cominguez
Presidential Aide	Roberto Canedo

(In Spanish; English Titles)

"Hidden River," a prize-winning film in Mexico, is supposed to point up the patriotic angle by showing how it required courage by teachers in the nation's early days to conquer the illiteracy of the masses in Mexico. Pic is a natural for Latin-American countries; it contains a maximum of pathos and only a trace of humor.

Emilio Fernandez's directorial touches are patently visible but the yarn plays too ponderously. Maria Felix as the schoolteacher who tries to educate the Indians, has done much better. Her histrionics are heavily strained as she sobs from one scene to another. Carlos Lopez Montezuma, whose garb and makeup as well as acting are reminiscent of Noah Beery at his villainous worst, also fails to impress. Domingo Soler is satisfying as the priest, while other support is okay.

Gabriel Figueroa, cameraman on "The Pearl," contributes some superb lensing, but too little of interest occurs in these superbly photographed scenes.

Wear.

Dishonored

(Onore E Sacrificio)
(ITALIAN)

Casolaro Films release of Roma Films (Fortunato Misiano) production. Directed by Guido Brignone. Original story, Leone Ciprelli; camera, Augusto Tiezzi; music, Ezio Carabella; English titles, Salvatore F. Bilitteri. At City Theatre, N. Y. Running time, 103 MINS.

Pietro Forcella	Antonio Vilar
Amalia	Elli Parvo
Alfredo	Otello Toso
Barbara	Giovanna Scotto
Maria	Nada Fiorelli
Gaetano	Agostino Salvietti
Checco	Checco Durante

(In Italian: English Titles)

Except for being a little too long, this Italian import carries enough excitement and dramatic impact to rate as an okay dualer for foreign-language nabes. Film, confining itself to a minimum of action, plays heavily on the suspense motif for good results.

Localled in Rome in 1870, yarn depicts the national revolution that took place in Italy during that period, centering on two revolutionists, one a trusted member of the movement, the other his best friend. Latter, however, is really a spy and in the course of his treachery murders the former's father to obtain some important documents.

Antonio Vilar and Otello Toso turn in convincing portrayals as the loyal revolutionist and traitor, respectively. As the mother, Nada Fiorelli registers strongly. Elli Parvo, Giovanna Scotto and other members of the cast handle their roles well. Guido Brignone dircted authoritatively, while Ezio Carabella's English titles neatly clarify the celluloid proceedings.

Gros.

The Immaculate

(MEXICAN)

Mexico City, Nov. 28.

Cinematografica production and release. Stars Rosario Granados, Carlos Lopez Moctezuma; features Eduardo Noriega, Eva Martino, Delia Magana, Prudencia Grifell. Directed by Julio Bracho. Based on Catalina D'Erzell's novel of same name; camera, Raul Martinez Solares. At Cine Palacio Chino, Mexico City. Running time, 127 MINS.

American patrons of Mexican films, especially the distaff set, should find "The Immaculate" a top entry. Pic, told mostly via flashback format, is the familiar yarn of a mother who saves her daughter from running off with a phoney and ruining her life by telling how she had made the same mistake herself. And suffered because of it. Megging by Julio Bracho, frequent winner of the Mexican Oscar for direction, is of superior quality.

Topping an extremely competent cast are Rosario Granados and Carlos Lopez Moctezuma. Former, a Chilean looker who long has been a name in Mexican pix, just about carries the production. Latter scores as the heavy in the piece. Lensing by Raul Martinez Solares is effective. Overall production rates high.

Doug.

Arroz Con Leche

(Rice and Milk)
(ARGENTINE)

Buenos Aires, Nov. 30.

Interamtcana release of Emelco production. Stars Angel Magana, Malisa Zini; features Esteban Serrador, Amelita Vargas, Hector Calcagno, Carlos Enriguez, Nelda Romero, Maria Esther Podesta, Ivor Hallez, Daniel Hallez. Directed by Carlos Schlieper. Screenplay, Schlieper and Julio Porter, from story by Carlos Noti; camera, Ignacio Souto; editor, Antonio Ripoll. At Gran Rex, Buenos Aires. Running time, 79 MINS.

This pic shapes up as a brilliant funmaker, and it is culling new records in Buenos Aires. Indications point to it also cashing in heavily in nabe districts as well as in the sticks. However, U. S. prospects are doubtful. It should do well in Spanish-speaking countries.

Pic is distinguished from other recent local efforts in that it contains a large amount of slick dialog.

Considerable credit is due director Carlos Schlieper, while Alvaro Duranona y Vedia deserves a special nod for his attractive settings.

Story concerns a young socialite (Malisa Zini) who believes it easier for married women to snare men and therefore poses as the wife of a young lawyer (Angel Magana). Latter has to ward off the attacks of an indignant suitor (Esteban Serrador) of his supposed wife, which leads to a number of farcial situations.

Magana shows a real flair for comedy in this film and both he and Serrador romp through the proceedings with ease. Miss Zini is convincing while Hector Calcagno, as her doctor-father, turns in a solid character portrayal. Carlo Enriquez as a valet draws laughs with a performance ala Arthur Treacher. Miss Vargas dances and sings a couple of songs, adding an exotic note.

Madcap of the House

(MEXICAN)

Mexico City, Nov. 30.

Mier y Brooks release of Oro Films production. Stars Pedro Armendariz and Susana Freyre; features Julio Villarreal, Luis Beristain, Beatriz Aguirre. Director, Juan Bustillo Oro. Screenplay, Juan Bustillo Oro and Paulino Masip. At Cine Palacio Chino, Mexico City. Running time, 89 MINS.

Presence of Pedro Armendariz and Susana Freyre, latter a talented-looking newcomer, in the cast and megging by a leading Mexican director, Juan Bustillo Oro, make this typical Spanish comedy certain to have some appeal to Americans. Good in its day, the story is a standard one with sly comedy neatly dolled up by the scripters.

It is about a convent novice with a strong will and puckish ideas which she puts into practice, being returned home by the mother superior to test her for definite choice between the world and the veil.

Doug.

B-K Escape

Continued from page 5

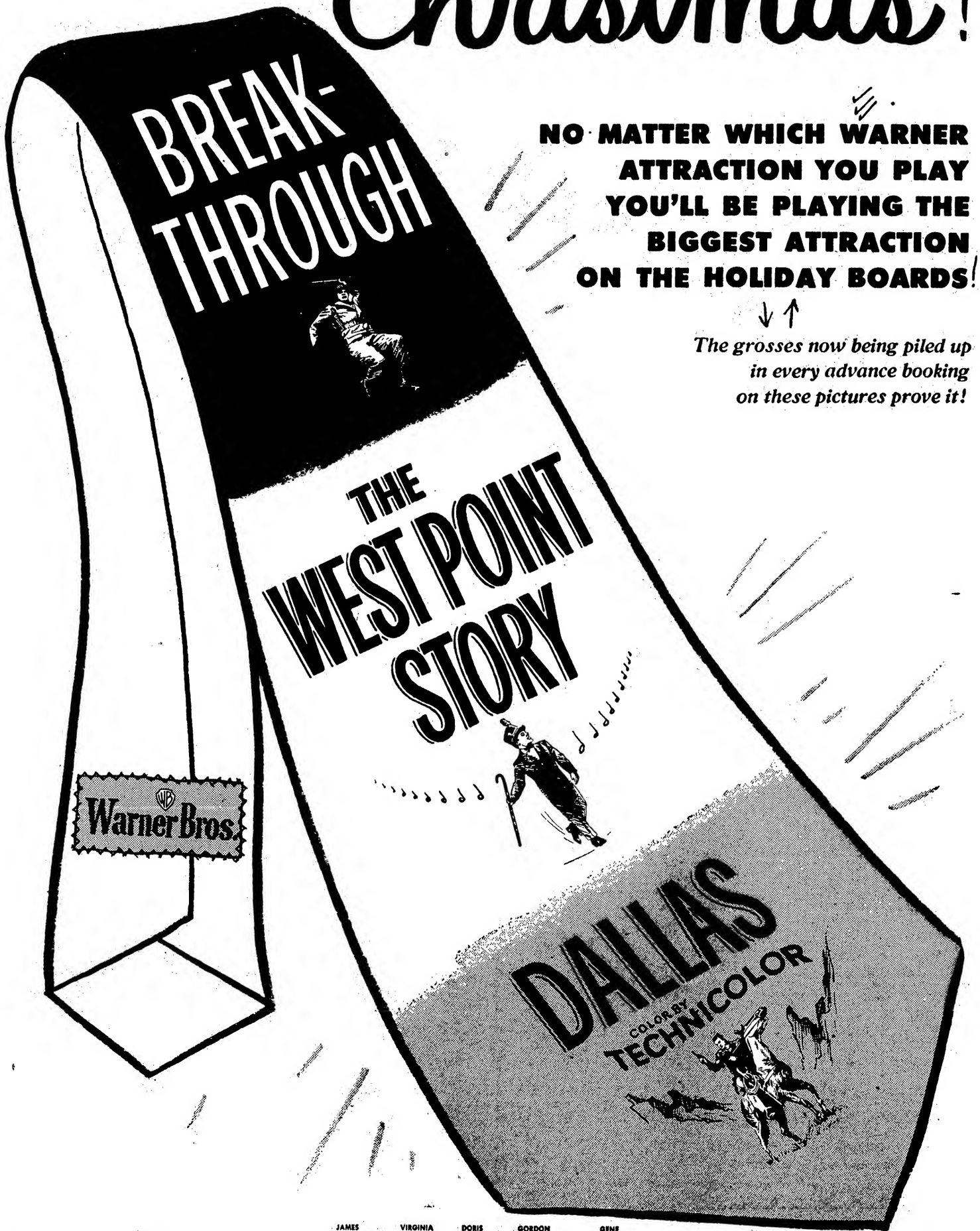
atre, the switch in management without an outright sale of the Loop house will not permit the UA to escape the two-week playing time limitation of the J-P decree or to evade the clearance setup. If the theatre could escape the decree, it would probably snag product from the Woods, Essaness theatre, which operates under no playing time restrictions. UA has about 700 more seats than the Woods, which would put it in a much better bargaining position.

David Wallerstein, new B&K general manager, would confirm any of the details.

....it's a tie for Christmas!

NO MATTER WHICH WARNER ATTRACTION YOU PLAY YOU'LL BE PLAYING THE BIGGEST ATTRACTION ON THE HOLIDAY BOARDS!

The grosses now being piled up in every advance booking on these pictures prove it!



Starring
"BREAKTHROUGH" DAVID BRIAN ☆ JOHN AGAR and beautiful FRANK LOVEJOY ☆ SUZANNE
Directed by LEWIS SEILER • Produced by BRYAN FOY
Screen Play by BERNARD GIRARD and TED SHERDEMAN • From a Story by Joseph I. Breen, Jr.

JAMES CAGNEY ☆ VIRGINIA MAYO ☆ DORIS DAY ☆ GORDON MacRAE ☆ GENE NELSON
"THE WEST POINT STORY" with ALAN HALE, JR.
Directed by ROY DEL RUTH Produced by LOUIS F. EDELMAN
Screen Play by JOHN MONKS, JR., CHARLES HOFFMAN & IRVING WALLACE From a Story by Irving Wallace • Original Songs by Jule Styne and Sammy Cahn • Musical Direction by Ray Heindorf • Dance Numbers Directed by LeRoy Prinz

GARY COOPER ☆ RUTH ROMAN STEVE COCHRAN
"DALLAS" with RAYMOND MASSEY • BARBARA PAYTON Directed by STUART HEISLER
Produced by ANTHONY VEILLER Music by Max Steiner Written by JOHN TWIST

Picture Grosses

DENVER

(Continued from page 18)

"Let's Dance" (Par) (2d wk), $7,800.

Denver (Fox) (2,525; 35-74) — "Glass Menagerie" (WB) and "Father's Wild Game" (Mono), day-date with Esquire. Fair $11,000. Last week, "West Point Story" (WB) and "Big Timber" (Mono), big $18,500.

Esquire (Fox) (742; 35-74) — "Glass Menagerie" (WB) and "Father's Wild Game" (Mono), also Denver. Fair $2,000. Last week, "West Point Story" (WB) and "Big Timber" (Mono), big $3,750.

Orpheum (RKO) (2,600; 35-74)— "Joan of Arc" (RKO) and "Rio Grande Patrol" (RKO). Thin $9,000. Last week "Miniver Story" (M-G) and "Cowtown" (Col), 4-day holdover, $5,000, and "China Sky" and "Bombardier" (RKO) (reissues), $4,000 in 3 days.

Paramount (Fox) (2,200; 35-74) —"Fuller Brush Girl" (Col) and "Prisoners in Petticoats" (Rep). Nice $9,000. Last week, "Quicksand" (UA) and "Squared Circle" (Mono), good $8,500.

Tabor (Fox) (1,967; 35-74)— "Kansas Raiders" (U) and "Jungle Stampede" (Rep), also Aladdin, Webber. Fine $5,000. Last week, "Woman on Run" (U) and "Bedside Manner" Indie, fine $4,500.

Webber (Fox) (750; 35-74) — "Kansas Raiders" (U) and "Jungle Stampede" (Rep), also Tabor, Aladdin. Big $3,500. Last week, "Woman on Run" (U) and "Bedside Manner" (Indie), $3,500.

Flanagan-Page Boost 'Lady' Fine 17G, Indpls.

Indianapolis, Dec. 12.

Biz could be a lot worse at first-runs here in view of Christmas buying and bad weather. "Admiral Was a Lady," with Ralph Flanagan band and Patti Page onstage, is leader with neat session at the Circle. "Breakthrough," at Indiana, and "Harriet Craig," at Loew's are top straight filmers, both doing okay.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Admiral Was Lady" (UA) with Ralph Flanagan orch, Patti Page, others, onstage. Neat $17,000. Last week, "Hit Parade 1951" (Rep) with Xavier Cugat orch onstage, $16,000.

Indiana (G-D) (3,300; 44-65) — "Breakthrough" (WB) and "Surrender" (Rep). Nice $11,000. Last week, "Jackpot" (20th) and "Texan Meets Jane" (20th), $8,500.

Loew's (Loew's) (2,427; 44-65) — "Harriet Craig" (Col) and "Between Midnight and Dawn" (Col). Okay $10,000. Last week, "King Solomon's Mines" (M-G) (2d wk), dandy $11,500.

Lyric (G-D) (1,600; 44-65) — "Beast of East" (Indie) and "Atrocities Ft. Santiago" (Indie). Stout $6,000. Last week, "Wyoming Mail" (U) and "Can't Cheat Honest Man" (U) (reissue), $4,500.

Holdovers Hit Seattle; 'Breakthrough' Nice 12G

Seattle, Dec. 12.

With pre-Xmas shopping in full swing and town loaded with holdovers, biz is way off here. "Breakthrough" is only new entry showing much, with nice session at Orpheum. "Solomon's Mines" is still sock in third Music Hall round.

Estimates for This Week

Fifth Avenue (Evergreen) (2,349; 65-90)—"Let's Dance" (Par) and "Torch" (EL) (2d wk). Good $7,500. Last week, fancy $10,700.

Liberty (Hamrick) (1,650; 65-90) "2 Weeks With Love" (M-G) (2d wk). Moderate $6,500 after $9,800 last week.

Music Box (Hamrick) (850; 65-90) —"Edge of Doom" (RKO) (2d wk). Slow $3,000 after mild $4,500 last week.

Music Hall (Hamrick) (2,200; 65-90)—"King Solomon's Mines" (M-G) and "Happy Years" (M-G) (3d wk). Great $14,000 after $16,300 last week.

Orpheum (Hamrick) (2,600; 65-90)—"Breakthrough" (WB). Nice $12,000. Last week, "West Point Story" (WB) (2d wk), good $6,800.

Palomar (Sterling) (1,350; 50-84) —"Right Cross" (M-G) (2d run), plus vaudeville. Fair $5,000. Last week, "Mister 880" (20th) (2d run) with vaude, fairish $5,100.

Paramount (Evergreen) (3,039; 65-90)—"Walk Softly, Stranger" (RKO) and "Rio Grande Patrol" (RKO). Sad $7,500. Last week, "American Guerrilla" (20th) (3d wk-6 days), $4,800.

Snow Puts Skids Under Mpls., 'Grande' OK 11G 'Panic' Moderate $7,000

Minneapolis, Dec. 12.

Brutal weather continues to slough the boxoffice here, aggravating the pre-Christmas seasonal adverse influence. Unending heavy snowfalls make for traffic hazards and parking problems. Three of the newcomers, "Panic in Streets," "Rio Grande" and "Breakthrough," qualify among the elite as far as quality is concerned, but the going is none too smooth even for any of them. Holdovers are topped by "King Solomon's Mines," in its fourth week.

Estimates for This Week

Century (Par) (1,600; 50-70)— "All About Eve" (20th) (m.o.). Fine $7,000. Last week, "Let's Dance" (Par) (2d wk), $3,500.

Gopher (Berger) (1,000; 50-70)— "King Solomon's Mines" (M-G) (4th wk). All things considered, this has given excellent boxoffice account of itself. Okay $5,000 after good $6,000 last stanza.

Lyric (Par) (1,000; 50-70)—"If This Be Sin" (UA) and "Once a Thief" (UA). Light $3,000. Last week, "American Guerrilla" (20th) (2d wk), $3,500.

Radio City (Par) (4,000; 50-70)— "Rio Grande" (Rep). Many nice words for this John Wayne starrer but only okay $11,000 looms. Last week, "All About Eve" (20th), hurt by weather also, disappointing $11,000.

RKO-Orpheum (RKO) (2,890; 35-70)—"Breakthrough" (WB). Well-regarded picture struggling hard. Mild $9,500. Last week, "Harriet Craig" (Col), slow $6,000.

RKO-Pan (RKO) (1,600; 35-75)— "Girls Under 21" (Indie) and "Girls of the Road" (Indie) (reissues). O'Kay $5,500. Last week, "The Torch" (EL) and "I Killed Geronimo" (EL), $4,000.

State (Par) (2,300; 50-70)— "Panic in Streets" (20th). Moderate $7,000. Last week, "Right Cross" (M-G), $7,500.

World (Mann) (400; 50-85)— "Toast New Orleans" (M-G) (2d wk). Well-enough liked, but off sharply this week. Draggy $2,000. Last week, okay $3,000.

'Craig' Sets Pace In Toronto, Lusty $12,500

Toronto, Dec. 12.

Xmas shopping is beginning to make deep inroads at the boxoffice but "Odette" and "Harriet Craig" are dragging in the femme trade. "Born to be Bad" also is very healthy.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor); 1,059; 955; 470; 698; 694; 35-57)—"Shakedown" (U) and "Hit Parade '51" (Rep). Nifty $13,000. Last week, "Wyoming Mail" (U) and "Chain Gang" (Col), ditto.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Tripoli" (Par) (2d wk). Light $7,000. Last week, lusty $10,000.

Hyland (Rank) (1,357; 40-80) — "Trio" (Par) (6th wk). Still nice $4,800. Last week, $5,500.

Imperial (FP) (3,373; 38-77) — "Odette" (EL). Big $14,000. Last week, "Kiss Tomorrow Goodbye" (WB), $13,000.

Loew's (Loew) (2,096; 48-67) — "Miniver Story" (M-G) (2d wk). Light $6,000. Last week, $8,000.

Nortown, University (FP) (959; 1,556; 38-77) — "Breaking Point" (WB). Poor $8,000. Last week, "All About Eve" (20th) (5th wk), $8,500.

Odeon (Rank) (2,390; 50-90) — "Harriet Craig" (Col). Big $12,500. Last week, "Two Flags West" (20th) (2d wk), $10,000.

Shea's (FP) (2,386; 38-77) — "Born to Be Bad" (RKO). Okay $9,000. Last week, "Jackpot" (20th) (2d wk), $8,000.

Uptown (Loew) (2,743; 38-67)— "Milkman" (U). Light $6,000. Last week, "Rio Grande" (Rep) (2d wk), $4,500.

Mono's TV Trailers

Hollywood, Dec. 12.

Monogram, starting production television trailers, is calling Rod Cameron and Cathy Downs to report for lensing of a special short for "Short Grass." In addition to usual film clips, it will contain special sequence of the two players.

It's being made sans music, in accordance with AFM ban. Studio said trailers will be made for all upper-budgeted films to be released by the firm.

ONLY WB CERTAIN OF 1951-'52 SHORTS SKED

While Warners fired the opening gun in the 1951-'52 short subjects sweepstakes with the disclosure that its release slate will be hiked by 25%, other majors as yet are undecided whether they'll increase or reduce their shorts output during the next selling season. As revealed by production chief Jack L. Warner, his company will release 90 one-and two-reel films in the upcoming 12-month stretch plus 104 newsreels. This season the firm handled only 70 briefies.

Almost half of the Warner program is to be in cartoons, including 26 Merry Melodies in Technicolor and an additional 13 other cartoons. All live shorts will be turned out under supervision of Gordon Hollingshead while the animated material will be overseered by Eddie Selzer. Joe McDoakes series, tagged "So You Want to Be—," and starring George O'Hanlon, continues with six one-reelers for the new year. Shooting has already started on the new lineup.

For the 1950-51 season Columbia has about the largest shorts program among the majors with 60 single reel black-and-whites scheduled for release plus 18 color two-reelers. Paramount lists 58 subjects, 20th-Fox 44 plus 104 newsreels and Metro carries 40 shorts for distribution. 20th's program differs from the other majors in that it's designed for the calendar year rather than the fiscal selling year.

A. L. Mayer Suggests Eased Parking Setup

Suggestion that theatremen make some effort to ease automobile parking conditions in their local areas has been made by Arthur L. Mayer, executive v.p. of the Counsel of Motion Pictures Organizations. He said as a result of tentative surveys made by COMPO, it is clear that the problem of parking is directly linked with decreased theatre attendance.

Mayer commented that almost all communities are considering some plan for a municipal parking lot, adding exhibs would do well to be at the forefront of such movements.

Fox-Lesser

Continued from page 3

Arthur Rank experimented in England without success several years ago. They provide the background via a small photograph into which the motion of actors or other moving portions of sets is integrated.

Lesser's system, which he calls Vistascope, while relatively simple, is said to be the more complex and flexible of the two. It's also reportedly of more recent vintage than the Fox group's, which has been dubbed Pictascope. Nelson Rockefeller is understood to have been interested in it at one time.

Lesser has brought Achille Pierre Dufour, inventor of the Vistascope, to Hollywood to demonstrate it. Dufour and his business associate, Francois Richard, will be on the Coast for four weeks. They have brought with them several demonstration reels.

Lesser, it is understood, is planning to make the system available under lease to film and video producers. He will also provide the background shots they require. Fox group is understood interested in selling its system outright, preferably to a TV outfit.

Vistascope operates on the principle of bifocal lenses. While the top portion photographs the action, the bottom half photographs a picture with the desired background. Pictascope, developed by Abel Gance and Count George de la Grandiere, is understood to be a simpler system of clamping the background pic in front of the lens without the bifocal principle.

While the money-saving angle is obvious, the optical systems' greatest value is in providing scope, size and realism. On that score they are even of much greater importance to TV than films. Scene can easily be set, for instance, in the Roman Colosseum or the Louvre, or in front of a New York building by merely having a picture of the spot. Actors can walk through doors by providing a replica on the set of the door in the picture. This is then integrated. Otherwise, the actors perform against a plain white background.

Inside Stuff—Pictures

The action on Jan. 1 next, when U. S. tariffs on imported motion picture film double, is likely to be of short duration, according to inside word in Government circles. The State Department is expected to make a deal at the international trade conferences going on since September at Torquay, England, which will restore the lower rates within the next few months.

The present low rates are the result of a reciprocal trade agreement with Mexico. One feature of a big overall deal affecting many commodities of both countries was the halving of the American import tariff on films. Under the Trade Agreements, U. S. gives every other country which signed the Geneva Trade Agreement the most favored rates given any other nation. Thus, most of the world got the benefit of the low rates America gave Mexico. However, Mexico failed to live up to its part of the bargain and to lower its barriers against many American commodities. Hence the U. S. abrogated the Mexican treaty effective Jan. 1 next.

As of today, the import rate on exposed by not developed negative film is 1c per linear foot. On Jan. 1 it reverts to the former rate of 2c. The duty on exposed and developed negatives will go from 1½c per foot to the old 3c. And the rate on all classes of positive film will revert to 1c per foot from the present ½c tariff.

All the State Department has to do at Torquay is to make this film deal with some other country and then the whole world gets the benefit of it again—including Mexico.

Holiday magazine, January issue, devotes eight pages to pix as a major entertainment factor in the U. S. Additionally, the influence of the American film throughout the world "is almost too great to be estimated," mag states.

Eight-page plug concerned itself primarily with the Hollywood film in its role as ambassador abroad, and served to introduce Holiday's new awards for pictures and picture people. Curtis publication, which is edited by Ted Patrick, intends to make the citations an annual feature.

Honors in this first year went to two companies and two individuals. Twentieth-Fox was cited for its production of "The Jackpot," which Holiday regarded as a film superior in its portrayal of American suburban life. Metro was a winner for its production of "Mystery Street." Award in this case was unique in that the film selected was required to be a low-budgeter (under $500,000). "Mystery" was considered a "valuable documentation of American justice." Individuals getting the nod were Joseph Mankiewicz, for his contributions of prestige and maturity to pix making, and Ida Lupino, for the integrity of her productions.

Awards were in the form of silver globes of baseball size and were presented last Friday (8) at a luncheon and ceremony at N. Y.'s 21 Club, with Robert Sherwood emceeing. Ad-pub chief Howard Dietz accepted for M-G, Denise Darcel represented Miss Lupino, Clifton Webb was there for Mankiewicz and John McNulty stood in for 20th. McNulty wrote the New Yorker yarn on which "Jackpot" was based.

Warners has commissioned Ray Sprigle, reporter of Pittsburgh Post-Gazette and author of the newspaper series, "I Was a Negro in the South of 30 Days," which later came out in book form, to write a 1,000-word piece on "Storm Warning," to be used in national exploitation for Ginger Rogers-Donald Reagan picture about the resurgence of the Ku Klux Klan in a small southern town. WB had its Pittsburgh office screen the picture for Sprigle last week to determine whether he'd be willing to indorse it. He was. Sprigle is also a Pulitzer Prize winner, having knocked down that award in the '30s for his articles in the Post-Gazette which revealed Supreme Court Justice Hugo Black as a onetime member of the Klan.

Final chapter of Dore Schary's recent book, "A Case History of a Movie," in which he defends Hollywood against the usual misinformed snipers, is being mailed to exhibitors throughout the country by the Council of Motion Picture Organizations as part of its public relations campaign. Accompanying letter, signed by COMPO exec veepee Arthur L. Mayer, suggests to exhibs that they try to get the chapter reprinted in their local newspapers, adapt it for speeches and radio talks and "put it before the public on every other occasion that offers."

COMPO obtained full republication rights from both Random House, which published Schary's book, and The New York Times, which published the single chapter as a Sunday feature last spring.

Columbia Pictures' move to change the title of "The Barefoot Mailman," based on Ted Pratt's novel of that title, is stirring up a storm of protests from Floridians. Book has been a big seller in the state, in which it is set.

A number of theatre operators say that if the title is changed they'll use the original on their marquees. Pratt has innundated Col toppers, pointing out the studio will lose the value of the title established by a sale of almost 500,000 copies, foreign translation of the tome and various promotions, such as Palm Beach Sun Dance Festival.

Cast insurance, devised to protect film companies against casualties during the shooting of a picture, has passed out of existence as far as the major studios are concerned, although indie producers still carry on the practice.

Major lots have decided that the percentage is too expensive, and that they can save money over a long period by assuming their own risks. It is different with independent producers, some of whom bet their all on a single picture.

Hal Wallis and Jimmy Durante are in a hassle over custody of the film title, "That's My Boy." Wallis registered it first with the MPAA title bureau but Durante claimed parenthood because of his continued use of a song by that name. Besides, the Schnozzola recently announced it as the title of a picture he will make at UI. For a while Wallis switched to "Junior," but now he is using the original title, and the fight is on.

Samuel Goldwyn's plans to do "Story of Hans Christian Anderson" as his first in 1951, as announced last week by RKO prexy Ned E. Depinet, figure to be upset. Moira Shearer, slated to take the top femme spot in the film, has so many ballet and other commitments that she will not be available until next fall. Consequence is that Goldwyn will start off the new year with "Billion Dollar Baby" instead.

The only touch of femininity in UI's "Cattle Drive" will be the cows in yonder canyon. Not only is the cast 100% masculine, but the script-girl has been superseded by a male, and so has the schoolmarm who helps young Dean Stockwell with his lessons. In addition, the studio reports that it has ordered wives of the actors to stay home while the troupe is on location in Death Valley. At least, so the publicity says.

TV emissaries will have to wait a long while to televise films currently controlled by Harold Lloyd and Charles Chaplin. Both producers retain ownership of all the films they have made since 1918, and have turned down all offers for their purchase. These pictures include a large number of shorts made before the actors shifted to feature-length productions.

RKO is hunting a new title for "The Thing" because of the widespread attention attracted by Phil Harris' disk song bearing the same name. Studio toppers feel that the public may get an erroneous idea of the picture, which is strictly serious while the tune is on the comic side.

THE BIG GUN OF '51 Paramount ROARS OUT THE NEWS OF

January's Roaring Laugh Attraction

AT WAR WITH THE ARMY

starring

DEAN MARTIN

JERRY LEWIS

The Great Comedy Team That's The Sensation of All Show Business!

"AT WAR WITH THE ARMY" starring Dean Martin and Jerry Lewis • with Polly Bergen • Executive Producer Abner J. Greshler • Directed by Hal Walker
Written for the Screen and Produced by Fred F. Finklehoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston

9-Company Comparison

Following is a comparison of net earnings of nine film companies for parallel periods of 1949 and 1950. They are based on latest available financial reports or reliable estimates. Figures for Columbia, Metro, Monogram, Universal and Warner Bros. cover a year, while Paramount, Republic, RKO and 20th-Fox are for nine months:

	1949	1950
Columbia	$1,007,514	$1,981,487
Metro	6,744,761	7,500,000*
Mono	(1,108,433) loss	(263,342) loss
Paramount	4,494,769†	5,698,000
Republic	730,116	830,922
RKO	1,919,228	608,632
20th-Fox	8,200,013	6,595,723
Universal	(1,125,851) loss	1,500,000*
Warner Bros.	10,466,000	10,271,000
	$31,328,117	$34,722,422

* Estimate. Report not yet filed.
† Pro forma for production-distribution company.

Must Not Forget Published Material For Films—Goldstone

Hollywood's policy of looking for original stories and offbeat stuff in recent months should not be pursued to such an extent that published material is to be forgotten. That's the opinion of agent Jules Goldstone, recently in New York for confabs with publishers and literary agencies.

Published material, said Goldstone, who heads the Goldstone agency, has long been a substantial basis of motion pictures. But, he added, there's been a leaning away from this source in the past few years. Exec cautioned that if the trend persists we could go "too far and make a mistake."

Goldstone, who recently sold a short story of Frederick Hazlitt Brennan's to RKO, disclosed that the studio paid $20,000 for the property. Yarn is "They Sell Sailors Elephants," which is said to be intended as a vehicle for Groucho Marx and William Bendix. Agent planned to make a short stopover in Chicago enroute to Hollywood.

Gunn's 'Judy' Preem

"Fantasy for Judy," musical short representing Texan Dan Gunn's initial venture in pix making, and which stars his nine-year-old daughter Judy, will be preemed in Dallas, Houston and San Antonio on Dec. 26-27-28, respectively. Arrangements for the tri-city bow are being directed by fellow Lone Starrer Robert J. O'Donnell, general manager of the Interstate circuit.

Gunn plans to do other shorts under the aegis of Dan Gunn Productions.

Allied Aloofness

Continued from page 4

lieve the latter org will eventually come in en masse. They anticipate Allied members in the field will be taking a crack at arbitration if an attractive system is devised, and this would have to be followed by the Allied board's formal entry.

So far as the distribs are concerned, there's almost, but not entirely, an unanimous vote in favor of arbitration. At least one dissenter is Eagle Lion Classics, which has frowned on the idea of identifying itself with the other companies in other matters and is not in the mood to go along with them now. ELC is said to feel that aligning itself with other distribs might somehow threaten its freedom of action. For this reason it never joined the Motion Picture Assn. of America.

Cowan-Pickford

Continued from page 5

Cowan now gets rights are "Rain," "Street Scene," "Sorrell and Son," "Greeks Had a Word for It," "Tonight or Never" and "Dorothy Vernon of Haddon Hall." Cowan's contribution to the AA pot, to which he now retrieves rights, comprises "Babylon Revisited," "President's Husband," "Personal Story of Ernie Pyle," "Beckoning Fair One," "Free Press" and "Sun Yat Sen."

Cowan hopes to produce "Pyle" and "Babylon" himself and to make deals with other indies for lensing of the remainder.

Gardner Undecided On P.R. Pic Distrib

Initial feature made by Ed Gardner in Puerto Rico is currently being shown major distribs in New York. Film, a mystery and chase thriller with a P.R. background, is titled, "The Man With My Face."

Gardner hasn't decided yet whether he'll give the pic to a distrib for release for the usual fee by his counsel, Milton Kramer.

Barry Nelson plays the lead in the film. Gardner is considering further production in Puerto Rico, where he lives and tapes his radio show, "Duffy's Tavern." Puerto Rican production gives him a considerable tax advantage on both films and radio.

SWG Strike

Continued from page 1

of rights, then waned to allow only dramatic and publication rights while the Guild held out for film, television, remake and sequel rights as well. Guild agreed to forego television temporarily until contract for latter could be negotiated. Producers also demanded lengthy delays for opening television question, Tuneberg said, while no common ground could be found on matter of minimum salaries.

Sought $350 Minimum

Guild wanted to increase present $187.50 minimum to $350, but tentative agreement was reached at $250 for writers with 52 weeks' experience or a screenplay credit. Tunberg compared the $250 figure to that of other crafts, citing such figures as first assistant director, $261.25, or $260.56 for art director in his first year in industry. He also pointed out other talent groups are sympathetic, and that the Screen Actors Guild, whose contract expires Dec. 31, will include in its negotiations for new pact a demand for additional payment for use of film in video.

At press conference prior to meeting, Tunberg said a favorable strike vote would result in immediate notification to producers that the Guild was cancelling present agreement on required 60-day notice. Under Taft-Hartley law, producers' representatives can then be forced to hold daily conferences in an attempt to reach solution. If unsuccessful, Guild can move for strike at the end of 60 days.

Strike Alternatives

First, there's possibility of one-day strike by writers at all studios; then there's concentration on one lot for total strike there, then there could be an industry-wide strike call. Tunberg added that abuses generally occurred at only few studios, and these are likely to be the first targets. Of 665 active writers, 515 are associate members, only about 50 hold term contracts. Their status in event of a strike is still undetermined as there's no clear-cut precedent on status of those pacts with companies.

Tunberg also pointed out that 50% of members average $7,500 anually, while one-third average less than $5,000 yearly. He revealed that a few major studios are currently granting separation of rights to top writers on individual or contract deals, but Guild feels all writers should have such protection.

Meeting heard wire from Oscar Hammerstein 2d, Authors League prexy; Moss Hart, Dramatists Guild prexy, and Helen Hull, Authors Guild leader, stating trio felt separation of rights of utmost importance.

10% Profit Hypo

Continued from page 3

periods most of this top-budgeted and in some cases poor product had been cleared away. Thus film amortizations, which heavily weigh the year-end financial statistics, were much reduced.

Other Economies

Economies were also effected in distribution and theatre operations. Whether these and picture budget cuts can be maintained in the face of generally spiralling inflation in the U. S. is, of course, a prime worry for pic execs.

Some of the profits shown in both 1949 and 1950 represent sale of capital assets—primarily theatres with which the affiliated companies were forced to part under the antitrust consent decree. However, these roughly balance each other off in the comparison of the 1949 and 1950 earnings. Such non-recurring income factors may be expected to continue to show up in WB, Metro and 20th statements for several years.

Only one company—Mono—remained in the loss column during the past year. It considerably reduced the red ink, however, from 1949, cutting the deficit from $1,108,433 to $263,342. Company is expected to show still further improvement, since it now has out of the way a number of high-budgeted and generally unsuccessful pix.

Universal moved from the loss to the profits ledger during the year. Estimates are that its earnings for the fiscal 12 months ending Oct. 31 will be about $1,500,000. That compares with bad news to the tune of $1,125,851 in 1949.

RKO's 'Gloom' Not So Bad

While RKO shows the greatest decline in the figures tabulated herewith, the gloom is not quite as great as it appears on the surface. Profits of $1,919,228 for the first nine months of 1949 included $1,505,472 from sale of theatres, so the operating net was actually only around $400,000. First 39 weeks of the current year showed earnings of $608,632, of which $216,000 was income from sale of capital assets, making for operating profits of approximately the same $400,000 as 1949.

Col's year ends June 30 and it has filed its complete report for fiscal 1950. Metro winds up Aug. 31 and it has not yet issued its statement, so its fiscal year-end total in the accompanying tabulation is based on an estimate. Same is true for U, which ends its fiscal period Oct. 31. WB completes its fiscal stanza Aug. 31 and filed its 1950 report last week. Mono winds up June 30 and has filed. Rep ends Oct. 31 and has not filed, so its figure in the tabulation herewith is for nine months.

Paramount, RKO and 20th base their reports on the calendar year. Their nine-month figures, as reported, are used in the tabulation.

Cut-Rate 2d-Runs

Continued from page 3

save 50% and more" (from first-run downtown prices, they meant).

Elmer M. Graham, in charge of the co-op buying agreement program, said the release was sent to papers prematurely. He said that after it had got out, the Regent management "got so many squawks from other exhibitors that they had to call the deal off."

Graham referred other questions to J. A. Rightly, of the co-op division of the CIO's education department. Rightly also confirmed the scheme, saying that Jack Goldhar, president of Goldhar-Zimner Theatres, Inc., operators of the Regent, finally called it off when "it looked like he was going to have trouble with other exhibitors who were against cutting prices."

Distribs Atom Pic

Sam Lake has acquired for U. S. distribution "Pattern for Survival," a two-reeler produced by Milton Salzburg, of Cornel Films. It deals with steps to be taken for protection from atom bomb attack.

Lake was recently named producer's representative for Inter-American Productions, outfit headed by Philip N. Krasne, which makes the "Cisco Kid" series for United Artists release. Lake was until recently sales exec with Edward Small in New York and before that was with Paramount and Selznick Releasing Organization.

WB Per-Share Earning in First Upbeat Since '46-'47 Despite Lower Profits

While consolidated net profit continued on the downbeat, financial statement issued by Warner Bros. showed the first increase in per-share earnings since the peak 1946-'47 fiscal year, when the major's net of $22,094,979 represented $3.02 per share.

Latest WB report, which covers the year ended Aug. 31, 1950, shows a profit of $10,271,000, equivalent to $1.46 per share on the 6,997,300 common shares outstanding. Earnings for the previous year amounted to $10,466,000, representing $1.43 per share on the 7,295,000 shares then outstanding. Firm has been buying its own issue on the open market during the past year, explaining the decrease in the number of shares outstanding as of the end of last August.

However, another factor is the net profit on sales of capital assets which, in the year covered by the new report, was listed at $1,461,000. This compares with $877,000 in the previous year.

WB disclosed gross business, including film rentals and theatre admissions, amounting to $126,944,000. This represents a drop of $8,015,000 as compared with the previous year when the gross reached $134,959,000.

Total Assets $60,336,554

Total current and working assets amount to $60,336,554, which includes cash of $20,443,925. Current liabilities are listed at a total of $15,528,079. WB's advances to outside producers took a big jump in the most recent year, being listed at $7,367,333. Same item in the 1948-'49 fiscal year was down at $1,311,662.

WB disclosed its inventories as follows: released productions, at cost less amortization, $6,903,880; films completed but not released, at cost, $5,631,009; productions in progress and charges to future productions, at cost, $9,352,687; rights and scenarios unproduced, at cost less reserves, $1,346,874.

In the past year, WB sold the fees of five theatre properties, the lease of a sixth, and a warehouse for a total of $1,366,000, of which $1,105,000 was in cash with the balance to be paid in 10 years. Additionally, as part of its partnership dissolution program, the company relinquished its 50% ownership of four houses, bringing a total of $946,000 in cash. Firm also has entered into a pact to sell two other theatres owned in fee for $300,000. Of this, $125,000 is to be paid in cash and the balance over a period of two and one-half years.

Other divested properties included a majority stock ownership of Continental Lithograph Co. and Los Angeles radio station KFWB, proceeds of which brought a total of $710,000. Of this amount, $530,000 was received in cash, the balance receivable within one year.

WB's funded and other long-term debt amounted to $11,548,000 as of last Aug. 31, which was $3,259,000 less than the previous year. Firm's principal item of funded debt is a 2% bank loan in the amount of $9,546,000, payable in semi-annual installments of $1,591,000 commencing on Nov. 1, 1951.

Pioneers' Directorate

Foundation of Motion Picture Pioneers will hold a meeting to elect 21 directors, Jan. 6 at 729 Seventh avenue, N. Y. This confab will replace the annual meet. Nominations for directors include Jack Alicoate, Barney Balaban, Harry Brandt, Steve Broidy, Jack Cohn, Sam Dembow, Jr., Ned Depinet, Gus Eyssell, Si Fabian, James R. Grainger, Abel Green, William J. Heineman, John J. O'Connor, Bob O'Donnell, Martin Quigley, Sam Rinzler, Herman Robbins, Gradwell Sears, Spyros Skouras, Maj. Albert Warner and Joseph Vogel.

Group is a fraternal organization comprising filmites who have been in the industry for 25 years or more and participates in distribution of relief to members in the industry.

UA Difficulties

Continued from page 3

Mary Pickford and Charles Chaplin and it is believed that no approaches have been made.

Identity of the group on the Coast with which negotiations are now in progress continues to be veiled. Talks are known to be going on, however, with the potential buyers by Loyd Wright, attorney for Chaplin, and Clinton La Tourette, counsel for Miss Pickford.

There were no indications of how the negotiations were progressing, but trade observers were not optimistic that this would come any closer to consummation than the myriad of other such deals in recent years. Harry Muller, UA's controller, returned to New York over the weekend from a week on the Coast during which he gave a complete rundown on company financial affairs to the negotiating group.

Jacques Grinieff, who in the past several months has made a number of offers to acquire control, went to the Coast from New York at the end of last week. His plan was to stand by for a final effort if other talks fail.

McNutt and McNamee

Paul V. McNutt and Frank L. McNamee, who became board chairman and prexy, respectively, in a switch of management control last July, are known to have no knowledge of what negotiations are taking place on the Coast or the identity of the potential buyers. McNamee has indicated his expectation of departing the company in a relatively short time. McNutt's intentions are unknown.

UA's worsening financial situation was made clear by the latest report on its income. Gross for week ending Dec. 2 was $211,000, lowest in years. Since UA's distribution fee averages just over 25% of that figure, its take would be around $55,000. With weekly operating nut of better than $75,000, this represents a loss of $20,000 a week at this point. It is understood that UA suffered a net operating deficit of $500,000 for the first 10 months of 1950.

With no new pix going into release, the income will decline rapidly. Most of last week's income was from "The Men" and "City Lights." Former has played off virtually all its key bookings and rentals will diminish. "Lights" may also do a fast fade, since the Catholic War Veterans are pushing a campaign to keep theatres from booking it because of Chaplin's alleged leftist leanings.

Only new pic on hand is the I. G. Goldsmith-Joseph Justman-Carl Leserman-David Loew "Three Husbands." It is doing very tepid biz. Robert Stillman's "Sound of Fury" has played five test dates and the producer is playing it very close to the vest from here on in until he sees which way the UA wind blows.

Harry Popkin turned over "Second Woman" some weeks ago, but will approve no bookings. This leaves UA without even a release for Christmas, best b.o. week of the year.

WB Sets Price

Continued from page 5

which expires in eight years, on the U. S. theatre, Hoboken, N. J.

20th Talks Due

Washington, Dec. 12.

Justice Department expects further conferences this week with attorneys for 20th-Fox on the motion picture anti-trust decree, but negotiations with Warner Bros. are temporarily marking time.

Government lawyers are wondering whether the Loew action of the other day means they intend to file a divorcement plan by Dec. 30. Loew's claimed that the six months' deadline for filing the plan did not expire Dec. 6, as the Anti-trust Division contended. The firm signed a stipulation that the expiration date was Dec. 30. What is interesting is that Loew's did not go into the trial court in New York and asked to be relieved from filing on Dec. 6, or Dec. 30, or any other date. Instead, the studio went to the Justice Department and made the stipulation.

Clips from Film Row

NEW YORK

James R. Grainger, Republic's sales chief, left N. Y. Dec. 9 for a one-month tour of company branches. He is slated to arrive on the Coast Dec. 22 where he will spend Chirstmas and New Year's. Initial stop on junket is Atlanta. Before returning to N. Y. in early January, the exec will visit New Orleans, Dallas, Oklahoma City, San Francisco, Denver and Chicago.

New all-plastic screen hung in Radio City Music Hall.

CHICAGO

William Lundigan, Vera Ellen, and Rex Allen lined up by Allied for its banquet, Dec. 15.

Balaban and Katz will pay a year-end dividend of $2.50 on its common stock, it was announced last week.

Variety Club of Illinois postponed its annual elections one week because of the death of B&K general manager Walter Immerman.

Federal Grand Jury indicted three men last week for possession of film valued at $12,000, stolen from a truck in interstate shipment.

Local operator James Booth has closed the Bertha theatre here. He now runs one house in South Bend, Ind.

Vallas Theatre Circuit here took over operation of the Hinsdale theatre, Hinsdale, Ill.

Allied Theatres of Illinois will map plans for drum-beating campaign during 1951 at Palmer House here, Dec. 14, when conclave meets. It precedes an Allied 20-year celebration banquet, being called to circumvent current biz drop. Meeting, one of first moves of indie theatre ops to remedy mass nabe shutdowns, will include leading distrib sales toppers and major exhibs.

DALLAS

The Dixie and Liberty at Athens sold by Dorbandt family to Roy Parnell and Owen Killingsworth. Parnell owns the Texan there.

Art Leazenby named publicity manager for south central division of Paramount; replaces George Henger.

E. L. Jackson named manager of the Leonard theatre at Leonard. It is owned by L. B. Crow of Dallas.

Bill Rau, formerly of Paramount exchange here, opened the Alamo Booking Co. at San Antonio.

Charley Wise of Isley Circuit is in charge of program.

Gilbert Kurland and a unit from the Universal-International Studios here at Randolph Air Force Base to complete shooting scenes for film, "Air Cadet."

Lancie Arnold named new manager of Josephine theatre owned by Tom Sumners, in San Antonio. Arnold for several years operated theatres at Bishop and Odom, Tex.

Metro will send a camera crew here to San Antonio to shoot scenes at Randolph Air Force Base for forthcoming picture, "It Is a Big Country."

MINNEAPOLIS

Reopening after extensive improvements, Homewood, independent neighborhood house, is first Twin City neighborhood stand to relinquish 28-day clearance. House returns to former 56-day availability, enabling it to cut admission from 60c to 40c and buy films flat. Six 28-day stands remain.

Stench bombing has ceased at Bennie Berger's loop first-run Gopher theatre although he still refuses to comply with union demands to employ a second stagehand.

Ted Mann finally landed "Kind Hearts and Coronets" for his sure-seater World where it opens Dec. 27. Pic also set for St. Paul World.

Icy roads and heavy snowfall hampering film salesmen in making rounds.

Radio, St. Paul independent neighborhood house, launching Tuesday bargain nights, with adult admissions reduced from 40c to 25c and children's from 12c to 9c.

North Central Allied appointed special committee to fight threatened local admission tax measure in state legislature which convenes Jan. 2.

Postal authorities compelled local neighborhood houses to discontinue newspaper and mail ads of their bank nights because construed stunt to have lottery features which can't be publicized through the mails.

ST. LOUIS

The Bond, Greenville, Ill., owned by the Frisina Amus. Co., and Grand, Mt. Olive, Ill., operated by Mrs. J. Lawson, escaped damage in a tornado that struck both towns, caused four deaths and great damage. Three houses in West Plaines, Mo., were shuttered 12 hours when the high wind blew down power lines and poles.

The three St. Louis dailies have hiked their amusement ad rates.

Arlie M. Chamness, Carrier Hill, Ill., sold his Hox, New Haven, Ill. house, to Henry Abshen, auto dealer.

St. Louis Variety Club donated $70 to the Will Rogers Memorial Hospital fund.

PHILADELPHIA

Felt Bros., indie chain operators, weighing offer to convert their Adelphi, West Philly nabe, into Negro cafe.

New board of directors for the Variety Club will formulate plans for the 1951 Variety convention.

Suit started here Dec. 5 by Harry Vogelstein, of Baltimore Poster Co., against National Screen Service and various film companies.

ADVERTISING WELL DIRECTED

What's *love* got to do with Advertising? Plenty! Our business is promoting *sales*. Ever stop to think how many things are bought and sold because somebody *loves* somebody else? Well, it's astronomical. Take all those nourishing foods and warm clothes Mom and Pop buy for a couple of kids they love so much. And, of course, there's young love . . . romantic love! Now, you're really getting into big business. Wedding rings, trousseaus, honeymoons, furnished flats, pop-up toasters! Yes, things really start perking when Love comes along.

Maybe it's because Campbell-Ewald Company has long recognized the importance of the *heart department* that we have always tried to make our clients' advertising messages a little warmer and friendlier and closer to the target of Dan Cupid's arrow. We found out a long time ago that Dan is a very handy little fellow to have around in any kind of media. And in *television* (one of our specialties), he's terrific! You can't beat a good love story on the video. That's why Campbell-Ewald TV programs, such as TRIPLE FEATURE THEATRE, sponsored by Chevrolet Dealers on Los Angeles Station KECA-TV, have always been so popular. People *love* them, and we love producing them.

Love may laugh at locksmiths . . . but don't you laugh at *love*. It's *your* best salesman.

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Eliminate Red Tape On Booking, Aim Of Schwalberg at Par

Paramount is out to overhaul its booking procedure with the aim of eliminating all unnecessary red tape. This is the purpose of its current series of meetings among sales chief A. W. Schwalberg, branch operations head Joseph Walsh and the bookers themselves.

Schwalberg and Walsh are making the rounds of branches to exchange views with the field personnel and hope to come up with new conclusions in the way of simplifying the paper work in skedding pictures for exhibitors. Feeling is that a substantial portion of booking charts and listings could be dropped without impairing the records.

Schwalberg-Walsh meetings already have taken place in Pittsburgh and New Orleans, with others on schedule, including one in Chicago Dec. 16-17.

No Foldings

Continued from page 4

tendance was off sharply. In light of the b.o. slump, observers point out, it's only natural for the little fellows in the fringe spots to be caught in the economic squeeze. Obviously, they can't withstand a period of sparse attendance as well as the bigger circuits, which have sufficient financial reserves to carry on until an upswing asserts itself.

4 Omaha Nabes Darken

Omaha, Dec. 12.

Four neighborhood theatres are dark. The Roseland, one of the first nabes in town and located in South Omaha, has been given up by the Epstein Bros. after many years of operation. Only recently the Epsteins shuttered the Tivoli in the same block. Now Ralph D. Goldberg announces he is closing two of his suburbans, the Arbor and the Fortieth Street. He says it is only over the holidays and for repairs, but neither has been doing particularly well.

First new nabe theatre built in 10 years is being completed in the West Center district by Walter Creal, who also runs the Beacon. The Center is a large house in a thickly populated district and represents a bold and positive move in the face of all the TV chatter.

Cincy Depends on Product

Cincinnati, Dec. 12.

Bucking admittedly "rough setbacks" from television, Greater Cincy exhibitors are depending upon economic adjustments and "good product" to get their 90 theatres out of the red.

At present 18 houses in the metropolitan area are shuttered and 12 are in weekend and holiday operation.

TV opposition has been severe here since a year ago, when three local stations were linked with network cables. For the past eight months all houses have been offering double features. There has been no price slatshing or raising, and giveaways are taboo under Cincy ordinances.

According to distributors, the pic biz slump is milder in other areas of the Cincy exchange territory. "That's because many of them are beyond TV zones and operating expenses are less," one distributor said. He pointed out that TV has hurt theatre attendance more in Cincy than in Dayton and Columbus, O., Indianapolis and Louisville, all with video stations.

From a spokesman for one large group of Greater Cincy exhibitors came this statement: "Our members were prepared to ride out a drop of 20% in receipts, but not the one of 40 or 45% at hand now. Instead of giving up, we are making the fight with pictures and are expecting the distributors, union projectionists and others to give their help through adjustments so we can keep our theatres open."

It also was pointed out that several neighborhood deluxers, built shortly before and after World War II at high costs, took trade away from other nabes and are now finding themselves as losers because of heavy investments and operating expense. Added to this category are some comparatively new drive-ins, one of which, Rube Shor's super Twin Drive-In theatre, is testing with winter operation by use of car heaters. Shor's open-airer is on the Norwood-Bond Hill border, within city limits and several miles from downtown Cincy.

New American Distrib Formed

Continued from page 5

started with six and later reduced to four.

Lopert indicated that an early release will be on a roadshow basis, and he expects to handle about 100 key-city bookings himself. Pic will be "Tales of Hoffman," in Technicolor. Star, Moira Shearer, and producers, Michael Powell and Emeric Pressburger, are the same as in the case of "Red Shoes," with the pic being billed as a successor to that.

Fall Release

Following pix won't start into release until fall, Lopert said. Made, as was "Tales of Hoffman," under the Korda banner, they include Carol Reed's production of "Outcast of the Islands"; "Cry the Beloved Country," Zoltan Korda's filmization of the Alan Paton novel; Herbert Wilcox's "Odette," "The Sound Barrier," produced by David Lean; "The Sleeping Beauty," in Technicolor, with ballet star Margot Fonteyn, and David Lean's production of "The Sound Barrier."

Korda distribution agreement is for five years. It is for U. S. and the Philippines. It does not include Canada.

New organization is an outgrowth of a partnership of Lopert and the Dowling group for the past several years. They have acquired several art theatres and financed and imported a few foreign pix. Dowling will be board chairman of the new company. His City Investing owns the Astor, Victoria and Bijou on Broadway. It is partnered with Lopert in the Bijou operation.

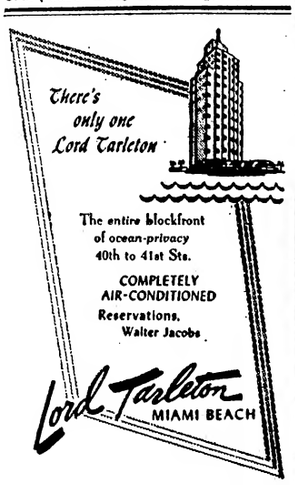
The old Lopert Films will be a stockholder in the new corporation and will continue to finance production abroad. All its current releases and residuals will be taken over by the new company. Korda's American company, London Films, will continue as is, with its prexy, Morris Helprin, continuing to function as the producer's factotum here.

Korda's Distrib Difficulty

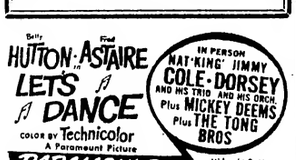
Korda, at one time a partner in United Artists, has had considerable trouble since the war in finding satisfactory distribution in the U. S. He was releasing through 20th-Fox for a while, but that fizzled. Since that time, SRO, ELC and other indie distribs have handled various of his pix.

Figured of prime importance in the trade concerning the new setup is the increasing activity of Dowling in the film biz. City Investing, which owns many major buildings in the Wall street district, and has vast other holdings in a number of cities, has tremendous resources. Also on the board of the new company is Robert Goelet, associated with Dowling in many enterprises and reputed to be second only to the Astor estate in the quantity of New York real estate he holds.

Other board members are Korda, who'll be chairman of the executive committee, and Helprin, Wilfred Moeller, Harold C. Drayton and Sir Arthur Jarratt, repping the Korda group; Lopert and his attorney, Arthur Krim; and Samuel R. Walker and James Hutchinson, City Investing financial men. Lopert still has some places on the board to fill.



New York Theatres



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Brandt's MAYFAIR
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Rockefeller Center
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ERROL FLYNN - DEAN STOCKELL
Color by TECHNICOLOR
A Metro-Goldwyn-Mayer Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

Partial UPT Divvy Curbs Due to Finale Soon, Ending Snarl

Partial restrictions on United Paramount Theatres dividend payments, as demanded under the Par antitrust suit consent decree, figure to come to an end shortly after Jan. 1.

Divvy curbs and voting trust arrangement represented the most confusing portion of the trust pact with the Government so far as the stockholders were concerned. Headaches aplenty for Par management also were inherent in the plan because it meant added complexities and problems in the stock transfers, plus difficulties in clearing the confusion among the security owners.

Its elimination, as it is now in view, will mean immediate payment of that portion of dividends which, necessarily, was withheld by the trustee (Bank of N. Y. and Fifth Avenue Bank), and there will be no more such curbs in the future.

Department of Justice felt the measure was necessary to insure that the two new Par companies would not be subject to the control of the same group of security owners.

Agreement provided that the old Par parent stockholders would be given regular stock certificates in the new pix outfit and certificates of interest in the theatre company. Half of the theatre company dividends were to be held by the trustee in all cases where the stockholder continued ownership of pix company stock. Disposition of the pix stock meant that the holder could convert his theatre certificates of interest into regular stock certificates, and collect back divvy payments. Plan further provided for termination of the arrangement when two-thirds of the interest coupons were converted.

UPT is now well beyond the required two-thirds minimum, with 2,445,664 of its shares outstanding with no restrictions. The balance of 817,612 remain represented by the interest certificates.

While UPT thus has surpassed the required minimum, reason the circuit hasn't already sought to terminate the trust is that the Justice Department some time ago agreed to lift all restrictions where individuals owned 500 shares or less. In view of this concession, UPT has been awaiting the conversion of an even greater amount of interest certificates.

Outfit figures that by shortly after Jan. 1 it will be ready to ask the Department for approval of the trust elimination and latter's consent will be more of a certainty. The schedule then would call for final ratification by the U. S. district court in N. Y., which entered the Par decree.

'Flagrant' Abuses

Continued from page 7

Illegal clearances; 3. Discrimination as to playdates and prints.

This information will be correlated by Niles, and that dealing with violations of the Government decree will be forwarded to Abram F. Myers, general counsel of Allied. As to the complaints that promises of the general sales managers of the film companies are not being lived up to by the local exchange sales force, these, too, will be forwarded to Niles, who will present them to the Allied percentage committee. Members of the committee are, chairman, Col. H. A. Cole, Sidney Samuelson, Wilbur Snaper, Irving Dollinger and Charles Niles.

Also in attendance at the meeting were Jeff Jeffries, president of Mid-Central Allied; Hugh M. Graham, secretary and treasurer; Earl Vandiver, director, Kennett, Mo.; Ted Keelan, Sheffield, Ill.; Marion Bodwell, Wyoming, Ill.; Paul Steelman, Zichester, Ill.

Par Blocks Upped To 17 With 'War,' 'Mating'

Number of Paramount pictures available to exhibitors in blocks has been upped to 17, with the addition of "At War with the Army" and "The Mating Season."

Under the Par system, exhibs are invited to license the entire group of 17 films and are given a 20% cancellation privilege. Major claims about 3,700 accounts taking product in blocks.

Bank Loans

Continued from page 5

from the First National Bank of Chicago, and Manufacturers Trust Co. and Bankers Trust, both of N. Y., due on Feb. 1, 1958. Notes to the three banks made up the balance of the credit.

New financing which was set with the same banks plus the insurance company, consists of $8,750,000 of 2½% notes due serially 1951-56 and $26,250,000 of 3½% notes due in 1971. Remaining $10,000,000 is in the form of a revolving credit which, when borrowed, will be in 3½% notes due in 1971.

New deal will mean an immediate consolidated funded debt of $35,000,000 and approximately $315,000 of underlying non-callable obligations. UPT's use of the additional $10,000,000 obviously will increase its debt in the same amount.

UPT disclosed that Lehman Bros., N. Y. banking firm, served as technical and financial advisor in the transactions.

Drama on Film Growth Highlights Impy Dinner

Dramatic presentation depicting the growth of the film industry over past 50 years, tied in with developments in N. Y., will highlight the Dec. 18 testimonial which theatremen in the area are sponsoring for Mayor Vincent R. Impelliterri at the Hotel Astor, N. Y.

Justin Herman, Paramount producer-writer, is doing the script.

Wall Streeters Point for RKO

Continued from page 3

week: "Hughes (who acquired RKO control 2½ years ago) has not contributed one thing to the company up to now. It has not been as efficiently managed as it could be. We're waiting until after the first of the year, and if there's no improvement, we'll fight. We can present a plenty good case to the other stockholders. And if Hughes can't make money with the picture company, then he should liquidate it."

Others Fear Fight

Most of the Wall street crowd is not as intrepid as Greenwald, fearing to get into a proxy fight with Hughes because of his virtually unlimited resources. It is thought that the wealthy plane and tool manufacturer might throw millions into buying up RKO shares in order to defeat any alliance against him.

Should a proxy fight develop, however, and the Wall streeters gain control, Greenwald said, their first effort would be to operate the RKO production-distribution company and test out its potential. If it appeared impossible to make it show a profit, there'd be no hesitation, the broker declared, in liquidating it.

He revealed that he and some of his colleagues have already sounded out a major television network on the potential worth of RKO's vast film library. Estimate given them was about $10,000,000—equal to approximately $2.50 per share on the 3,900,000 shares outstanding.

With the picture company slated to get about $4 per share in cash from the theatre company when divorcement takes place at the end of this year, the Wall streeters have the production-distribution setup figured as much more valuable than the exhibition arm.

Dissolution could be highly profitable to the stockholders, they claim, since book value of the picture company is about $11 per share. The combined picture-theatre stock is currently selling on the New York exchange at under $7.50, while the picture company shares are selling on a when-issued basis at about $4.50.

In addition to the cash coming from the theatre circuit and the sale of the film library, Wall streeters feel there is heavy coin in frozen money abroad, foreign rights to pix, real estate, star contracts, overseas subsids, etc.

Meantime, another downtown New York financial operator, J. Arthur Warner, who has been working separately from the other group, is currently on the Coast with the idea of buying up Hughes' picture company interest. Deal on which he went to Hollywood fell through last week, but he has determined to remain on the Coast until Jan. 1 in the hope that Hughes might still change his mind before the end-of-the-year divorcement date.

In addition to separating the activities of the production-distribution and theatre companies at that time, Hughes must give up his interest in one or the other. He has signified he'll sell his theatre holdings. It has also become apparent in recent weeks, however, that he might likewise part with his interest in the picture company. Nothing would please the big shareholders better, since they see in that the best chance of avoiding a proxy battle with him.

Harry Brandt, at the same time, is continuing his efforts to make a deal for Hughes' theatre stock after divorcement. Noah Dietrich, Hughes' principal adjutant, last week sent Sam Dembow, Jr., Brandt's negotiator, the umpteenth counter proposal they have exchanged in eight months of talking a deal. Exec committee of Trans-Lux Corp., which Brandt controls and which actually would be the buyer of the Hughes stock, was slated to meet this week to consider the new proposal.

Brandt is known to have available $1,000,000 in cash against the $6,500,000 purchase price ($7 a share) for Hughes' stock. Hughes' demand for a larger chunk of cash is believed a stumbling block to the deal.

If there's no sale by the end of the year Hughes will be forced under his antitrust decree to turn his theatre shares over to a trustee. Brandt is counting heavily on the fact that Hughes probably doesn't want thus to give up control of the shares and, as far as is known, there are no other bidders for the theatre chain.

With Sound

Hollywood, Dec. 12.

Five marquee names in the voiceless film era—William Farnum, Francis X. Bushman, Herbert Rawlinson, Betty Blythe and Helen Gibson—have been added to the cast for "The Hollywood Story" at Universal-International.

They will play themselves.

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Blue-Chip Sponsors Help Chi Push N.Y. for Top Spot in Web Billings

By FARRELL DAVISSON

Chicago, Dec. 12.

Chicago may play second fiddle to N. Y. as a radio-TV production centre but as a source of network coin it looms as a strong contender for top honors. Presence in the Chi area of several front-rank advertisers who do their time and talent buying through Windy City sales offices and agencies, has kept Chicago a potent radio market-place down through the years. And the pattern is continuing in the shift to video.

Such blue chip spenders as Miles Laboratories with its radio-TV budget of close to $7,000,000; Mars, Inc., with $2,500,000; Quaker Oats, $2,500,000; Swift, $3,500,000; Pillsbury, $2,750,000; Wrigley, $2,500,000, and Kraft, $3,000,000, funnel all or most of their coin through Chi web offices.

The biggest radio sale of the hesitant year was wrapped up in a Central Division office when James Stirton's Chi ABC office snagged the Mars' $1,500,000 pickup of four shows. Including the $400,000 summer saturation buy by Toni on ABC, the web's new 1950-51 AM billings out of the Chi office will add to slightly in excess of $4,000,000. This doesn't include renewals of long-standing airers.

ABC Sales

New ABC AM accounts are comprised of the half-hour weekly Lawrence Welk orch show sponsored by Miller Brewing Co.; Billy Graham Sunday half-hour; Paul Harvey quarter-hour Sunday newscast for Burton-Dixie, and the five-minute, cross-the-board "Falstaff Fables" bankrolled by Mars.

New ABC video billings sold out of the Chi office total $4,000,000 for the current season. ABC Chi sales were: "Chance of a Lifetime," Bendix; "Paul Whiteman TV Teen Club," American Dairy Assn.; "Penthouse Party," Best Foods; "Acrobat Ranch," General Shoe; "Life With Linkletter," Green

(Continued on page 52)

WNBC, WNBT in Exclusive Tieups With Rockaway's Playland on Promotions

WNBC and WNBT, NBC's Gotham key spots, have made a deal with Rockaway's Playland, giving the stations the amusement park's complete AM and TV budget and including a series of merchandising and promotion tieups.

Move is keyed to capitalize on the mass summertime audiences, giving WNBC and WNBT plugs with the 50,000,000 visitors to Rockaway Beach via the stations' call-letters on the park's 135-foot tower. As part of general manager Ted Cott's pitch to integrate his outlets into the community, among the promotions will be a series of outings for underprivileged kids, conducted by Tex and Jinx McCrary, Skitch Henderson, Kathi Norris and other station personalities.

The outlets will also pick up some of the park's special events, many of which will be used to plug WNBC talent. WNBC will also program the park's public address system.

CBS in 200G Auto Short-Term Pacts

New short-term buying deals by the automotive industry, a new trend in network program sponsorship incepted last year by Ford, swells the CBS coffers by upwards of $200,000, as result of deals negotiated with Chrysler and Plymouth.

Plymouth is buying four Columbia half-hour weekly shows for a four-week ride during January to pre-herald its 1951 models, while Chrysler is buying the four shows for two weeks of bankrolling in February.

Stanzas haven't been officially designated as yet, but will probably be Hal Peary, a half-hour of "Songs For Sale," "Rate Your Mate" and possibly "Crime Photographer."

Plymouth has also bought the Monty Woolley "Fabulous Montague" on NBC, but it's on a one-shot basis.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

ABC Pacts Mack Simulcast For Major Air Sale

ABC has just wrapped up one of the major AM-TV sales of the year, with the pacting of the "Ted Mack Family Hour" as a Sunday afternoon showcase on both mediums. It will be a simulcast for 30 minutes and carrying over on TV for a full hour in the 5 to 6 p.m. period.

"Family Hour," creation of Reemack Enterprises, which also produces the radio-tele versions of "Original Amateur Hour" for Old Gold on ABC and NBC-TV, thus carries on a 25-year-old tradition incepted originally by S. L. (Roxy) Rothafel as "Roxy's Gang" and later by Major Bowes. New program also puts Mack in the multiple airing bracket, with a four-way AM-TV spread.

New program will be a two-way sponsorship deal, with General Mills already signed and a second undisclosed client grabbing an option.

Show debuts Jan. 7.

WBET Joins PBS

WBET, Brockton, Mass., has joined the Progressive Broadcasting System.

Established in 1946, WBET is owned by the Enterprise Publishing Co. It operates on a frequency of 990kc, 1000 watts, daytime only.

Westinghouse 'Operation Shangri-La' Junket Climaxes 30th Anni Hoopla

As the climax to its 30th anniversary hoopla, the Westinghouse stations over the weekend staged one of the top junkets in radio annals —flying 100 persons on an "Operations Shangri-La" mission for the Friday - Saturday - Sunday (8 - 10) period. Destination was Bermuda and the swank Elbow Beach Surf Club, but no one (except Westinghouse prexy Walter Evans, and a handful of those responsible for the three-day "package deal") knew where they were going until the two chartered Pan American planes approached the Bermuda airport.

It was strictly on a social "live a little" level, with Westinghouse (picking up an approximate $25,000 tab) effectively translating into relaxation and fun the same standards in broadcasting-merchandising-promotion it established over the past three decades in pioneering operational patterns for the industry.

The 100 Shangri-La excursionists included about 30 key men identified with the Westinghouse stations, with the remainder comprised chiefly of advertising execs (agency time buyers and account execs, sponsor reps, etc.), representing 95% of the Westinghouse business. In addition, FCC Chairman Wayne Coy and Ed Kobak, latter a consultant for Westinghouse, were in the party.

It was three days of "hail-fellow-well-met" except for a 30-minute session on the Surf Club lawn Saturday afternoon, when prexy Evans expressed a reaffirmation of the Westinghouse standards and joined with Kobak in reminiscing on the role of Westinghouse (and specifically its KDKA, Pittsburgh, operation) in radio pioneering and maintaining those same principles over three decades.

FCC Chairman Coy also contributed some off-the-cuff remarks.

The group was cocktailed by the Governor of Bermuda at his Hamil-

(Continued on page 52)

CBS Mulls 'Report' TV Counterpart; Sponsor Nibbles Already Seen

Although CBS' ambitious hour-long "A Report to the Nation" program, which premieres this Friday (15) in the 9 to 10 p.m. period with Ed Murrow as the narrator, has been designed primarily as a radio venture in public service programming, the web is already thinking in terms of a comparable show for TV. Meanwhile, the web has sponsorship nibbles for the weekly production, which will aim at interpreting every phase of the world, including politics, art, sports, theatre, Man of the Week, etc.

Initially pitched up about a year ago by program veepee Hubbell Robinson, Jr., as a half-hour weekly showcase, "Report" has caught the fancy of board chairman William S. Paley, who okayed its expansion to a full hour under the Murrow-Fred Friendly production aegis, with a hefty budget to boot. About 80% of the affiliates have already cleared the time, despite the short notice.

Westinghouse's Vets Recall When

Among the radioites attending the Westinghouse "Operation Shangri-La" in Bermuda over the weekend were many who recalled the early KDKA pioneering days, when Westinghouse was setting the standards and industry patterns.

They recalled, for example, the time when KDKA broadcast the first election returns during the Harding-Cox balloting of 1920 only one month after construction work on the station was started. The broadcast delivered from the main ballroom of the Edgewood club, a suburban Pittsburgh community center, came at a time when the first KDKA studio hadn't been completed and a receiver and loudspeaker system had to be borrowed from the Navy. The Pittsburgh Post provided the returns.

It was recalled that the late Dr. Frank Conrad, who started construction of KDKA, became interested in radio when he made a $5 bet on the accuracy of a $12 watch. Dr. Conrad then built an experimental station to receive the time signals from the Naval Observatory at Arlington, Va. Fascinated by this hobby, Conrad next turned to the construction of a transmitter in the garage of his home at Wilkinsburg, Pa., which became licensed as 8XK and soon started broadcasts comprising chiefly of discussions with other hams on the type of equipment used. Tired of using his voice for long periods, Conrad then turned to phonograph records to give his voice a rest. These broadcasts interested Westinghouse officials and when they decided to enter radio, entrusted the station construction to Conrad.

First Program Code

Station was the first to impose a program code which called for cooperation with the press, to provide programs of interest and benefit to the greatest number, avoid monotony, assign regular distinctive features for the con-

(Continued on page 48)

Cancellation Jag Hits CBS Billings

CBS has just been hit by a sudden cancellation jag by three sponsors. B. T. Babbitt in a re-allocation of its advertising budget (see separate story) drops the "Nona From Nowhere" daytime serial after Jan. 5.

Lever Bros. is cancelling out on the Saturday morning "Junior Miss" program after the Dec. 30 show.

Procter & Gamble drops its regional sponsorship of the Ed Murrow cross-the-board evening newscast on 29 midwest stations effective Dec. 29. Latter move, however, doesn't disturb the network sales boys, in view of sponsorship interest in topflight news-commentary programs.

On the affirmative side, CBS has been given an order from Colgate (via William Esty agency) to expand its "Strike It Rich" cross-the-board daytime quiz from 38 stations to 180.

52,000 Fulltime AM-TV Employees

Washington, Dec. 12.

NAB estimates that approximately 52,000 fulltime employes are on the payrolls of U. S. radio and TV broadcasting stations.

Association survey found that engineers constitute the largest professional group in the industry, accounting for about one-fifth of all employes. Announcers are next in number.

Study revealed that approximately 80% of industry employes work for stations with staffs of 15 or more persons, with the remaining 20% employed in 1,045 smaller outlets.

A recent NAB survey reported that 8,500 persons are employed in TV stations and networks.

CBS Pacts Statco Deal Despite Mail-Order Nix

Although CBS has been frowning on mail order business, the web has agreed to a short-term sponsorship deal for Statco, the Christmas tree decorating outfit, because of the fact that it involves a world news pickup. Company last week bought a four-week Sunday morning strip for the news-slanted show.

Web has nixed mail-order biz in view of the nuisance elements, such as getting station acceptance for cut-ins, etc.

WBOK Bows in N.O.

New Orleans, Dec. 12.

WBOK, the city's 10th radio station, will bow here on Jan. 1. Jules Paglin is president, Stanley Ray, formerly associated with WJMR and WRCM-FM, has been named general manager and vice-president.

The new 1,000-watt station will broadcast on 800 kilocycles. New downtown studios are now being completed at a cost of over $50,000.

'Little NABUG Formula' Evolved For RTDG to Cross Craft Lines

In what may set a precedent for unionization in the broadcast field, Radio-Television Directors Guild has incepted organization of not only meggers in Detroit but also writers and scenic artists. The new plan, called the "Little NABUG Formula" after its birth in the National Assn. of Broadcast Unions and Guilds, calls for several unions to pool their resources, avoiding jurisdictional disputes and resulting in organizational economies.

Two years ago the RTDG convention decided to push organizing in Detroit, Philadelphia, Washington, San Francisco and Boston. However, the cost of sending out organizers postponed the drive. But with the growth of video, which has increased the number of personnel eligible for and wanting unions outside the three major production centers, RTDG felt impelled to press its expansion.

At the same time, other guilds similarly desired expansion, but were held back by small treasuries. For this reason, NABUG decided on a trusteeship approach, under which RTDG will organize the Detroit personnel of several crafts with proxies from the other unions. When the latter are in a position to take their proxy members back, RTDG will surrender them.

Participating in the plan are the Radio Writers Guild, which okayed RTDG's signing up of Detroit AM scripters; National Television Committee of the Authors League of America, which approved inking of tele writers in the Auto City; and Local 830 (Chicago) of the United Scenic Artists. Local 829 (New York) of the USA also backed RTDG's bargaining for Philly and Washington scenic personnel.

American Federation of Radio Artists is supporting the idea. Acting exec secretary of the Detroit RTDG local is Boaz Siegel, AFRA's Detroit counsel. Temporary officers of the new local are: Shields Dierkes, prez; Rubin Weiss, v.p.; Joseph Schneiders, secretary, and Robert Simons, treasurer.

RTDG has also chartered a local in Philly. Officers are Edmund Rogers, prez; John Hirst, v.p.; and Hal Mathews, secretary-treasurer. RTDG exec director Newman Burnett and board member Ernest Ricca have been sparking the new organizational drives, which will move into other cities.

Ted Mack
of 'Original Amateur Hour'
discusses
Old Bowesies
The New Assembly Line of Supply for Video Talent
* * *
an interesting byline feature in the upcoming
45th Anniversary Number
of
VARIETY

Jackie Robinson Bowing Kid Stanza on N.Y.'s WNBC

Jackie Robinson, Brooklyn Dodger infielder, incepts a half-hour stanza on WNBC, N. Y., Saturday (16) at 9 a.m. Airer will be beamed at kids, and will feature juve disks which will be rated by a panel of youngsters and a q.&a. session on sports topics.

Show is part of the NBC outlet's Saturday morning moppet block, which kicks off at 8:30 a.m. with Frank Luther and includes the H. V. Kaltenborn kid commentator briefie. Leopold Stokowski's music appreciation program for kids will also be included.

Stan Hubbard Loses To Architect in 17G Suit

Minneapolis, Dec. 12.

KSTP lost out in its court fight to avoid the payment of a $17,000 balance due for architects' fees on the grounds that the architects failed to provide for a studio floor in the new station building capable of supporting six elephants, as specified, so that such events as the Shriners' circus could be televised from within the structure.

Judge A. S. Pearson in district court awarded Liebenberg & Kaplan, the architects, the full $17,000 plus $800 interest and $3,075 attorney fees.

The architects contended the floor was strong enough, but that, because of the way Stanley Hubbard, KSTP president, wanted the building designed it would be impossible to get one elephant, let alone six, inside.

NBC PLANS AM RATE CUT JAN. 1

Think Big

The bargain-basement philosophy that's abounded in radio over the past few months is beginning to boomerang on the medium. Radio executives are now beginning to question their wisdom in selling AM short, by inviting advertisers through multiplicity of deals which finds all the networks, in varying degrees, plus many stations, guilty on numberless counts.

It was the stability of radio through the years, the "think big" motif that characterized the NBC, CBS, ABC and Mutual operations, that nurtured the medium and brought the blue chips advertisers into their folds with millions to spend. The Young & Rubicams, J. Walter Thompsons, Foote, Cone & Beldings, and other major advertising agencies banked on this stability and encouraged their clients to "buy radio" in appraising broadcasting over the printed medium.

With the advent of television came the first signs of a self-induced panic. Networks and stations all of a sudden were willing to forget the legalities and true values. A wink here, a nod there, and clients were invited in on cutrate deals. Nighttime segments were sold in many cases at daytime rates. Webs were willing to pick up or help defray the tab for a show in return for a time sale. The bargain-basement philosophy asserted itself, and still does, in other advertiser-network dealings.

The situation is somewhat analogous to a major advertiser buying a 10-page spread in a top national magazine, if the publisher is willing to defray the cost of the color engraving. Publishers, however, don't countenance such deals. The integrity of magazines still stands. But to the well-heeled client and the leading agency men, radio has become suspect. Because AM has been willing to sell itself cheap, it has stripped itself of its onetime stature.

At a time when all signs point to a radio resurgence in the wake of threatened TV production bottlenecks, and the likelihood of big business ready to dispose of excess profits through advertising, AM now realizes it has been inviting its own downfall.

But it isn't too late for radio to mend its fences. The sponsor takes broadcasting at its own evaluation. And if the networks and stations will once more think big and realize the still unfulfilled potential of the medium, radio's integrity can once more be established.

Babbitt Scraps 2 Soapers; Nets Lose $2,000,000

In one of the major advertising re-allocations by a daytime radio spender, Babbitt has just ordered cancellation of its two daytime soap operas, "David Harum" on NBC and "Nona From Nowhere" on CBS. It represents a two-net work loss in daytime billings of $2,000,000, the major amount coming out of the CBS till. Both cancellations are effective Jan. 5.

"Harum" has been one of the standards among the longtime soapers in radio. "Nona" went on the air about a year ago.

Move follows by a couple of months the switch of the Babbitt account from Duane Jones to Weintraub. Latter agency is moving in a new direction, partially embracing television, and principally to latch on to the stepped-up war news tempo.

New advertising allocations will probably embrace buying Mutual in non-TV markets for a five-to-six-times-a-day news coverage, with daytime TV also on the upcoming Babbitt agenda. However, final decision will be forthcoming at a meeting later this week.

1st Exclusive FM Pact With CBS Network Set By N. Carolina Station

Washington, Dec. 12.

A contract was filed with the FCC last week for the first exclusive FM station affiliation with the CBS network. The affiliate is WFMA in Rocky Mount, N. C., owned by Josh Horn, who also has an AM daytimer (WCEC) in Rocky Mount. However, the CBS shows will be carried only on the FM station which Horn, one of FM's biggest boosters, advertises as WFMA.

WFMA went on the air Sunday (10) as a CBS outlet following heavy promotion in Horn's Rocky

(Continued on page 52)

Joe Katz: Man of Year

Baltimore, Dec. 12.

The Advertising Club of Baltimore is honoring Joe Katz, local ad agency biggie, at a special luncheon tomorrow (Wed.), during which he will be presented with a plaque as "The Man of the Year."

U. S. attorney general Philip Pearlman, another local newspaper guy who made good, will preside.

AFM Warns NBC On 'Ivy' Musicians

Hollywood, Dec. 12.

American Federation of Musicians has warned NBC that tooters will be pulled from all locally-originating programs if the network goes through with its present plan to replace live musicians on "Halls of Ivy" with canned music. "Ivy" has used sidemen for two years, and union feels any attempt to change the setup constitutes a "lockout."

Schlitz, which sponsors the program, had refused to renew at the old $9,000 price tag. NBC then attempted to lower the budget by $1,500 by eliminating the windjammers and Schlitz inked for a firm 26 weeks.

OTHER WEBS SEEN SURE TO FOLLOW

NBC is preparing to cut its radio rate structure Jan. 1. On the same day that the web's television rates increase by an approximate 35%, the AM structure moves into a new era cued to a "realistic reappraisal" of changing conditions, which finds video occupying a more dominant role in the advertiser scheme of things.

Thus NBC becomes the first among the major networks to accede to advertiser demands for lower rates. It's considered just a question of time before CBS, ABC and Mutual will follow suit. One Columbia executive, however, asserted that CBS, in the face of near-record billings for 1950, contemplates no such action as of now.

For months the Assn. of National Advertisers had been pressuring the webs to reduce its AM rate structure. Refusal of the webs up till now to yield to the demands, resulted in what some net officials maintained was an advertiser boycott, as reflected in the amount of open time segments now available and few sales involving considerable coin.

Some Resistance

NBC has already made overtures to the affiliates in all the TV markets, asking them to agree to rate cuts up to 25%. That will be the maximum cut imposed on the stations. There's reported to be some resistance to the move, although one web official asserted on Monday (11) that thus far but little difficulty has been encountered.

NBC has been reappraising the AM rate structure for some time. The Broadcast Measurement Bureau survey findings on station coverage will form the basis for the reduced rates, and it is said to approximate the amounts asked for by the ANA.

NBC's attitude is: instead of the networks indulging in bargain-basement deals, which cheapen the medium (see editorial), a recognition that the rate structure requires reappraising will help stabilize radio.

LONGINES ENDING ABC SATURATION ANGELING

Longines is bringing its saturation sponsorship programming on ABC to an end. Intended primarily to spur Christmas buying, Longines' bankrolling of the Symphonette on the network, on a four-nights-a-week basis, is winding up an eight-week run. Web had hoped that the watch company would stick with it beyond the holiday period.

Symphonette program has been heard in the 10:35 to 11 p.m. period.

Toscy Wins Out in NBC Symph 'Sit-Out'; Maestro Returns to Podium Jan. 27

It looks like Arturo Toscanini has won-out on all points as result of his so-called "sit-out" during the first six weeks of the '50 symphonic season. The famed maestro will return to the NBC Symphony podium Jan. 27. Toscanini told the NBC network of his decision last week and immediately registered an enthusiasm over the initial concert, which will be done from Carnegie Hall, N. Y., as a special benefit. The performance will be Verdi's "Requiem."

In sharp contrast to the uncertainties that prevailed a couple of months back as to the NBC Symphony time slot, point of origination, its incorporation in "Operation Tandem," etc. (factors which reportedly resulted in Toscy's decision not to go on, although a knee condition was another factor), it appears he can now call all the turns. When the maestro returns, he'll presumably go into Carnegie Hall Saturday evenings, which will take the symph broadcasts out of the spot-selling "Tandem" operation as currently prevails in its Monday night 10 to 11 slot. Program is now broadcast from Manhattan Center, N. Y., which Toscy objected to because of the acoustics.

If, again, Toscy is willing to record the program on Saturdays and permit for a rebroadcast Mondays in "Tandem" time, that's all right with the web, too. The final word will rest with Toscy.

It's expected, too, that he'll repeat his cross-country junket with the symph next spring under auspices of RCA Victor, visiting cities not included in last spring's itinerary.

Carroll Carroll
reflects on
The TV Winter of Our Discontent
* * *
one of the many editorial features
in the upcoming
45th Anniversary Number
of
VARIETY

NBC Planning Drama Parlay With Webster

Now that the Sunday evening "Big Show" is off to a flying start in the Nielsen sweepstakes, NBC is shooting for an equally ambitious radio parlay in the dramatic field. Network is negotiating a deal with Margaret Webster, the legit actress-director, to take over the production reins on "NBC Theatre," which will be revitalized by the network as its major dramatic attraction.

Show, previously known as "University Theatre of the Air," having a tie-in with colleges and universities for on-the-air credits, has been a sustainer over a long period, emanating from the Coast. However, the payoff has been mostly in prestige, rather than ratings.

NBC program department now has the top echelon "go ahead" to splurge coin on the show in whipping it into a "Second Big Show." Accent will be on adaptation of contemporary classics, such as Hemingway, Faulkner, etc., with top legit talent such as Rex Harrison, Jose Ferrer, etc., to be used.

In addition to producing, Miss Webster will also emcee and possibly act in a few. Series under her aegis is scheduled for a January teeoff, in the Wednesday night 10:30 to 11:30 period.

Hub Strike Averted

Boston, Dec. 12.

A strike skedded by disk jockeys and other AFRA personnel at Hub indie, WBMS, was narrowly averted when management's offer was accepted several minutes before the deadline last week.

Readjustment in wages and working conditions resulted in cancelling the walkout.

Swezey Gets 20% Share of WDSU

New Orleans, Dec. 12.

Edgar B. Stern on Monday (11) asked the FCC for permission to dispose of his 90% interest in the WDSU broadcasting properties here.

Stern and his son, Edgar B. Stern, Jr., own and operate WDSU, WDSU-FM and WDSU-TV. Stern told the FCC his son is now on active duty with the Army and he desires to turn the operations over to a new corporation in which the younger Stern will hold the majority stock.

The transfer is proposed to be made to WDSU Broadcasting Corp., at a price of $1,185,000. The new company will be owned 67% by Edgar B. Stern, Jr.; 20% by Robert D. Swezey, WDSU general manager; 10% by Louis Read, commercial manager; and 3% by Lester Kabacoff, executive assistant to the present Stern partnership.

NBC Is Cutting Its New Mysterioso Show To Add More News Airers

Although NBC has another mysterioso program going into the Sunday 5:30 period when Wildroot switches "Charlie Wild" over to CBS, the new one will be cut to 25 minutes. This will permit a weekly five-minute news program for the 5:55 to 6 p. m. segment, pointing up anew the upbeat in news coverage in the wake of the Korean crisis.

Leon Pearson will be given the slot. That means he precedes his brother,, Drew Pearson, on ABC, by five minutes.

CBS has also turned over the 5:45 to 6 Sunday time for an Eric Sevaried news show, sponsored by Chamberlain Lotion, shaving the Frank Sinatra program to 45 minutes.

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18th Veterans Administration Series Set to Preem Over 2,500 U. S. Stations

Washington, Dec. 12.

Eighteenth series of the Veterans Administration Information airers, "Here's To Veterans," preems this week over almost 2,500 AM and FM stations throughout the country. Feature, issued free to radio stations in packages of 13 weekly series, has plugged the cause of the vets continuously and successfully for over four years.

New series continues the standard format of past ones, featuring the music of name bands, with the maestro emceeing and carrying the ball for the vets via two message segments highlighting a current phase of the organization's activities. Through the sustained cooperation of the American Federation of Musicians, and the personal blessings of prexy James Caesar Petrillo, VA has had little trouble in inking the country's top musical troupes, who do the recordings gratis. Only cost to the Government is that of the waxings.

VA agreements provide that programs must be regularly scheduled and must be sustaining. According to Hernandez Silva, radio-TV head for the agency, 60% of the time donated by the stations falls into the class A category.

Recordings for the current series have been made by the following bands: Victor Young, Les Paul, Leighton Noble, Count Basie, Frankie Carle, Spike Jones, Paul Neighbors, Cliffie Stone, Tex Williams, Ray Anthony, Freddie Martin, Stan Kenton and Henry Renee. Already recorded for the next group of airers are Perry Gilkinson and Paul Weston.

In addition to the weekly series, VA issues a group of scripts, to be used as three 15-minute-per-week broadcasts, with timing a matter of local option. About 300 local stations use these, while the spot packages issued for across-the-boardweekday use are "almost unanimously" used, according to Silva.

Television activities for VA are being gradually expanded, with 20 film inserts used irregularly as TV spots currently in circulation. In addition, one half-hour training film, "The Journey Back," has been in distribution, with another, "You Can Hear Again," the story of the rehabilitation of the hard-of-hearing, just launched. A third film, based on the problem of schizophrenia, is in the works for video. Every TV station in the country is supplied with a print of the film by VA and may use it at will.

Bill Stern
has his own views on
What Not to Do in TV
* * *
one of the many byline features in the forthcoming
45th Anniversary Number
of
VARIETY

Admiral's 100G Grid Simulcast

Chicago, Dec. 12.

Admiral Corp. is giving a two-way spread on ABC to the National Professional football championship game Dec. 24. Radio-TV manufacturer is laying out $100,000 for AM and TV coverage of the game, which will be played in N. Y. or Cleveland, depending on the outcome of Sunday's (17) playoff to determine the two teams which will meet for league honors.

Admiral, which bankrolled the telecast of the Los Angeles Rams games the past season, has ordered 47 tele stations and 200 AM outlets on the ABC web. Harry Wismer and Harold (Red) Grange will do the play by play and color.

According to present plans, the game will not be televised in the city where it's played. Agency is Erwin, Wasey.

WHAY, NEW BRITAIN, SWITCHING OWNER

Hartford, Dec. 12.

Aldo Di Dominicis of New Haven has confirmed reports that he is purchasing WHAY of neighboring New Britain. Dominicis said that his purchase is contingent upon FCC approval and that it has been approved by the stockholders of the station.

Temporarily, Dominicis, treasurer and secretary of the Elm City Broadcasting Co., which operates WNHC and WNHC-TV in New Haven, is acting as station manager. There was no station manager at the time he bid for the station. Dominicis is purchasing 100% control of the station. WHAY is one of the most powerful independent stations in Connecticut and was organized early in 1949. Its FCC permit doesn't expire until May 1, 1953. Station is a 5,000-watter day and night.

No radical changes are planned at the station until after FCC approval. The station has been in the red practically since its start and has been losing on an average of $1,000 a week.

KSD in 1st Simulcast With 'Protestant Hour'

St. Louis, Dec. 12.

KSD and KSD-TV, owned and operated by the St. Louis Post-Dispatch, hung up a "first" Sunday (10) when it simulcast the "Protestant Hour," televising and broadcasting the program at the same time. The program is sponsored by the Metropolitan Church Federation of St. Louis and has been a regular Sunday a. m. feature on this station for 14 years.

The simulcast originated from the station's studios, and the Rev. Dr. James W. Clarke, pastor of the Second Presbyterian Church, who has been preaching on the "Protestant Hour" for several years, was the principal speaker. A quartet directed by Dr. G. Calvin Riggenberg also was featured.

Sustainers Axed For CBS 'Report'

CBS is drastically reshuffling its nighttime roster of sustaining shows, with two programs in the Friday night 9 to 10 period getting the axe to pave way for the ambitious "A Report to the Nation" hour-long stanza preeming this Friday (15).

Shows getting the heave are "Broadway Is My Beat" and "Up for Parole." The Hal Peary show, which has been heard Wednesday night at 9, goes into Thursday at 10, with "Crime Photographer" getting the Wednesday at 9 period. ("Crime" had been dropped from the web following the Philip Morris cancellation).

The Joey Adams "Rate Your Mate," forced to relinquish the Sunday at 6 period to make way for the Wildroot-sponsored "Charlie Wild," which is switching over from NBC, goes into Tuesday night at 10. Latter slot has been occupied by "Dollar a Minute," which gets transferred into the Sunday 4 p.m. time.

TV Success of 'Life at 80' Prompting Radio Reprise

Potency of television in revitalizing radio properties is seen again in the case of "Life Begins at 80." The Jack Barry-Dan Enright package, originally beamed on Mutual, is now being backed by Arnold Bread via ABC-TV.

Success of the televersion has prompted ABC to dicker for bringing back a radio edition.

DANNY O'DAY
"The Mahogany Kid"
Dynamically assisted by Jimmy Nelson with his new pal, Humphrey Higsby.
Opening
Dec. 20, Hotel El Rancho Vegas, Las Vegas, Nev.
Jan. 11, Riverside Casino, Reno, Nev.
Feb. 1, Ciro's Hollywood.
Roxy, New York, in March.
Mgt. LOUIS W. COHAN
203 N. Wabash, Chicago

Transit Radio Head Put Under Armed Guard In Mpls. Post-Kidnapping

Minneapolis, Dec. 12.

After being kidnapped and shot at prior to appearing as a witness before the grand jury investigating Twin City streetcar company affairs, Myles Johns, president of Broadcasting Services, which operates radios on streetcars and buses, was placed under armed guard.

Previously, Johns had testified before the state railroad and warehouse commission in a similar inquiry, that he had been told by Fred A. Ossanna, former street railway company counsel, not to worry about any city council action against transit radios.

Council has passed an ordinance prohibiting further transit radios, but the measure's enforcement has been blocked thus far by a court action still pending. Johns' company pays the railways $6 a month for each radio his firm has installed in streetcars and buses.

Johns told police two men seized him after he had kept an appointment with a party, who telephoned him and told him he could reveal who was tampering with and jamming up the transit radio equipment. At the point of guns, he says, he was forced into an auto and driven around for a half-hour until they reached a lonely spot. When one of the men got out of the car and told Johns to follow, the latter, instead, started to give battle. The fight continued outside the car and Johns was knocked down a steep embankment, he says. The men fled.

The street railway hearings arise from charges that gangster elements have bought into it and are attempting to obtain control following an increase in fare to 15c.

BBB Gets Radio Rep

Theodore C. Streibert, WOR prexy, was elected yesterday (Tues.) to the board of the Better Business Bureau of N. Y.

He's BBB's first AM-TV rep.

Whither Radio?
asks
Theodore C. Streibert
(President of WOR)
* * *
a provocative editorial feature in the upcoming
45th Anniversary Number
of
VARIETY

From the Production Centres

IN NEW YORK CITY . . .

Hubbell Robinson, Jr., CBS program veepee, marrying **Vivienne Segal,** the musicomedy star, Saturday (17) at Bedford Village, N. Y. Robinson was previously married to **Terry Lewis** and **Margaret Whiting**. . . . **Jack Barry's** "Juvenile Jury" flies to D. C. today (Wed.) to guest at the National Press Club's annual Father and Daughter dinner where **President Truman** and daughter **Margaret** will be kudosed. . . . ABC's **Louise Lentz** spoke at Yonkers Parent-Teachers meet last night (Tues.). . . . **William T. Stubblefield,** ex-Capitol Records, to join Associated Program Service as account exec. . . . **Richard Strunsky** new publicity topper for WLIB. . . . ABC's **Murray Grabhorn** and **Charles Holden** spoke at the first Canadian TV clinic in Toronto last week. . . . **Betty Furness** and **Gregory Norton** new to "David Harum". . . . **Ed Jerome** added to "The Romance of Helen Trent". . . . **Alice Reinheart** added to "Nona From Nowhere."

WOR's **Buddy Rogers** to entertain underprivileged kids at the Bushwick Boys Club Dec. 20. . . . "The Jewish Philosopher" on WEVD renewed for 14th straight year by Carnation Milk. . . . Associated Program Service has released a disk with Christmas and general holiday greetings from its personalities, including **Evelyn Knight, Mindy Carson, Dick Jurgens,** etc. . . . **Brian Aherne** stars in "M-G-M Theatre of the Air" production of "Man in the Iron Mask". . . . **Nancy Ward** replaces **Louise Condak** on WHLI's "News and Views". . . . A girl (their second child) born to the **Ivan Blacks** Monday (11) at Lenox Hill hosp. Named Paula.

Reggie Schuebel may ankle Duane Jones for another spot . . . **Bob Williams** making the L.A.-to-N.Y. trek for fresher AM-TV pastures, already has flock of announcer credits, including "Can You Top This?", "College Bowl," "Crime Does Not Pay" (M-G-M) and "Nona From Nowhere" serial. . . . A daughter, their second child, born to the **Izzy** (CBS) **Siegels** Friday (8). . . . **H. V. Kaltenborn** to guest on "20 Questions" TV Dec. 29 and on AM the following day. . . . ABC's **Walter Kiernan** to play St. Nick at the Christmas party for ABC-NBC kids Dec. 22 and for the Seraphic Secretaries of N. Y. Dec. 14. . . . **Harry Tyler,** Hollywood character actor, in from the Coast to spend Christmas with his son, **Jack Tyler,** BBD&O staff director of "Armstrong Theatre of Today."

John D'Aiutolo, ex-ABC, has joined WCBS sales staff as account exec . . . **Berry Kroger** into "Road of Life". . . **Michael Sweeney** has bowed out of ABC's spot sales department after seven years. . . . **Joel Tall,** CBS engineer, to instruct New York U. class in tape recording . . . . **Ronnie Liss** and **Jeanne Elkins** now playing the problem children in "Hilltop House". . . . **Joyce Gordon** is being written out of the MBS "Mark Trail" series for first fortnight in January, so she can wed actor **Bernard Grant**. . . . CBS sportsman **John Derr** back Saturday (9) after attending Big 10 football powwows. . . . **Howard Phillips,** back from three months in Europe, will direct a new documentary series for WMCA.

IN HOLLYWOOD . . .

After auditioning a dozen loose-lipped emcees for the midnight shift at KNX to replace **Steve Allen,** nod finally went to **Bob Hopkins,** comic on NBC's daytime TV strip, who'll continue that function. Allen has been moved east by CBS for both a radio and video buildup. **Al Span,** with CBS here for the past 18 years, will be Allen's associate producer on the teevee series. . . . ABC's **Frank Samuels** promoted **Ned Hullinger** as division station relations manager to succeed **Frank Conrad,** recently named manager of KECA and the net's western division radio activity. Moved up into Hullinger's top publicity post is **Jerry Ross,** staffman . . . . In his 15 years on the air **Gene Autry** has had only two guestars. Last week it was Jo Stafford and previously **Jack Benny**. . . . **Jack Runyon's** campaign for Maier 102 Brew has sparked such widespread interest among other beer accounts that Milton Biow is being besieged for the "work sheet". . . . **Cy Howard** is at work on his third radio series, "The Three of Us," which will comprise **Sandra Gould, Marvin Kaplan** and **Ed Max**. . . . It's a comedy just like Howard's "Irma" and "Luigi" . . . **Wilt Gunzendorfer,** former manager of KROW, Oakland, and KSFO, Frisco, now heading up TV production at General Service studios. . . . **Ward Wheelock** bought five Don Lee stations along the Coast to supplement NBC's coverage for Campbell soup's "Double or Nothing". . . . **Lewis Allen Weiss,** former board chairman of Mutual and Don Lee, is now with Hughes Tool Co. as consultant in the aircraft division. . . . After 13 years **Jean Hersholt** is still the star of "Dr. Christian," **Rosemary DeCamp,** the femme lead, **Art Gilmore,** the announcer, **Mrs. Dorothy McCann,** the producer, Chesebrough, the sponsor, McCann-Erickson, the agency, and CBS, the network. . . . **Clyde Beatty** show on Mutual goes three times a week under Kellogg sponsorship first of the year. . . . **Bing Crosby** improvised an Italian record for Voice of America.

IN CHICAGO . . .

WBBM's "The Quiet Answer," documentary series on human relations written and produced by **Skee Wolff,** won the radio award from the Chi Commission On Human Relations. . . . Greater Illinois Broadcasting Co., of St. Charles, Ill., filed for a permit to set up a 500-watt daytimer in that city. . . . NBC Quiz Kid **Lonny Lunde** to make his debut as piano soloist with the Chi Symphony Orch next week. . . . **Herb Kraus** has produced a series of four quarter-hour educational shows for B'nai B'rith being carried on 50 midwest stations. . . **Joe Klinker,** NBC Chi duplicating department supervisor, has entered the Army. . . . **Ed Scott** emceeing WBBM's "Double Quiz" next week during absence of vacationing **Jim Lowe**. . . . ABC's **Don McNeill, Patsy Lee, Sam Cowling, Johnny Desmond, Cliff Petersen** and **Benny Rubin** are featured guests at the Off-the-Street Club's annual Christmas party Thursday (14).

Virginia Haskins, Ruth Slater and **Bruce Foote** will handle the singing leads in WGN-Mutual's annual Christmas presentation of "Hansel and Gretel" on "The Chicago Theatre of the Air" Saturday (16). . . . Home Federal Savings & Loan Assn. has renewed its participation on WMAQ's **Phillip Hayes** strip. . . WGN sports director **Jack Brickhouse** guest speaker at the Ottawa, Ill., Elks club this week.

IN WASHINGTON . . .

Moppets of Embassy Row will broadcast in their native tongues their annual Christmas greetings to the children of the world on Dec. 22 over ABC, with program originating from web's local outlet, WMAL . . . . **William J. Black,** ex of WEWO, Laurinberg, N. C., has joined staff of WTOP-CBS as national sales rep. . . . **Bill Malone,** recently of WAVE, Louisville, has been added to WMAL-ABC staff as announcer. . . . AAA has chosen the **Ruth Crane** "Modern Woman" show (WMAL-TV) as showcase for its weekly "Courteous Driver" award. . . . WWDC disk jockey **Willis Conover** and jazz pianist **Art Tatum** waxed a Treasury "Guest Star" platter past week. . . . **Sig Mickelson,** CBS director of public affairs, was guest speaker past week at Washington Ad Club meeting. . . . Trans-Lux manager **Vincent Iorio** contributed an ayem performance of "Macbeth" to **Jim Gibbons'** (WMAL) Country Store Christmas collection. . . . **Billie Holliday,** currently doing a local nitery stint, inked to guest on the "Big Show" airer on the 24th. . . . RCA board chairman **General Sarnoff,** in town for the color tests, attended the American Newspaper Women's fete in honor of **Margaret Truman** at the special request of the guest of honor herself. . . . And RCA veepee **Manie Sacks** a guest the same evening at the Loew screening of "Magnificent Yankee" at WPAA's "Academa"

'CHRISTMAS KAROL' FOR RADIO

NAB Makes Out Case for FM

Washington, Dec. 12.

Analyzing FM's ups and downs during the past two years, NAB yesterday (Mon.) came to the conclusion that the medium is stronger today than at any other period in its history.

The association found that "the dark side of the FM picture" has been magnified "out of proportion to the overall perspective of FM's steady growth."

The analysis, made by Edward L. Sellers, director of NAB's FM department, revealed that the great majority of the so-called stations which threw in the sponge in the last 23 months were merely "paper" stations which had not yet reached the stage of construction. In 1949, Sellers found, 172 of the 217 FM authorizations cancelled were not on the air.

In appraising FM's strength, the study declares, judgement should be made on the basis of the number of licensed stations operating at full authorized power and providing a primary service under FCC standards.

The number of such FM stations, it was shown, reached on all-time high on Dec. 1 of 519 out of a total of 677 stations on the air. Most of the remaining stations are operating with less than their authorized power and offer only limited coverage.

Sellers found that of the 319 FM deletions during the last 23 months only 66 were licensed stations.

Long Island Airer Goes to Bat On R.R. Wreck in Editorial Offensive

Day after the tragic wreck on the Long Island R. R. in Richmond Hill, N. Y., which took 77 lives, WHLI, in nearby Hempstead, launched an editorial drive, titled "Operation Morgue," calling for complete reorganization of the line.

Four separate editorials were taped and beamed at hourly intervals. The first, aired Nov. 23, the day after the crash, gave details of the two crackups which occurred on the road in a nine-month span, and demanded to know why automatic safety devices hadn't been installed.

Second editorial, broadcast the following two days, called for removal of the two trustees (they have since resigned and been replaced) and also hit Gov. Thomas E. Dewey for vetoing, last April, the Horton-Barrett bill giving the Public Service Commission power to remove railroad employees it felt unsafe. In a traditionally Republican area, the slap at Dewey showed courage.

The indie also campaign for investigation by the Interstate Commerce Commission of the road's safety practices; urged its Congressmen to compel the line to install automatic safety devices, and appealed for creation of a Long Island Railroad Authority. Most of these demands have since been achieved as a result of public pressure.

Productionwise, the editorial pieces were simple. They had two announcers alternately making the station's points. However, because of its immediacy and importance of the issues involved, this straight talk format registered strongly as a compilation of the main facts involved, presented in hard-hitting fashion. Yet some key questions, such as the LIRR's relations to the Pennsylvania R. R., were not covered and might have been dealt with in a pro-and-con forum.

Station had lashed out at the LIRR three years ago, when the 1947 blizzard crippled commuter service and it's "Operation Snafu" crusade won a VARIETY award.

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Peace of Mind

ABC followed its "Peace of Mind" stanza one day last week with a courtesy announcement for the "On Trial" forum.

Right after "Peace of Mind" came the query: "Should we drop the Atomic Bomb?"

Buick's 100G ABC Saturation Buy To Preem '51 Models

Buick division of General Motors has bought a saturation plan on ABC for the week of Jan. 14-20, involving an outlay of $100,000 in time and talent on six shows. Auto company, to launch its '51 models, has also bought participations on NBC's "Tandem Plan," for around $30,000.

Buy marks the biggest sale on ABC since the Mars purchase of four shows for $2,000,000 last month, and points up the trend to in-and-out saturation drives. On ABC, Buick will take over the 8 p.m. half-hour of "Stop the Music" Sunday, Jan. 14; the 9:30 p.m. slot, Jan. 15; "Metropolitan Opera Auditions," Jan. 16; the 8:30 p.m. period, Jan. 17; the "Screen Guild Players" hour, Jan. 18, and the 8 p.m. period, Jan. 20. Agency is Kudner.

WOV Takes Up Cudgels For Funds to Combat Mediterranean Anemia

WOV, N. Y. bilingual indie, last night (Tues.) broadcast the first program in an all-out educational and fund-raising campaign against Mediterranean anemia, a disease which strikes persons whose background stems from the vicinity of the Mediterranean. While it is not an "Italian" disease, the Italian-specializing indie is backing the educational drive because Italians are the most numerous group of Americans of Mediterranean origin.

Campaign, run in cooperation with the New York Hospital and Cornell Univ., aims at alerting the 2,100,000 Italo-Americans in the Metropolitan area to the need for early recognition of the disease and for funds for research and care of the afflicted. The series, which will run for several months, and will include programs with medical authorities, parents of stricken children and patients at the hospital, kicked off last night with a talk by Dr. Luigi Luzzatti of the hospital.

ABC's New Coast Quarters for AM

Hollywood, Dec. 12.

ABC has signed a lease on 1539 Vine street and will spend $350,000 on the new site where radio activity will be concentrated. Chain currently is leasing space at Sunset and Highland and in NBC building across the street.

Work will start immediately on improvements and installation of new equipment at property which covers 58,000 square feet. Project should be completed next fall with all radio personnel. Production consolidated on site. Tele operations will continue from television center.

REVEALS SET SALE SPURT IN TV ERA

John J. Karol, CBS radio sales manager, is offering to agencies and sponsors something in the nature of a Christmas bonus — evidence that radio's circulation is not only holding its own within television homes, but that it is actually growing.

To clinch its argument to advertisers that AM remains a vital, potent medium, Karol and CBS have unearthed evidence to establish that the longer a family has television, the more apt it is to buy a television set.

According to a recent Advertest Study made for Columbia among more than 700 television families in the New York area, 8% of these families purchased a radio set subsequent to their acquisition of a TV set. Before owning the set six months, 2% had made subsequent purchases of radio sets. Between the first year and year-and-a-half, 5% had purchased radio sets and by the time two years had elapsed, this percentage had gone up to 25%.

Karol has collated some revealing data which the web is presently pitching up to advertisers and agencies. It points to the following:

Rating point differences for any given program or for any given survey report do not, in themselves, tell a whole story. Snap judgment as to the switching or discontinuing of program franchises should be restrained.

Two years ago there were 37,600,000 radio homes in the U. S. By Jan. 1, '50, this figure increased to 40,700,000. Best available evidence as of July 1 pegged the new total at 41,500,000. By now, the three-year increase of new radio homes should exceed 4,000,000.

The fact that over 95% of the homes are now radio-equipped is only a part story. While new homes constantly are being added to radio's circulation, to weigh this factor only is overlooking what is becoming even of greater significance today—the secondary and the "out-of-home" set—much of which circulation is beyond the measurement of conventional research methods.

As of last Jan. 1, there were over 85,000,000 radio sets in this country. Since then (the first 10 months of 1950), 11,500,000 new sets have been added, and almost half of them are automobile sets and portables. Auto sets alone total twice as many as all television sets sold to date, and over three times that of the largest magazine's circulation.

"That is why rating point indices of homes only (and not of all sets within the home at that) give a distorted picture of radio advertising values today," says Karol. "If there are over twice as many sets as homes, a decline of a rating point could be only one-half as serious from a circulation standpoint as superficial consideration would first indicate. Several extensive surveys have shown that one person in four listens to the radio outside the home on an average day. Almost all of this cir-

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Ben Grauer

spans a generation of news-special events coverage in

I, Too, Can Hear It Now

* * *

an interesting byline feature in the forthcoming

45th Anniversary Number

of

VARIETY

WJZ Prepping Personality Revamp; To Stress Retail Biz With 30% Rate Cut

CBS' 8 Out of 10

(Nielsens For Nov. 4)

Jack Benny (CBS)	20.1
Lux Radio Thea. (CBS)	19.4
Edgar Bergen (CBS)	16.0
Amos 'n' Andy (CBS)	15.6
Mr. Chameleon (CBS)	14.4
Groucho Marx (NBC)	14.3
Mr. Keen (CBS)	14.2
Red Skelton (CBS)	13.5
Horace Heidt (CBS)	13.1
Walter Winchell (ABC)	13.0

WJZ, Gotham outlet of ABC, is prepping a complete revamp to give it a personality of its own, apart from its status as an appendage of the web. Part of the new format will be an emphasis on retail business, which will entail a 30% rate cut for local merchants.

As outlined by the outlet's new general manager, Ted Oberfelder, the emphasis on retailers is based on the concept that retail accounts are the backbone of local ad media. "Retailers, unlike national bankrollers, need and get cash proof of the success of their advertising," Oberfelder said this week. "For that reason, national advertising follows retail advertising into a medium, knowing that the local boys will only use a medium that produces results."

As a come-on for retailers, WJZ is giving them a 30% discount from the national spot rate. A lower retail rate is a common practice among newspapers, on the reasoning that spillover "waste" circulation into outlying areas doesn't benefit the small store, but does help the national brand names. Since WJZ, with its 50kws, covers a much bigger area than the local merchant is interested in, the retail rate will be 70% of the national figure.

To spark his new approach, Oberfelder has hired Philip Cohen, formerly with WHOM, as the nucleus of a specialized retail sales department. Cohen, during his first week, brought in two hour-long stanzas backed by Dynamic Stores. Shows are hard-selling disk jockey programs on which home demonstrations of tele sets are plugged.

Program Revamp

Concept of a lower retail rate, while established in the newspaper field, isn't generally accepted in radio. Question is raised whether some chain bankrollers, whose stores are in several cities, will be charged the national or retail rate.

Oberfelder, together with web program chief Leonard Reeg, is

(Continued on page 52)

Fitzpatrick Sees G. A. Richards As 'Definite Psychotic'

Detroit, Dec. 12.

Attorneys for George A. Richards began today to call "about 150" character witnesses for Richards in defense of his operation of WJR as the FCC license-renewal hearings entered its 106th day.

Last week Richards got a real buffeting. One day he would be painted as a patriot and the next as a psychotic or a vindictive man who ordered news slanted to put the New Deal, Jews and others in a bad light.

On Saturday (9) Leo J. Fitzpatrick, former general manager of WJR and now owner of WGR, Buffalo, testified that Richards "accused me of giving preference to a political candidate not of his choice."

Fitzpatrick, who did not identify the candidate, added: "I believe that Richards thought that, because I come from Kansas City, Mo., I was still inoculated with New Deal philosophy and was never quite converted to the Republican Party."

Fitzpatrick, who was on the witness stand for six hours and 50 minutes Saturday, was questioned by FCC attorneys concerning contents of 60 letters and telegrams he received from Richards over a period of time.

The FCC is attempting to prove that Richards gave slanting in-

(Continued on page 52)

Mohawk Transcribing AM Roberta Quinlan Shows To Hypo Future TV'ing

Anticipating the spread of television to new market areas in the near future, Mohawk Carpets this week began transcribing 15-minute radio shows starring Roberta Quinlan, who now stars on the carpet firm's NBC video show, "Mohawk Showroom." Through its agency, George R. Nelson, Inc., Mohawk wants to build Miss Quinlan as a personality in the non-TV areas via radio, so that she'll be w.k. when those areas finally get video stations.

Vocalist's radio format will be patterned closely after the TV show, with Miss Quinlan, backed by a small musical combo, singing solo and presenting various guest singers. Show is tentatively scheduled for launching in March, with the patters to be spot-booked on various radio stations around the country. Series will probably comprise three quarter-hours per week, same as the TV version.

Mohawk, meanwhile, is seeking to capitalize on Miss Quinlan's video success by establishing as close a sponsor identification with her as possible. Singer durnig the last several weeks has appeared at various Mohawk dealer conventions around the country to give local distributors a chance to work out publicity and exploitation tieins. In addition, the carpet firm is also plugging Miss Quinlan's Mercury recordings to further its liaison with her.

NBC to Try Again With Simulcasts

NBC, which wrote off simulcasts about a year ago as being impractical and resulting in production confusions and snafus, has decided to give it a "second look," and is reviving a flock of shows for the "sight and sound" treatment.

Decision stems from the fact that sponsors, while anxious to retain their TV franchises, have expressed renewed interest in branching out to the non-TV markets with their video attractions. Also, the web feels that, with the upbeat in the production techniques, simulcasts may come off much better than previously, if the shows are carefully selected.

At any rate, NBC, effective Jan. 14, will start simulcasting of four variegated shows on an experimental basis. These include the Guy Lombardo "Pick A Hit," with its song writing contest format; the new Phil Baker quiz show; the Monty Woolley situation comedy "The Magnificent Montague," which is currently on AM, and the "Three On a Honeymoon" audience participation show.

'Gator Bowl Game Opened By Mutual for Co-ops

The annual 'Gator Bowl grid game from Jacksonville, Fla., on New Year's Day, is being offered for co-op sponsorships on Mutual outlets.

MBS co-op director Bert Hauser said it's the first time a big bowl game has been made available to local bankrollers. Game will be between Wyoming and Washington & Lee.

Coy Has Last Word (So Far) In Sarnoff Hassle on Color Decision

Washington, Dec. 12.

RCA's press demonstration here last week of its color television improvements was bound to have its repercussions—and it did. They showed FCC Chairman Wayne Coy striking hard at critics of the Commission's color decision, including RCA board chairman David Sarnoff. Coy's chief weapon was to throw the book (the record of the proceedings) at them.

Coy's first blast came on Wednesday (6) after the Washington Daily News, obviously impressed by the demonstration, carried an editorial asserting that the Commission had refused to look at the RCA improvements. Coy issued a statement, to set the record "straight," charging that RCA "in one breath" asked for no delay in the color decision and later, after the decision was issue, "suddenly reversed themselves and set up a public clamor that the Commission had refused to look at the improvements in their system."

In support of his charge, Coy pointed to a progress report filed July 31 by RCA, after the record in the color proceedings was closed, which did not ask that the record be reopened to consider the improvements. Several days later came a letter from Sarnoff saying RCA "does not favor any delay" in color standards.

Then, after the Commission issued its initial decision on Sept. 1 favoring the CBS system, he said, RCA had "a sudden change of heart and wanted the record kept open to demonstrate improvements." Coy also pointed to a brief filed

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Vet Mystery Writer
John Roeburt
wonders whether
'Has Crime Paid—Enough?'
in a searching piece entitled
It's a Terrific Crime
* * *
an amusing byline feature in the forthcoming
45th Anniversary Number
of
VARIETY

'Farm System' For Comic Tryouts In GI Appearances

What's believed to be the first "farm system" worked out to test material on a television show, has been inaugurated by Hal Friedman, associate producer on NBC-TV's "Broadway Open House." As a carryover from his Army experience during the last war, Friedman received an assignment from the Air Force to provide shows for the enlisted personnel at Mitchell Field, L. I. Tying in the two jobs, he has frequently taken the cast of "Open House" to the air base, where the talent tries out their routines on the GIs.

Now that he's searching for a comedian to take over the Monday and Wednesday night slots on the show, which were vacated recently by Morey Amsterdam, Friedman is also experimenting with auditioning comics at Mitchell Field. For example, he has lined up Joshua Shelley, Buddy Hackett and Louis Nye to appear as a unit on "Open House" Dec. 27. To give them a chance to get their routines and material set before they go on the air, Friedman has booked them to do a show at the air base Dec. 18. If the soldiers like the skits and gags, they'll stay in the show. If the material draws a blank, it will be rewritten.

CBS Goes Network On 'Off Line' Tint

CBS, in a move apparently designed to offset the generally favorable publicity handed last week to RCA's color improvements, will start networking its color to Philadelphia Friday (15). CBS color signals will be transmitted over the regular coaxial cable with its 2.7-mg. bandwidth. RCA system, on the other hand, reportedly requires a 4-ing. transmission band so cannot be piped over the standard cables.

CBS originally had planned to begin networking its colorcasts Nov. 20, which was the date set by the FCC for commercialization of the system. When the Chicago district court handed down an injunction against the FCC decision, however, the web decided to wait awhile. Now that it's scheduled the link from N. Y. to WCAU-TV in Philly, it's expected that other CBS affiliates on the cable, including Washington, Boston and Chicago, will also tie in for the color demonstrations in the near future.

CBS color signals, after being received in Philly, will be aired by WCAU-TV on a closed-circuit operation so as not to interfere with the station's regular black-and-white programming. Philly outlet plans to carry the CBS demonstrations at 11 a.m., 11:30 and noon, daily, plus the 12:30 to 1:25 p.m. "walk-through" sessions, at which appear most of the guest talent lined up for the shows. CBS, meanwhile, counted the 100,000th person yesterday (Tues.) to have seen the demonstrations since they first started last month.

Web this week also launched a new cross-the-board demonstration series from 11:30 p.m. to midnight, which is being used exclusively to air color film. Most of this film will comprise travelogs and other short subjects.

SETTLEMENT LIKELIER ON AT&T, WEBS HASSLE

Washington, Dec. 12.

Prospects of working out a compromise between the four major TV nets and American Telephone & Telegraph on allocation of video transmission facilities looked brighter last week, when the FCC postponed hearings on the dispute until Dec. 18. Delay was granted to give the parties more time to reach a settlement and eliminate the need for an FCC inquiry. Hearings had been scheduled to begin yesterday (11).

20th-Fox, National Theatres Corp. and Theatre Owners of America are participating in talks among the nets to protect theatre television requirements in future allocations by the telephone company.

The investigation was ordered following a complaint by DuMont charging AT&T with discrimination in intercity TV allocations in favor of NBC and CBS.

FAMILY FORMAT FOR LEVENSON-OLDS SHOW

General Motors' purchase of the Sam Levenson television show, starting Jan. 27, is on behalf of its Oldsmobile car.

Program goes into the Saturday evening 7 to 7:30 time. Format has been designed to invite mothers, fathers and their kids on the show, with Levenson dissecting their problems.

Irving Mansfield will produce.

The Video Cure

Des Moines, Dec. 12.

This town's heavy tipplers are apparently taking the video cure, Municipal Judge Harry B. Grund, wondering what had become of many of the regulars hailed into his court on drunkenness charges, decided to investigate.

He made inquiries and found that several of them had teevee sets and were staying home watching the shows from nearby Ames, the only video station in the area.

Fullscale Spread Into Late Sat. Nite, Early Sun. Hours Is Set by WCBS-TV

Plans for fullscale expansion into the late Saturday night and early Sunday morning hours were set this week by WCBS-TV, CBS' video flagship in N. Y. Starting Dec. 24, the station will program a block of kid shows from 10 a.m. to 12:30 p.m. Sundays, and soon afterwards will tee off a new show starring orch leader Bobby Sherwood in the 11 to 11:30 slot Saturday nights.

Sunday morning schedule will be anchored by a full-hour show, titled "Ship Ahoy," to be emceed by Mac Perrin. Station will attempt to sell the show in two half-hour segments and has one of the sponsors virtually wrapped up this week. "Ship" is to be preceded by a series of western films from 10 to 11, titled "Hoofbeats," and be followed by "Chuck Wagon" from 11 to 11:30. Latter show was recently ousted from its early evening weekday time when the CBS web took the slot for the new Bigelow-Sanford show.

Sherwood's late Saturday evening series is to be titled "Midnight Snack." Station, however, may cut his show down from a half-hour to 15 minutes to air a program with some femme personality from 11 to 11:15.

Daytime Serial Interest Seen Hypoed by 'Years'

Start of "First Hundred Years" on CBS-TV last week is expected to cue in further network and sponsor interest in video daytime serials. Carol Irwin has prepped a strip titled "Candy and Bill," which is based on the women's magazine stories of Elizabeth Dunn which have been running since the early '40's.

Five kinnies were cut for NBC-TV. The comedy drama was written by Philip Wells.

Miss Irwin also has another video soaper, now being considered by the Bates agency for one of its clients. Series, as yet untitled, deals with a junior professor at a small university who has brought a foreign bride to the U. S.

Cleve. Bank's TV Foray

Cleveland, Dec. 12.

Central National Bank, whose cross-the-board television stanzas chalked up several "firsts" in TV bank promotion, is going all out this week to highlight its "downtown drive-in" unit.

Through Fuller & Smith & Ross, over 110 radio and TV spots were purchased, at an estimated cost of $9,000, on six radio and two TV stations; this besides its 10-minute Monday-through-Friday daily pitch on WNBK. Spots featured recorded TV "street interviews" as well as two-prominent radio personalities on each of the six stations cutting one- and 20-second spots plugging the new bank. Frequently, personality was disker.

Video Set Output for 1950 Seen At 7,000,000, Doubling Year's Forecast

Washington, Dec. 12.

Despite the station freeze, anticipated parts shortages, new excise taxes, "imminence" of color, and bearish prognosticators, television set output for 1950 will easily pass the 7,000,000 mark. This turnout, which is nearly double what industry leaders forecast at the beginning of the year and substantially higher than their estimates of only a month ago, is assured in a report issued here over the weekend by the Radio-Television Manufacturers Assn.

The 1950 turnout will bring postwar TV production to well over 11,000,000 sets, having a value at the manufacturers' sales price of approximately $2,000,000,000.

RTMA's report, showing production for the first 11 months of 1950 at 6,529,000 sets and the industry currently turning out nearly 200,000 a week, indicates that the television market had been greatly underestimated. Last January, when the industry was operating at a 100,000 per week clip, RTMA's then prexy, Raymond C. Cosgrove, expected that 1950 output would reach between 3,500,000 and 4,000,000 sets.

As industry output increased to an average of about 500,000 sets per month, estimates of the year's production were upped to around 5,000,000 sets. But even as recently as three weeks ago, RTMA prexy Robert C. Sprague gave the House Ways and Means Committee an estimate of 6,500,000. This figure has already been passed in the first 11 months of 1950.

High Level Production

While the industry could not have foreseen the big demand for receivers resulting from fear of shortages because of the military situation, it is apparent that it did not anticipate that the pre-Korea production would be maintained. During the summer, when price competition was at its height, there had been talk of the market

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There's
Dollars and Sense In Hollywood TV
says
Mal Boyd
* * *
one of the many byline features in the upcoming
45th Anniversary Number
of
VARIETY

New Agcy. Combo Inks Coast Names For N.Y. TV Dates

Agents Television Corp., new combine of 50 Coast talent agencies and personal managers, is pacting several Hollywood names for N. Y. video dates. Outfit, in which the smaller agents are pooling their resources, has already lined up video dates for Charles Coburn, Walter Slezak, Dennis O'Keefe and Lee Cobb.

Coburn, who is repped by Stanley Bergerman, arrives in Gotham Friday (15). He has been inked by ATC for the Jack Carter show (NBC-TV) and the Arthur Murray show (DuMont) on tele and, on radio, for "MGM Theatre of the Air" (a transcriber) and NBC's "Duffy's Tavern" (which he'll do in Puerto Rico).

Slezak, who arrived in N. Y. Friday (8), will do "Suspense," "Studio One" and the Frank Sinatra airer, all on CBS-TV as part of the web's "block booking" pitch. He's repped by Vic Orsatti.

Dennis O'Keefe, handled by Artists, Ltd., arrives in N. Y. Jan. 23 to do the Milton Berle-Texaco show on NBC-TV and other TV guesters. Lee Cobb, agented by William White, hits Gotham Jan. 4 to do "Danger" on CBS-TV and two other stints.

ATC opened its Gotham offices two weeks ago.

HAVANA TV TAKES OVER PRADO THEATRE

Havana, Dec. 5.

Acquisition of theatre properties by television interests is hitting Havana for the first time. Union Radio Television, Havana's first video station, is currently negotiating for the Plaza theatre on the Prado for use as teevee studios. When deal is completed, it will be the first ever acquired by a radio or tele station.

Acquisition of outside properties has become necessary because of interest in live broadcasts. Present studios have no facilities for public viewing of telecasts.

Union Radio Television is also readying plans for the erection of a studio-theatre adjacent to its present property. It will be a one-story structure that will seat more than 500. Firm's building plans also include a new six-story structure that will house most of its teevee facilities.

Teleprompter In P&G Serial Bow

New prompting device for television performers, which is hailed by at least one agency exec as the answer to daytime TV strip shows, received its first commercial use last week on the preem of CBS' "First 100 Years." Termed the Teleprompter and invented by actor Fred Barton, now in the Broadway cast of "Mr. Roberts," the device has the show's actual script, typed in large, easy-to-read letters, within easy viewing distance of the actors but out of range of the cameras.

Script is typed on a roll of paper, which feeds through the device at a speed that can be controlled remotely by an engineer in the studio control booth. Under the remote control setup, a number of the prompters can be spotted at different places on the stage and synchronized electronically so that each rotates at the same speed. If the producer wants to speed or slow the show's pace, consequently, the engineer supervising the prompter has only to set his indicator to change the speed at which all rotate synchronously.

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PRESSMAN VICE DANIELS AS 'AIRFLYTE' DIRECTOR

David Pressman, former director of "The Play's the Thing" on CBS-TV and other television shows, has been named to succeed Marc Daniels as producer-director of the "Nash Airflyte Theatre," aired over the same web. He takes over tomorrow night (Thurs.), with Daniels heading for Hollywood to join the Jerry Wald-Norman Krasna unit at RKO.

Alex. March, formerly assistant producer of NBC-TV's "Philco Playhouse," joins Pressman as script editor for the Nash series. Besides directing "Play's the Thing," Pressman was also director on CBS' "Comedy Theatre" and ABC-TV's "T-Men in Action."

Nielsen's TV Ratings (Oct. 21)

HOMES REACHED IN TOTAL U. S.

Program	Homes (000)
Texaco Star Theatre	4,971
Colgate Comedy Hour	3,201
Philco TV Playhouse	3,192
Martin Kane	3,031
Stop the Music (Lorillard)	2,952
Arthur Godfrey (L & M)	2,930
Toast of the Town	2,832
Fireside Theatre	2,772
Your Show of Shows (Particip.)	2,732
Your Show of Shows (Snowcrop)	2,706

PERCENT OF TV HOMES REACHED IN PROGRAM STATION AREAS

Program	Homes (%)
Texaco Star Theatre	63.6
Fireside Theatre	47.5
Colgate Comedy Four	44.5
Lights Out	42.3
Philco TV Playhouse	41.3
Lucky Strike Theatre	41.1
Your Show of Shows (Particip.)	41.0
Mama	40.9
Lone Ranger (General Mills)	40.8
Man Against Crime	40.1

'STRATO' RATES STUN SPONSORS

The Local Spark

Surprise hit of the Television Broadcasters Assn. clinic last Friday (8) at the Hotel Waldorf-Astoria, N. Y., was John M. Outler, Jr., general manager of WSB-TV, Atlanta, who wowed the audience with a funny but pointed speech on the importance of catering to the local TV audience. In emphasizing that the "eventual prosperity of a station is in direct ratio to its recognition of the local nature of its audience," Outler also worked in some fresh viewpoints on the vicissitudes of operating a video outlet. Recalling the early days of his station, he declared.

"Crisis piled on top of crisis—and do you know, there's a very interesting observation right there. As far as I know, not one of these crises was ever completely solved. Before we could get one worked out, another would be looking right down our throats. So we just let the first one lie there on the floor and rot until it got superimposed. (There's a term I learned from a high-priced producer we had to fire when we caught him cutting out paper dolls. He knew too much.)"

TV programs and stations, Outler said, "have yet to navigate through the rocks and shoals of the audience's privilege to pick and choose." Reiterating that the video audience is composed of "just ordinary people" interested in local affairs and that the TV signal cannot travel more than an average of 50 miles, he said: "When you combine the two elements of a local audience and a local transmission, you get a spark."

Strong Support for Educ'l TV Airers As Protection From Commercialism

Washington, Dec. 12.

The campaign to set aside channels for educational television stations received strong support last week when members of Congress, representatives of labor, farm organizations and universities appeared before the FCC to endorse the project.

Sen. Leverett Saltonstall (R., Mass.) urged the agency to grant "an appropriate and effective number" of channels. "I believe," he said, "that good sense and good business argue strongly for it, and I believe that the American educational tradition urges that it be done, especially in these critical days when public information and the media by which it is disseminated are the strongest possible bulwarks of the freedom we love."

Sen. Clinton Anderson (D., N. M.) told the Commission there would be no problem in raising money for the stations, once the agency gave assurance the channels would be available. Such action, he thought, would encourage wealthy people to contribute to the financing of the outlets.

Sen. Herbert Lehman (D., N. Y.), although not appearing at Commission allocation hearings, is-

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Bill Baird
strings along with
Puppets in TV
* * *
one of the many interesting byline features in the upcoming
45th Anniversary Number
of
VARIETY

15 'Emmys' to Be Awarded in Jan.

Hollywood, Dec. 12.

Academy of Television Arts and Sciences will hand out 15 "Emmys" for outstanding video activity at the third annual awards dinner at the Ambassador hotel Jan. 23. Trophies go to the best cultural show. Special events telecast, technical or scientific program and sports event on single telensing basis. Top educational, variety, dramatic, news, audience participation, and children's programs which have been beamed for at least seven consecutive weeks, also get awards.

In addition the best actor, best actress and outstanding personality win trophies and the station carrying away the most "Emmys" will receive an award for station achievement Banquet will be televised, with Ross dog food donating the time, although the station isn't set yet.

Steve Allen's Xmas Preem

Steve Allen, Coast comic being imported by CBS to N. Y. for his own television series, is scheduled to launch the show Christmas Day in the 7 to 7:30 p.m. slot. It's to be a comedy participationer and will be aired cross-the-board.

CBS will start the series as a sustainer. Allen was the comedian who subbed for "Our Miss Brooks" on the CBS radio web last summer.

Teachers See Current Tele Hurting Kids

Washington, Dec. 12.

National Education Ass'n told the Federal Trade Commission yesterday (11) that educators "by no means agree that television is presently helpful in the education of a child." On the contrary, said NEA, many responsible educators feel that TV "as currently exhibited is definitely harmful to a child's mind and morale."

NEA's views on the subject were contained in a complaint filed against the current "child-appeal" advertising by the "American Television Dealers and Manufacturers, New York," and particularly against the first ad of the campaign, which stated that TV is "sunshine for morale" and "vitamins for the mind" of children.

FTC started an investigation two

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LILLI PALMER TO DOUBLE WITH GAL SHOW ON WCBS

Legit actress Lilli Palmer, now playing in "Bell, Book and Candle," at the Barrymore, N. Y., is scheduled to launch her own television series Jan. 4 via WCBS-TV, key CBS outlet in N. Y. Show will be aired in the Thursday night 6:45 to 7 p. m. slot under sponsorship of Pond's Cold Cream. Agency is J. Walter Thompson.

Show, which will be aired only locally at the start, will have Miss Palmer discoursing on various topics both in and out of show biz and interviewing guest personalities. Charles Kebbe is to produce, with Alfred Scott directing. Pond's picked up the tab on the program after viewing a test kinescope completed several weeks ago.

LOTSA CHECKOUTS SEEN AS RESULT

Mounting squawks were heard last week from agencies and advertisers over the 35% hike in the NBC television rate structure, effective Jan. 1. Some of the agency execs, registering off-the-cuff gripes, say their clients can't afford that kind of coin. There were even ominous rumblings of cancellations.

Clients say they're baffled by the reasoning attending TV vs. AM rates. How, they're asking, can you justify a $36,000 per hour TV rate structure on the basis of 65 markets when a full radio network complement of 167 stations costs $27,000? In other words, complain the agencies, "we're paying a third more for TV coverage and audiences, but we only penetrate in TV one-fifth the number of radio homes, and those in a limited number of markets."

By the same token, they point out that a full hour on WNBT, N. Y., on a strictly local coverage basis will cost $3,100, whereas you can buy an hour of radio time on the same station for $1,200—almost three times less.

Clients are disturbed over the "stratospheric thinking" that will attend video in the upcoming days of coast-to-coast coaxial programming, and express the belief that unless TV, as radio did before it, levels off to an established rate structure, it will inevitably invite a wholesale checkout of advertisers who can't afford to play around with that kind of money.

Some sponsors see themselves as the "patsy" of an inflationary TV era, where the networks are splurging coin needlessly, with an expanded stable of production-supervisory execs in the $25,000-$35,000 salary bracket. "And we're the ones who are being asked to pick up the tab via the hiked rates," the agency exec complained.

"To command $25,000 a year in radio," he pointed out, "you had to be one of the major veepees."

Meanwhile, the Korean crisis and impending war threat were seen by many as cuing a readjustment of AM-TV thinking. Color video and any other major strides in TV are seen as purely academic in the face of drastic production curbs that hang in the balance.

NBC is seriously considering adjusting its AM network rates downward in a "come on in" bid to sponsors and is already making overtures to affiliates to agree to a reduction in the rate structure.

ABC-TV's 30% Hike

ABC-TV's network rates go up on Jan. 1. with an increase that will up time costs about 30%. Bankrollers who sign before the deadline will be given six months' rate protection, factor which is bringing in a flurry of biz

Gross hourly charges on the chain's five owned-and-operated outlets go up as follows: New York, from $2,200 to $3,100; Detroit, from $800 to $1,100; Chicago, from $1,200 to $1,650; Los Angeles, a big boost from $900 to $1,650; and San Francisco, from $450 to $600. Rates for the five o.-and-o. stations thus will be tilted from $5,550 to $8,100. Most of the other affiliates are similarly soaring.

Price for a half-hour on the five o.-and-o. stations moves up from $3,370 to $4,790.

WCBS-TV, N. Y., is hiking its evening station break rate to $650.

'Club Roma' Axed

Hollywood, Dec. 12.

"Club Roma" on NBC-TV is getting pinkslipped. Show is being withdrawn because NBC has been unable to deliver markets promised to client.

After brief origination in Frisco, show moved here for filming and a network ride on the eastern cable.

TV Bootleggers Putting FCC on Alert; Wide Open Spaces Seen Temptation

Washington, Dec. 12.

Reports of "bootleg" television station operations have caused the FCC to instruct its field offices to be on the alert, but an agency official admitted that illegal transmitters may be undetected because of staff limitations. Although TV bootleggers are given away by their high towers, it was conceded that in sparsely settled areas, far from Commission field stations, they may be operating unmolested. But it was considered doubtful that many are getting away with it.

Operations of TV bootleggers recently came to light when Commission investigators closed down an illegal station operated by Sylvania Electric Products, Inc., at Emporium, Pa. The booster at Emporium, using an unauthorized channel, was rebroadcasting regular commercial programs from an established station at Johnstown, Pa.

At least two other illegal operations have been tracked down, one of which is under continuous surveillance, it was learned. Usually they are built by experimenters who apparently can't wait until authorized stations are established in their areas. Whether the continuing freeze on video may encourage such operators is always a possibility.

Deep In the Heart of

Although it's possible that dealers interested in selling sets might be tempted to install boosters (which could be built for a few thousand dollars), it's doubted that the risk of severe penalties which can be inflicted under the law would be taken. Nevertheless, stories have come in that in the big open spaces in Texas, far from authorized stations, quite a few homes have TV receivers.

With not more than two investigators working out of the FCC's Dallas office, which serves a vast area in the southwest, it may well

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Orchestrating for TV
discussed by
Ben Ludlow and Hank Sylvern
* * *
one of the many interesting editorial byline pieces in the upcoming
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TBA, NAB Merger Talked Up; Factor May Be Autonomy

Possibility of the Television Broadcasters Assn. merging with the National Assn. of Broadcasters loomed this week, following a proposal adopted by the TBA board in N. Y. last week to scout such a move. It's believed definite, however, that TBA, if it finds the NAB amenable to the idea, will vote it through only if it can retain complete autonomy inside the overall broadcasters setup.

It's pointed out that both CBS and ABC have bowed out of NAB. Two networks are leading in the video group and thus it's considered unlikely that they would vote to have TBA consolidated with the radio broadcasters unless TBA remained as a separate entity. In addition, TBA prez J. R. Poppele, who was reelected for the seventh consecutive term at the TBA clinic last Friday (8), stated in his year-end report to members that the organizations's "greatest asset has been its ability to speak without qualification for TV broadcasters only." It's considered unlikely that TBA would choose to jeopardize that situation through a merger with another trade group.

Merger was reportedly proposed on the assumption that NAB, together with certain other industry organizations, can provide certain services that would be of value to the video broadcasters and which TBA does not now provide. NAB, for example, has a labor relations service, which could prove valuable to the TV industry in its present era of labor union negotiations. TBA also could utilize NAB's large research organization and, in addi-

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WEINTRAUB PICKS UP ABC HOUR FOR 2 CLIENTS

William Weintraub agency has picked up an hour on the ABC-TV web for two of its clients, in a parlay which may involve the switching of "Ellery Queen" from DuMont to ABC-TV.

Agency has taken the 12 noon to 1 p.m. hour on Saturdays for Seaman Bros. and H. T. Babbitt. One half-hour will be taken by Seaman for Air-Wick, which will move its "I Cover Times Square" whodunit from Thursday evenings at 10 p.m. to the Saturday period. Other slot will be occupied by Babbitt, which is mulling skedding of "Ruth and Eileen." Latter is a Bernard L. Schubert package based on Ruth McKenney's "My Sister Eileen" property.

Shift of "Times Square" from the Thursday period leaves a vacancy which Weintraub may try to fill with "Ellery Queen," now backed by Kaiser-Frazer (another of its clients) on DuMont, Thursdays at 9 p.m.

Abbott, Costello Into Colgate Hour

NBC and Abbott & Costello have negotiated a deal for the duo to join in the round-robin of Sunday night TV comics on "Colgate Comedy Hour."

Their first time up will be in January, as one of the replacements for Dean Martin & Jerry Lewis, while the latter are finishing up their film commitment on the Coast. For their second display, they'll go into the segment being vacated by Fred Allen.

They've been pacted for two shots, with future negotiations being held in abeyance pending reaction to the initial pair of attractions.

Meanwhile, A & C are set to make their tele preem Dec. 16 in a Chicago Boys Club benefit, along with Jimmy Durante, Spike Jones and others. Ninety-minute program will be carried by WNBQ in Chi.

MAX LIEBMAN UPHELD IN MANAGEMENT SUIT

A decision won by producer Max Liebman last June before New York supreme court Justice Joseph A. Gavagan, in which he sought to break a management contract with Lou Mandel, was affirmed by the appellate division yesterday (Tues) in a 3-2 verdict. The court upheld Liebman's attorney, Milton Mound, that the agreement "relied on was void, unconscionable and against public policy."

Liebman signed with Mandel in May, 1946, but sought to negate the contract when he claimed Mandel contributed no services towards his earnings. Milton Paulson was attorney for Mandel.

Television Follow-Up Comment

There are certain performers that Ed Sullivan calls upon periodically to insure a successful show. One of these is Jack E. Leonard, the rotund comic, who carries with him a virtual guarantee to fracture the house. Leonard, who's previously appeared five times on "Toast of the Town," tied up the display to provide an early punch. Leonard's lines, which leave the impression of ad-libbing, are extremely funny. In addition, he's quite a physical clown despite his bulk. He's a fairly graceful dancer who reaps big applause dividends through these antics.

For the occasion, Sullivan collected an amiable batch of talent and showed some ingenuity in stringing together several sequences unusual for variety shows.

One of the more serious moments came with the presentation of songwriter Harry Akst, who accompanied the late Al Jolson on his recent trip to Korea and who has been friendly enough with Jolie as his accompanist to put genuine reverence into "Goodbye GI Al," a tune dedcated to him. Song, delivered with a great deal of feeling by Eddie Fisher, doesn't seem to have been written for exploitation purposes inasmuch as all proceeds will go to various charities. Fisher also scored with a rendition of "Thinking of You."

Another highspot on the show was Buster Keaton's pantomime of an unemployed Santa Claus. Keaton, like Charlie Chaplin, is an artist at portraying pathos through the medium of silent comedy. Keaton successfully enacted many comedic moments with an underlying theme of sadness.

Princeton University's Triangle Club previewed a production number from its annual show, "Too Hot for Toddy," which opens tomorrow (Thurs.) at the Hunter College auditorium. Number, "Steamroller Operators Ball," a broad satire of the charlestoning '20's, came off fairly well except for the lengthy introduction.

The singles on the display were Jane Morgan, an American who made good in Paris, and who has been eligible for the plush spots as result of her French rep. She made impact with "La Vie en Rose" following Gallic-English versions of Yank pops. Kathryn Lee, in the opening slot, again showed up as an excellent dancer. Her ballet extract from "As the Girls Go" was a prime bit of toe work.

Ken Murray furnished plenty of reasons Saturdav night (9) why his Nielsen rating has jumped from 37th to 12th place in the last month. CBS comic wrapped up a finely-paced and neatly-varied show, spotlighting his cast of regulars and his guest talent in a pleasant 60 minutes.

Program has recently taken on top-quality production and direction, which was evident in the fine treatment Murray provided for his big production number last week, "Pocahontas."

Andy Russell (his wife, Della, came on to lead the "Anheuser Busch" number in the middle commercial) teed off the guest lineup with a medley of the tunes he's helped popularize and also got in some nifty impressions of other singers. Diana Lynn evidenced good thesping talents in an effective dramatic sketch about the work of Army nurses in Korea. An original penned by Mari Yanofsky and titled "Angel from Ohio," the sketch indulged in a minimum of flagwaving in its plea for more volunteer nurses, and Miss Lynn was given a neat assist by Lee Phillips. Hollywood actress then displayed her fine pianistics in a legit rendition of "Warsaw Concerto," in which she was backgrounded solidly by David Broekman and the orch.

Murray reprised the showgirl "Indian" routine from his recent "Blackouts" production for one of the show's highlights, which formed a good segue into the final production number. Darla Hood and the Enchanters teed off in "Pocahontas," with Murray coming in as John Smith. Number spotlighted, all for top results, dancer Danny Negrin, Chief Churchill and his sand sculpture and Truzzi's flame-juggling. Tony Labriola donned a Santa Claus costume for his standard "Oswald" kidding with Murray and announcer Nelson Case turned in his usual competent job on the plugs.

"Your Show of Shows" portion of NBC-TV's "Saturday Night Revue" apparently is running into trouble getting new material. A number of the Sid Caesar-Imogene Coca routines now aired are repeats from previous telecasts and occasionally a ballet turn is also reprised. While the items repeated are generally sock—and in some cases the second serving is as appetizing as the first—there's the danger of dulling the airer's impact.

Nevertheless, producer Max Liebman provided a highly entertaining stanza Saturday (9). Highspot was a takeoff on a 1920 musical comedy production number with Miss Coca as the showgirl. Ballet company did some amusing caricatures of the Twenties terping styles. Group also clicked in a cute ocarina number for which Bill Hayes and Judy Johnson did the vocals.

Also in the dance department, the Hamilton Trio—which has been registering solidly with regularity—offered an effective original turn, "Hallucination," based on a tippler's imagining the antics of the two femme partners. Nelle Fisher and Jerry Ross danced "Sweet Betsy from Pike" to the balladeering of Earl Redding, making a robust presentation of the folksong.

Caesar and Miss Coca joined nicely in a sketch on a husband and wife buying a new suit; in a repeat of their slick cliche experts at a wedding reception; and in a fairly funny satire on a French film. Caesar wound the show with his sock portrayal of a man who has just walked out on his spouse, sequel to a bit done earlier this year.

Billy Williams quartet pleased with zingy versions of "Forever Blowing Bubbles" and "Oh Babe," Jack Russell and Marguerite Piazza teamed for an appealing aria from Mozart's "Don Giovanni." Melvyn Douglas emceed the proceedings smoothly and warmly. Production was good, with camerawork distinguished by effective low angles.

"Jack Carter Show" was sparked by the guesters of Edward Arnold and Martha Wright. Gal, who's highly videogenic and chirps well, pleased with her warbling, although in spots her movements were too big for the closeup camerawork. She lent flair to a Gay Nineties skit in which Arnold and Carter played rival millionaires competing for her hand.

Baritone Donald Richards duetted nicely with Miss Wright and Bill Callahan put over some dance routines. One well-staged production turn used superimposition to get the effect of the ballet ensemble terping atop a piano, with Callahan then taking over to chase them away.

ABC's "Don McNeill's TV Club," which showed signs of coming apart at the seams after an auspicious preem in September, is back on the tracks again. Plagued with production errors, the hour-long show too frequently failed to do justice to McNeill and his AM "Breakfast Club" gang in their switch to video. But with Jerry Morrison assuming producer duties from Ivor McLaren, last Wednesday's (6) show fulfilled the promise of the initialer, one of the most extensively rehearsed stanzas ever to hit the ether.

Production values on this segment were topnotch, effectively showcasing the McNeill crew for well-rounded and highly pleasing family fare. Another improvement which might be carried still further was the curtailment of audience interviews which had slowed previous shows. McNeill himself was considerably more relaxed and his emceeing projected the friendly personality that's made him an AM standout.

With the reduction of the number of interviews, the regulars were given more time to display their wares. Fran Allison, who brings her Aunt Fanny character to the show every couple of weeks, was on hand for two fine comedy sequences tailor-made for the McNeill audience. Especially funny was her speech, assisted by Sam Cowling, to members of the Bird Watching Society.

Singers Johnny Desmond and Patsy Lee also scored strongly, aided by tasteful staging. Miss Lee, limned simply against a black background, registered visually and aurally. Desmond provided one of the sock spots of the frame with his version of "The Christmas Song," which he sang to a cute blonde moppet as a lullaby. Another good bit was Bill Krentz's toy piano keyboarding.

Guest Barry Fitzgerald wandered in and out of the show, providing pleasing touches of humor. His main contribution was the reading of a modernized Christmas story to a group of kids gathered around his chair. Scene was pleasant but a bit overlong.

Session wound up with the entire gang finaling with "Christmas in Killarney." Brief bit of Irish jigging by Fitzgerald sparked the finale. Eddie Ballantine and orch supported nicely.

Direction by Grover J. Allen was firm throughout, without a single apparent miscue in either the aduio or video department. Straight plug for Philco delivered by Bob Murphy was strictly professional, something that can't be said for the gagged middle plug which smacked more of corn than salesmanship.

Paul & Grace Hartman brought their Broadway revue, "Tickets, Please," to the "Colgate Comedy Hour" on NBC-TV last Sunday (10), filling in one of the shows vacated by the absent Dean Martin & Jerry Lewis.

This was reputedly the first Broadway revue shown on television. While "Tickets, Please" is not the best of Broadway offerings, the sketches were intelligently funny, the music refreshing even if uninspiring and the entire production a work of thought and preparation. The element of grinding out the humor and forcing it upon the audience, so conspicuous in most video shows, was conspicuously and pleasantly absent from the revue.

Of course, only excerpts were presented, since running time of the video presentation was an hour. And script was so contrived as to bring the Hartmans out as emcees. But the entire proceedings were paced smoothly and ran off without a hitch. The Hartmans themselves, who are television naturals, stole the show. Grace Hartman's bland and rambling humor, and Paul's vague facial manner of expression were hilarious, and where they did slow up, as in the sketch about the cooking artist demonstrating his ability before a literary club, it was because of overextended material rather than their own ability.

Standout turns in the show were Grace Hartman's impression of the femme roller derby fan, Patricia Bright's plaint against television's stealing of her husband's affections and Dorothy Jarnac's choreographical accompaniment to an interpretation of an abstractionist painting.

Production by Hank Ladd and Ernie Glucksman captured the spirit of the revue effectively, while directors Ladd and Klingsman T. Moore paced the show rapidly and smoothly. Lensing, sets and musical accompaniment were good.

Procter & Gamble's "Musical Comedy Time" turned to a Navy theme Monday night (11) with its presentation of the Herbert Fields-Vincent Youmans "Hit the Deck," but it missed the boat. As in some previous shows in the series, it was the weakness of the book, as compressed into an hour format, and generally inadequate production and direction which were responsible. Cast, topped by Iva Withers, John Beal and Jack Gilford, was good and the Youmans tunes, of course, were top-rate but they couldn't overcome the antiquity of the book (which was adapted by Davis Shaw), or the camera-confined projection.

Bill Corrigan, new director for this series, established something of a paradox with his cameras on the show. He succeeded in creating the illusion of another dimension on the screen by manipulating his lenses to shoot from both the front and back of the set. But, in achieving that, he sacrificed the professional competence that viewers should expect by this time. Working with a chorus of 12, he too often moved in too close to the set and thus trimmed off the dancers' heads or legs. And, in the "Hallelujah" number at the second act curtain, in order to bring in the chorus he cut off the head of Helen Dowdy, doing the song in the role of Lavinia. Such camera fluffs can no longer be considered trifling.

Miss Withers and Beal turned in fine jobs both in their thesping and vocalizing, hitting especially on the now-standard "Sometimes I'm Happy." Gilford scored with his comedics as "Battling Smith." Miss Dowdy was a little too obvious in her dramatics but registered with her singing and Bill McCutcheon was okay as the dopey sailor. Harry Sosnik's musical backing was tops.

Danny Thomas abandoned his flag-waving preachments and reprised several of his better nitery routines on NBC-TV's "Four Star Revue" Wednesday night (6), to come up with the best show he's done yet on the series. With some standout guest talent, topped by Metopera sporano Bidu Sayao and a surprise walk-on by Jimmy Durante, one of the other rotating comics on the Wednesday night program, the Thomas show made for a pleasant hour's viewing.

Thomas returned to his Italian dialect character for the best skit, about a guy going through wads of industrial red tape to recoup a penny lost in a subway gum machine. After weaving from one officer to another, he finally wound up at the office of the treasurer, who was Durante. Miss Sayao pleased with a Spanish number, for which the stage had been neatly set via a terp routine by Danny Daniels, and then socked across the "Un Bel Di" from "Madame Butterfly." That's come to be a standard for all sopranos on TV but it still sounded terrif as piped by the Met star. She also displayed okay comedic talents in kidding around with Thomas.

Magician Gali-Gali was brought in for the middle plug, which again emerged as one of the better commercials on TV. With Thomas asking him to do his act and announcer Andre Baruch demanding that the Motorola plug be spieled, it wound up as good entertainment. Gali-Gali socked across his familiar but still-baffling routine with the disappearing chicks, while Baruch also got in some potent pitches for the sponsor. Julie Oshins and Milton Frohm added to the fun in several of the skits, while Lou Bring's orch backed the show capably.

DuMont's "Johns Hopkins Science Review" last Tuesday (5) offered a unique telecast, a medical consultation in which doctors in three cities were able to diagnose a case of chest injury via an x-ray machine linked to video. The new machine was built by a Johns Hopkins radiologist, who first related why the machine was invented. He explained, with demonstrations, that the present fluoroscope doesn't give sharp enough images, while the x-ray camera doesn't show the organs in action. His new invention uses video principles to amplify the brightness of x-ray images from 300 to 3,000 times.

Highspot was the actual diagnosis, in which a worker who had particles from a shattered flywheel in his chest cavity was placed under the new device. By two-way telephonic hookup the comments and suggestions of specialists in New York and Chicago were aired, making for a dramatic program.

This broadcast was viewed by members of the Federal Communications Commission as part of the university's testimony in the FCC's hearings on the assignment of tele channels to educators. It proved the point that video, dealing with educational subject matter, can nevertheless be interesting.

Yet, the show didn't realize its potentialities as it might have. It was too full of technical words and phrases. It concentrated too heavily on the mechanics of x-rays and not enough on their human aspects, their revolutionary possibilities. Certainly the offering was effective, but the more competent scripting and greater showmanship available to commercial airers could have really socked over the presentation.

Ed (& Pegeen) Fitzgerald made the beauts on "Leave It to the Girls" listen, but good, Sunday night when he was the prime rebuttaler. A past master of the mike and authoritative on his viewpoints, he laid it on the line in what was an apparently kidding-on-the-square set-to; although he gallantly telegraphed the touche rebuttals when Dorothy Kilgallen, Eloise McElhone and Florence Pritchett scored. And they did as energetically as he dished it out. It speeded the show into one of the fastest half hours yet. Maggi McNellis was equally authoritative as the glam femcee. Incidentally, to paraphrase Joe E. Lewis' crack about the gypsies ("and where do you get your earrings?"), the gals must have a pipeline to the couturiers. The show can't pay them that well as to permit those new nifties week after week.

Prudential offered an engrossing drama Tuesday night (5) in its presentation of "The Barretts of Wimpole Street," starring Helen Hayes. Elizabeth Hart's adaption of the Rudolf Besier legiter changed some details in tailoring it for tele's needs, but didn't impinge on the integrity or theme of the story, retaining its full flavor, pathos and drama. But it was Miss Hayes' brilliant portrayal, in the role Katharine Cornell so signalized on the stage, that made this tele version so compelling.

Miss Hayes, as the semi-invalid poetess, Elizabeth, gave an eloquent performance. Physically, she made a surprisingly youthful-looking heroine, while the direction cleverly avoided closeups. Robert Pastene was a rather brash but altogether winning Browning; Gene Lockhart was striking as the unnaturally cruel father, and Bethel Leslie had a poignant role as the younger sister, Henrietta. Supporting cast was well chosen.

What also stood out, unfortunately, was the sharp clash in mood and effect of Prudential's commercials, commendable and restrained though they were. It was quite a shock to be transferred from a taut dramatic moment, a highspot in the 19th century drama, to a discussion of life insurance in a 20th-century living room, and the shock was repeated not once but twice. Commercials certainly are necessary, but it would appear that sponsors on these serious, adult shows will have to find a better means of selling their wares. The thudding drop and clash in mood and emotion will surely discourage the longhair viewer.

NBC-TV's "Philco Playhouse" Sunday night (10) had little to offer except a couple of standout performances in its production of "Bonanza." Mildly allegorical yarn about the residents of a small ghost-town who refused to face the reality that their gold and boom days were at an end, the adaptation by Stephen deBaun of Ben Martin's original story was much too wordy for the requirements of video. Producer Fred Coe and designer Otis Riggs rate nods for their attempts to build a street scene inside the confines of their studio but the setting, lacking the necessary space, created a feeling almost of claustrophobia.

The two fine performances were turned in by Stanley Ridges, as the town's idealistic mayor, and Dan Morgan, as the grizzled old prospector who suffered from the illusion that he was the emporer of the community. Alfreda Wallace seemed a little too cold to elicit much appeal in her role of the native daughter who had returned from schooling in the east to write a realistic book about the town, and William Kemp had little to do as her vis-a-vis. Director Delbert Mann took whatever advantages he could in tracking his cameras through the confining set.

CBS-TV's "Nash Airflyte Theatre," using an adaptation by Max Wilk of an Agatha Christie story, presented in play form a satire on all great detectives and detective stories Thursday (7). While mildly amusing "The Case of the Blessing Lady" didn't capture the sharp humor that the idea suggests.

A husband and wife team, the Blunts, operate a none-too-successful detective agency. Ronald Reagan, who plays Mr. Blunt, is a caricature of all the great detectives of fiction, including Sherlock Holmes, Sam Spade, Mr. & Mrs. North (together with his wife, played by Cloris Leachman) and Stephen Leacock's conception of the Great Detective, who plays a saxophone (Reagan played a kazoo) to concentrate.

The case involved had them tracking down the fiancee of an Arctic explorer who had returned from his travels a month earlier than expected and couldn't find his girl. The Blunts finally located her, apparently the subject of cruel treatments by a mysterious-looking doctor and a burly helper. The denouement came when, trying to remove the fiancee from the doctor's sanitorium, they found that in spite of her sufferings, she didn't want to leave. The cruel treatments were reducing treatments; she wanted to get slim for her explorer, who hated fat women,

(Continued on page 48)

'Freedom Train' Rides TV

Spot announcement techniques to sell Americanism via video show up vividly in a new series being launched Sunday (17) via WNBT, N. Y. Series comprises filmed spot announcements which reproduce documents from the Library of Congress that formed part of the Freedom Train collection. Taking as its motto the American Heritage Foundation's slogan of "Freedom Is Everybody's Business," the series will show, via one-minute spots in the author's original handwriting sections of Lincoln's Gettysburg address and his emancipation proclamation; George Washington's letter to the Hebrew congregation at Newport, R. I.; Francis Scott Key's script of the "Star Spangled Banner," and a reproduction of Tom Paine's "The American Crisis."

Project was conceived and produced by Ted Cott, general manager of WNBT. Cott produced a similar series for radio, titled "Little Songs About Big Subjects," when he was program chief of WNEW, N. Y. Since the documents were barely legible when blown up to fit the video screen, WNBT was forced to reproduce them. Result is excellent. With stirring music to back them up and with an unemotional narration by newscaster Kenneth Banghart, they achieve a surprising dramatic impact. Such phrases as Lincoln's "government . . . shall not perish from the earth" should do an especially valuable pub relations job in these times.

WNBT spent approximately $3,000 in producing the series. Station plans to run them as other spots—they're to be inserted in participation shows and at station breaks daily, starting with Mrs. Eleanor Roosevelt's program Sunday afternoon. Other NBC owned-and-operated outlets will pick them up immediately afterwards. WNBT, in addition, will make them available for only the cost of prints to all stations throughout the country desiring to screen them. Leonard Safir scripted the narration, with the music scored from sound tracks compiled from NBC's news department. *Stal.*

JUNIOR TALENT TIME
With Danny Webb; announcer, Bud Palmer; guests
Producers: Les Perry and Nat Lorman
Director: Pete Molnar
Writer: Ed Rattner
30 Mins.; Sat., 2 p.m.
REPUBLIC TV-RCA VICTOR
WPIX, N. Y.
(Product Services Group)

Another show spotlighting youthful talent, this new WPIX entry hit a neat pace on its initialer Saturday (9) with an entertaining assortment of acts. Kids, showcased on the preem show, varied from being just cute to showing pro potentialties. Chosen from N. Y. public and private schools via teacher recommendations, juves range from elementary to high school age. Format plays up the fact that youths spotted on the show also rate high scholastically. Each of the kids spotted on the program is introed via a short discussion between emcee Danny Webb and the teacher responsible for his or her appearance.

Talent lineup on opener included an acro turn, an accordionist, a couple of moppets doing a tap routine, and a few song bits. Ginger Pegos' acro stand was of a high calibre, while Patti Parks and her brother Stanley did an amusing tap-vocal duet on "Dearie." Boy was decked out in a Gay 90's outfit, while gal wore a ballerina ensemble. Two girls, Eileen Lex and Dianne Blum, both of kindergarten age, teamed for a tap routine that was highlighted by their minute stature. Tony Grasso did an okay selling job on "Chattanoogie Shoe Shine Boy," while Carol Marsh vocalled "Stay With the Happy People" and Delcenia Boyd did a ballet number. An accordion bit was also offered by Ralph Sazano.

Simultaneous plugs for Republic TV stores and RCA Victor video sets were competently handled by Bud Palmer. Show is packaged by Product Services Group. *Gros.*

CAPT. GLENN'S CHRISTMAS BANDWAGON
With Glenn Rowell, Jack Felice, guests
3 hrs., Sat. (9); 2:30 p.m.
Producer: Felice
Director: Albert G. Hartigan
Sustaining
WPIX, N. Y.

Usually spotted over WPIX, N. Y., in the 5-5:30 p.m. Saturday slot, "Capt. Glenn's Bandwagon" was expanded Saturday (9) into a three-hour show to raise funds and collect gifts for underprivileged N. Y. youngsters. Over 1,000 kids attended the program to offer their coin or gift contributions in person. Show was put on in cooperation with Sally Joy Brown's N. Y. Daily News Christmas Fund. Miss Brown, accompanied by a few assistants, was also on hand to issue special certificates to the contributing moppets.

Show's regular cast, including Capt. Glenn Rowell; Okey Dokey, an oversized pup played by Jack Felice, and puppets, E. Gar Beaver, Buttercup and Honeywell Bear actively participated in the proceedings. Among guests who showed up for the occasion were Ronald Regan, Freddie Bartholomew, Cliff "Ukulele Ike" Edwards, Danny Webb and songwriters J. Fred Coots and Johnny Marks. Show ran smoothly, as did Sylvia Meredith's handling of the puppets. *Gros.*

DINNER AT THE SHERATON BELVEDERE
With Lynn Swann, Donald Kirkley, Colleen Swarts, Mary Spotswood Warren
Producer-Writers: Bill Howell, Lynn Swann
30 Mins.; Wed., 7 p.m.
Participating
WMAR-TV, Baltimore
(Hanrahan Co.)

A potent remote from the swanky John Eager Howard Dining Room of the Sheraton Belvedere during dinner hour this half-hour show is smartly handled from its technical pickup to an actual showing of products by four participating sponsors. A novel twist and atmospheric plus is the dressing of the floor director and two camera men in white tie and tails.

Lynn Swann handled the general commentary, introducing Colleen Swarts for fashion chatter backing up models parading gowns and furs for two of the tab payers and Mary Spottswood Warren for room and hotel backgrounding. Donald Kirkley, drama and film critic for the Baltimore Sun, wrings in more patter with a visiting celeb and a brief moment of table hopping concludes the setup. Two other sponsors are a silverware firm and an interior director.

Nature of participating merchandising ties in to tone of room with emphasis on class predominating and held up throughout. Blurbing is held in bounds and it all adds up to pleasing entertainment. *Burm.*

NORMAN ROSS VARIETIES
Producer: George Heinemann
Director: Bill Falls
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
Sustaining
WNBQ, Chicago

Problem of how to fill the so-called fringe hours with low-budget tele offerings, has lead to a variety of attempted solutions. Latest is WNBQ's opening morning show, which is made up of Soundies, brief musical films made originally for coin machine distribution and now being resurrected for video.

Sitting in as a sort of a film jockey is Norman Ross, who has been a housewife favorite for many years as a record spinner and gabber on WNBQ's NBC sister AM station, WMAQ. It's Ross' casual, unpretentious patter, sandwiching the pix, that lifts the venture out of the strictly mediocre class and gives it a mildly humorous twist.

Program is little more than a radio show put under the camera, but that's all it's meant to be, and as such will undoubtedly attract a goodly share of that surprisingly large daytime audience which is using the tele set for background music and chatter, in similar fashion to much of daytime radio listening.

"Uncle Normie" could probably draw a sizable hausfrau tele audience if he merely talked through a test pattern, so it's not too important that the Soundies, at least on the show heard (6), displayed their age rather badly. The two-and-a-half minute films themselves were of okay quality but the sound tracks were scratchy. Tunes were of pre-war vintage, as were the costumes of the talent. But gabber managed to turn these flaws to an advantage by comical off-screen asides while the pix were being unreeled. *Dare.*

GABBY HAYES SHOW
With Hayes as narrator
Writer: Hayes
Producer-director: Martin Stone
15 Mins.; Mon.-Wed.-Fri., 5:15 p.m.
QUAKER OATS
NBC-TV, from New York
(Sherman, Marquette)

Gabby Hayes' new three-time weekly 15-minute show Quaker Oats on NBC-TV is simplicity itself. The ex-Hollywood hoss opera star merely dons some sourdough attire, stands in front of some studio cacti, and spins tales of the great outdoors in his familar plains twang.

For Monday's (11) preem, Hayes recounted the story of a Texas ranger and "some mighty tough hombres" who wanted to steal some land. His tale-spinning is limited to a couple of sentences to lead up to a filmed sequence. Clip on the inaugural was replete with hard ridin', fisticuffs and general rough 'n' tumble.

Program makes the most of a slim budget, for Hayes has a following among the juvenile set and the show is beamed at an excellent time to bag the action devotees. Commercials for Quaker Puffed Wheat and Puffed Rice are entirely handled by Hayes. But it seemed rather inconguous for the bewhiskered actor to be regaling the kids on a breakfast food. His frontier personality is more suited for a chewing tobacco. *Gilb.*

CHEF'S CLUB
With Dean Jennings, guests
Producer: Carol Levene
Director: Forrester Mashbir
15 Mins., Thurs., 9 p.m.
CRESTA BLANCA WINE
KPIX, San Francisco

All of the basic essentials of a solid TV show are present in this potion—a genial, articulate emcee plus a guest formula designed to provide the viewer with a residue of data as well as a passing acquaintance with celebrities, quondam and otherwise.

Much of the effectiveness of the verbal ambrosia dispensed, hinges on the impact of the personalities and information highlighted. The show caught indicated mixed values in this respect, ranging from the sprightly to the dull, with a marked over-emphasis on commercial content in particular a glaring handicap.

The 15-minute stanza teed off in a kitchen setting with Hearst columnist Herb Caen (S. F. Examiner), rigged up in chef's trappings, whipping up a Zabaglione while chattering with emcee Dean Jennings. This item, which has major recipe appeal to viewers, suffered regrettable eclipse due to prevailing banter and was too-quickly succeeded by a moveover to a table-for-four set for Jennings, Caen and Norma and Jerry Bundsen, the latter Caen's news majordomo and handyman. Conversation in this sesh gravitated between eager-beaverness of Jennings to give sponsors more than their dollar's worth of wine-plugging and once-over-lightly interview of Caen's technique in column writing, which latter was of interest, though abbreviated.

Jennings conducts his part of the seance with deftness, though obviously hard-pressed to evolve a show of impact in the limited time alloted and with commitments necessary. Caen and Bundsen are more effective in their natural element as newshawks than as entertainers. Significance of guest Norma Bundsen in stance is essentially that of femme window trimming. *Ted.*

PICTURE PLATTERS
With Steve Dunne
Producer-director: Bob Quinlan
15 Mins.; Wed., 9:15 p.m.
Participating
KTSL, Hollywood

The ingredients thrown into "Picture Platters" are prime-cut. Billed as a visual disk jockey program, weekly layout has platter pusher Steve Dunne, who makes the story of each song eye-appealing with the aid of Eddie Bracken's tailored pix. Show is perfectly tied together through the efforts of producer-director Bob Quinlan.

Setting himself up as a slightly confused, faltering jockey, Dunne hits the mark. His humor is dry, and the ease with which he handles his chores is compelling.

Show is built around platters coordinated with tailored three-minute pix, which tell the story of each particular record. Brief, soundless films produced by Bracken are complete and well moulded stories, giving the platter show presence and hefty entertainment value.

Top credit goes to Quinlan, who tied the package together. Camera work is effective, being acutely timed to coincide with the switch from live to film segments. Production values given brief layout are topgrade. *Free.*

BIGELOW THEATRE
("The Sum of Seven")
With Victor Jory, Rolland Morris, Robin Hughes, Annabelle Shaw, Bill Murphy, others
Writers; Robert Meade, Sheldon Osborne
Director: Frank Woodruff
30 Mins.; Sun., 6 p.m.
BIGELOW-SANFORD CARPETS
CBS-TV, from N. Y.
(Young & Rubicam)

"Bigelow Theatre," new half-hour dramatic series via CBS-TV, got away to a promising start Sunday (10) with a behind-the-scenes problem in college classroom decorum. Playlet, tagged "The Sum of Seven," was built around seven students who were suspected of purloining the questions to an all-important examination out of the prof's drawer.

Fact that the test paper was stolen had little significance in itself, but the reactions among the seven when their chances of graduation began to fade made for interesting viewing. Kingpin of the story was Victor Jory, a teacher of English literature. He interpreted his role with sympathy and understanding. Balance of the cast was composed of youthful players who typified the average college student.

Bigelow initialer was filmed by the Jerry Fairbanks Multi-Cam process which picks up the studio action on several cameras. Director can edit the picture as he goes along merely by cutting from one camera to another. Fairbanks system shows up clearer than a kinescope, but falls somewhat short of measuring up to the fidelity and sharpness of a live studio program. *Gilb.*

ROLL-IN
With Bob Stone, Jerry Coyle, others
60 Mins.; Mon.-thru-Fri.; 1:45 p.m.
Participating
WRGB-TV, Schenectady

New catch-all program is apparently part of an unfolding plan by this General-Electric-owned station to roll back the starting hour of daytime television. Long, slow and loose-knit, on the basis of the two blocks viewed it would be immeasurably improved if cut to 30 minutes.

Bob Stone, veteran WRGB producer and former WGY staffer, acts as emcee. Jerry Coyle, another WGY alumnus and commercial man on several WRGB features, is a conferee, vocalist and newscaster. Two WRGB artists, Jim Fisk and Charles McGarrahan, illustrated popular songs and operatic arias on shows caught, appearing separately. Interviews completed the program, plus a live commercial (for women's slips) and a cartooned one (for an automobile).

Individual segments of both shows held interest, but the combination on neither jelled. Stone worked most of the time on a settee, in front of a curtain. Coyle sat with him for the chitchat, but stood for the vocals.

Artists sketched on easels to the left. Interviewees joined Stone in the center. He is a mature-appearing chap, with a clear but slightly high and definitely metallic voice —not too ear-easy for an hour period. Manner is friendly; at times, mildly kidding.

Best interview — because the timeliest and most vivid—was with J. H. (Jake) Van Aernam, director of advertising-publicity for the eastern division of Mohawk-Niagara Hudson Power Corp. and a frequent WGY broadcaster. He discussed the recent gale (which knocked off Albany radio stations for varying periods) and his company's procedure in reestablishing power for 70,000 homes.

Coyle, who screens well, tenors nicely, newscasts competently and sells convincingly. *Jaco.*

FUN FAIR
With Jay Stewart
Producer: Stewart
Director: Phil Booth
30 Mins.; Sun., 4:30 p.m.
KECA-TV, Los Angeles

Jay Stewart's "Fun Fair," billed as an audience participation program, deals entirely with the juve section. Stewart handles his kid entires gently, yet manages to get a good many chuckles from them. Program, however, would hold much more impact if Stewart mixed his participants, bringing on the adults as well.

Opener employed a couple of obviously planted lines, which instantly detracted from interest in the show. In addition to being interviewed, juves competed for prizes and three were brought in for a short skit which was well-moulded by scripter Harfield Weedin.

Stewart works easily bringing the youngsters into the open and projects in pleasing manner himself. Phil Booth did a nice job master-minding the camera movement. *Free.*

THE FIRST HUNDRED YEARS
With Olive Stacey, Jimmy Lydon, Nana Bryant, Robert Armstrong, Nancy Malone, Valerie Cossart, Dan Tobin; Cy Harrice, announcer; Clark Morgan, organist
Producer: Hoyt Allen
Director: Everett Gammon
Writer: Jean Holloway
15 Mins.; Mon.-Fri., 2:30 p.m.
PROCTER & GAMBLE
CBS-TV, from New York
(Benton & Bowles)

Whether the AM daytime standby, the soaper, will ever be able to find its niche in video has long been a poser plaguing the industry. It entails many sub-questions: Will the hausfrau be able to give up the time and attention to a visual strip? Will production costs be prohibitive? How will the casters learn their lines? Will TV washboard weepers replace performers who drop out as easily as in radio?

While all these questions haven't been answered yet, "The First Hundred Years" proves that the daytime serial can make the transition to tele. The production given it on its initial week (4-8) was ambitious and technically excellent. Thespers revealed no hesitation with their lines, due to their having gone through the five shows on closed circuit the previous week and to the aid of the Teleprompter. If they occasionally glanced at this memory-jogging screen, the performers never betrayed the fact.

It would seem that "Hundred Years" should latch on to a sizable audience. Benton & Bowles agency is experienced in the AM soaper field (one of the most completely researched facets of programming) and Jean Holloway, who's scripting, is a top writer. They've teamed on a stanza that apparently will eschew the tortured travails of the masochistic weeper in favor of a light comedic vehicle which also includes a healthy helping of young love and sentiment.

First week's story line reprised what was done two summers back in one half-hour as an ABC radio sustainer. It told the preparations for the wedding of a young couple, their fears, their inner desire to call the whole thing off, the varied reactions of their parents and their finally saying "I do." Like the earlier AM edition, it followed the old standbys of similar situation comedies, the riding of the groom by his single pals, the garrulous fathers, the solicitous mothers, bratty kid sister, etc.

It's these tried-and-tested formulas that may limit the airer's scope. The newlyweds are idealized rather than typical. Their families are slickly youthful and attractive. Their home, a lush manse given by their folks, is not what the average young couple has, but what it dreams of. (Incidentally, the set has been built permanently into CBS' Liederkrantz Hall studios, to reduce the production nick.) In short, the series should provide a dose of escapism into a pleasant storybook world.

Players, all of whom did a neat job, are headed by Olive Stacey and Jimmy Lydon as the young couple, with Nana Bryant and Robert Armstrong playing the gal's parents and Nancy Malone her sister. Valerie Cossart and Dan Tobin are cast as the boy's folks.

During the first week, heavy and effective use was made of flashbacks, which were smoothly lensed and provided a sense of movement. Taped soliloquys (as the youngsters reminisced of their courting) and split screen (as the mothers phoned each other) were nice production aids.

Occasionally some of the humor seemed immature and some of the philosophizing on marriage trite. However, "Hundred Years" should be around for some time. Commercials, delivered by Cy Harrice, were good, strongly touting Tide's virtues over brands A through G. *Bril.*

MUSIC, RFD
With Les Anderson, Cass County Boys, Mary Morgan, Jane Davids
Producer-director: Joe Landis
30 Mins.; Mon., 8 p.m.
Sustaining
KLAC-TV, Hollywood

This 30-minute segment is a payoff stanza for KLAC-TV. Produced and directed by Joe Landis, "Music, RFD," stacks up as strong entertainment. Landis brought together a good cast, tied it up with a simple but effective format and emerged with honors.

Les Anderson emcees the show and tucks away the top vocal chores. Aiding are the Cass County Boys, Mary Morgan and Jane Davids. Cass County Boys moved in for three numbers on preem, each of which registered strongly. Trio vocals as well as accompanying itself with bass,

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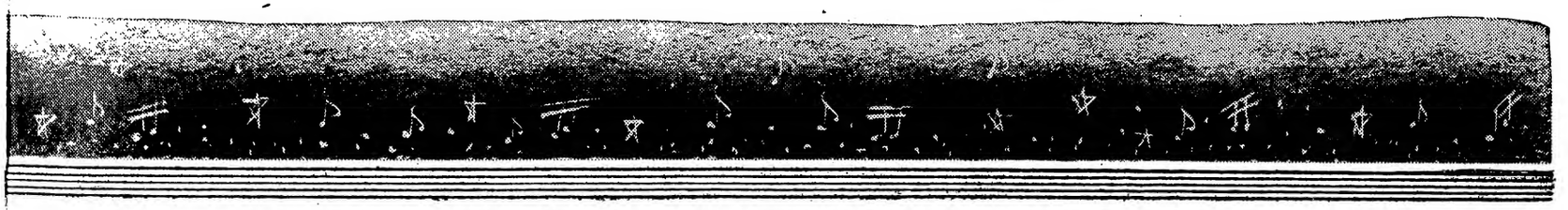


JANE FROMAN

THE PEOPLE ACT
With Ben Grauer, Elmore McKee
Producer: Wade Arnold
Director: Edwin Dunham
Writer: Lou Hazam
30 Mins., Sat., 7 p.m.
Sustaining
NBC, from New York

"The People Act" is a new 13-week sequence on the "Living—1950" series. Presented by NBC in cooperation with the Twentieth Century Fund, it is designed to show through on-the-spot reports how various communities have banded together to solve social and economic problems. First show told, via narration by Ben Grauer and spot interviews taped by Elmore McKee, how the small backwoods community of Bat Cave, N. C., provided itself with a hospital.

Program drew the picture of how the community suffered through lack of medical care until Dr. George Bond came to practice in it. From there on, it pointed up the need for the hospital, and then told how the community banded together to build it and the benefits derived.

Show ended by tracing, through statistics, the trend of doctors over the past 50 years towards urban and away from rural areas. It pointed up the need for more medical care in the sections that need it most.

Format was extremely effective. McKee got people to relate anecdotes of what happened to the ill before and after the building of the hospital. The very people who built the building and raised the money to buy and equip it described their own effort. Every bit of the show smacked of authenticity. In a couple of cases, however, the interviews repeated themselves and could have been judiciously cut.

McKee's field reporting was excellent, and Lou Hazam's scripting job was smooth and coherent. Grauer was effective as narrator. And it's to NBC's credit that the people interviewed sounded natural and real and the whole show seemed authoritative.

Program made good listening and was excellent as a public service segment. The only fault lies in the hour NBC has alloted it. Saturday night is not one in which the American public is happy to hear about problems. It would gain a wider and more appreciate tine audienc in some other time segment. *Chan.*

BOWLING TIME VARIETIES
With Walt Sheahan, others
30 Mins.; Sun.-thru-Sat., 11 p.m.
TEN PIN LOUNGE
WROW, Albany

Program, originating in the Cohoes Bowling Center cocktail lounge, is a mildly palatable melange of interviews, entertainment and commercials. Walt Sheehan calls up women from the audience for talk sessions, does a bit of Irish singing and presents the spot's featured 'artist, as well as occasional guests. Dorothy Feurlette, vocalist-pianist (holdover) tooks spots on several broadcasts heard. The Ever Sharps. Cohoes barbershop quartet, worked on a Monday block.

Show unfolds leisurely. Its general listening appeal is not great—especially when interviewees are on the mike — but promotion payoff presumably is sufficient. Sheehan, flashing a genial personality and engaging chuckle, clicks in the exchanges. Occasionally, he becomes a shade too ingratiating.

Half-hour runs overboard on advertising. Plugs for Center are supplemented by tabs for a television shop and a florist. *Jaco.*

SANTA CLAUS & BONDIE
With Glen Walrath, Gary Barrett
15 Mins.; Mon.-thru-Fri.; 5:15 p.m.
BOND BREAD
WPTR, Albany

Santa Claus program has a different angle, in the appearance of Gary Barrett, 10-year-old son of Ellis Barrett, WPTR announcer, and Edith Barrett, conductor of "The Story Lady," religious program on station. Moppet teams with Glen Walrath, supervisor of program operations. It is the second year they have paired under baking company sponsorship.

Format is the conventional reading of present-request letters, with comments and admonitions by Saint Nick, aided by "Bondie." Broadcasts are pictured as coming from the North Pole. Walrath makes a convincing Santa. Both he and the youngster fluffed on one show caught; on the next they were considerably surer. Master Barrett comes through as an intelligent, likeable boy. He should neither be asked nor permitted to huckster at any point; that is an adult's assignment. Plugging and store-merchandising tieup are insistently presented. *Jaco.*

JAZZ GOES TO COLLEGE
With Marshall Stearns
Writer: Stearns
25 Mins.; Sun., 4:35 p.m.
Sustaining
WNEW, N. Y.

Marshall Stearns, who is professoring a course on jazz at New York University, is presenting the substance of his classroom studies in this weekly show. As such, stanza comes under the heading of adult education in the most important area of America's popular culture—jazz music. A savant without being a pedant, Stearns approached his subject with a stimulating enthusiasm which makes his scholarship in this field wholly palatable to the average dialer.

Stearns keyed his opening show (10) to the two predominant qualities in jazz—rhythm and expressiveness. He illustrated his points via disks with a series of contrasts between Jose Iturbi and a jazz pianist such as Pine Top Smith playing a boogie woogie number. It was a striking confirmation of his thesis that jazz has an intricate beat that cannot be imitated by polished longhair instrumentalists. This point was driven home in a comparison between the rendition of a religious tune by John Charles Thomas and gospel singer Mahalia Jackson.

Stearns also traced origin of jazz back to the African tribal rhythms and, once again, utilized his disk collection to buttress his speculations. At one point, he challenged his listeners to distinguish between a primitive chant and a southern revivalist meeting. The whole show, in fact, was framed in a fascinating series of contrasts and comparisons which made this session a highly interesting, as well as informative foray below the surface of jazz music. *Herm.*

LEONARD FEATHER SHOW
Writer: Feather
60 Mins.; Sat., 4 p.m.
Sustaining
WOR, N. Y.

Leonard Feather, jazz critic and composer who formerly had a show over WMGM, N. Y., before an auto accident bedded him for almost a year, has returned to the airlanes with a solid 60-minute disk session. Feather is not only one of the more knowledgeable students of jazz, but he parlays good showmanship and good taste into a show that should have appeal beyond hepcat circles. Feather's cool manner, moreover, contrasts favorably with the usual run of pop disk commentators.

Opening stanza (9) was neatly framed around the central theme of the use of strings in jazz combos. Tracing the fiddle fad back to the mid 1930's, Feather ran through an excellent series of disks which opened with Artie Shaw's old string group to the contemporary Charlie Parker outfit. While his comments were interesting, Feather kept the platters well to the forefront where they belonged. Feather played several collectors' items, including disks by Benny Goodman, Stuff Smith, Oscar Pettiford, Billy Holiday, Charlie Parker and Harry Carney. *Herm.*

VISITIN' TIME
Charley Ackerson, Harmon Bros., Peggy Bowers, Owen Bradley, The Farmhands, Morton Merrymakers, Pa and Ma Dibly, Slim Willis
30 Mins., Sat., 7:30 p.m.
MORTON SALT CO.
WOAI, San Antonio

This is another rural opus which promises to become a Saturday night listening habit. The airing, over America's greatest rural network each week, contains plenty of varied music, fun and down-to-earth humor.

Headlining the program is Charley Ackerson, a genial m.c. whose voice and personality reminds one of "Singin Sam." Ackerson keeps the show moving along at a smart pace and is heard in several solo spots with the orchestra and in a duet with Peggy Bowers. He also acts as straight man for the comedy of Slim Willis.

The Harmon Bros. are singers of spirituals who have been recording for Decca as the Jordanaires. Miss Bowers, the female vocalist, has a pleasing voice and can sell a song well, especially the old favorites.

Comedy is supplied by Willis and Pa and Ma Dibly. Willis is also heard playing the guitar with the orchestra. Pa and Ma Dibly discuss their everyday problems in a humorous manner. Both are on brief enough for their bits to add brightness to the show.

Art Devine handles the commercials well. Brief and to the point, they are primarily aimed at rural listeners. Show is well produced, is aimed at the right audience, with the right kind of music and entertainment for best results. *Andy.*

JOHNNY DESMOND GOES TO COLLEGE
With Doris Drew, Four Vagabonds, George Barnes Octet, Rex Maupin and orch, Don Ward
Producer: Louis Perkins
Writer: Bill Daley
30 Mins.; Mon., 8:30 p.m.
Sustaining
ABC, from Chicago

Nothing unusual or startling occurs on this half-hour sustainer, which adheres to the well-worn music and chatter format. However, it's well-turned production-wise and benefits from some sturdy talent, to add up to easy-to-take listening. Major asset is Johnny Desmond, whose smooth baritone gives the show a needed plus value.

College motif is the sketchy theme threading together the various ditties. On show caught (4) the salute was directed at West Point, including hat-tipping at the Military Academy and the Warner pic of the same name. Desmond, besides pleasantly emceeing the affair with an assist from Don Ward, did a standout job singing "Back In Your Own Backyard" and "Old Black Magic."

Distaff chirping by Doris Drew was also first-rate. Thrush expertly sold "Lovelight In Your Eyes" and "Pennies From Heaven." Nice change of pace was offered by the Vagabonds, vocal quartet, who supplied a good bounce to "Bugle Call Rag." George Barnes and his octet provided a solid treatment of "If I Had You." Backing by Rex Maupin and house band was okay.

Chatter material, especially the attempts at comedy, failed to live up to the musical portions of the stanza. *Dave.*

MATINEE ENTERTAINMENT
With Forrest Willis, Others
30 Mins.; Mon.-thru-Fri., 5 P.M.
CHEVROLET DEALERS
WTRY, Troy

Transcribed music, news and interviews comprise a moderately listenable program by Forrest Willis, featured for years on WOKO and now airing from the DeWitt Clinton hotel in Albany via WTRY. Characteristic of the interviews is the emphasis placed on the public service phase of radio.

On the last shot heard (8), he talked about Christmas Seals with a man whose wife and 18-year-old daughter have been in a local sanatorium for tuberculosis three years and whose 17-year-old daughter has been discharged after treatment for the disease. No script was used and impact of his remarks went deeper because of it.

Willis' interviews cover a wide range of activities, causes and personalities; their interest to individual dialers naturally is not always high. He knows the section and its people as few mikers hereabouts do. Live part of advertising is handled by Willis—there is a plattered segment, too. *Jaco.*

Radio Follow-Ups

NBC's "Big Show" Sunday (10) wrapped up an enertaining package, although one of its touted features didn't quite jell. That was the dramatization of an F. Scott Fitzgerald short story starring femcee Tallulah Bankhead and Charles Boyer. It leaned a little too heavily on the histrionics. However, it was followed by a parody ably and amusingly done by Imogene Coca and Jimmy Durante satirizing the Boyer-Bankhead trademarks.

Miss Coca, Sid Caesar's partner on NBC-TV's "Your Show of Shows," kidded both AM and TV. Stint was given the angling of her describing the visual action to her video-minded mother. Her comments, interrupting the others and tipping what was actually taking place in the theatre, made an entertaining running gag. Durante's comedics, including his "Well Dressed Man" tune, were neat, particularly some repartee with Clifton Webb.

Webb and Tallu traded some verbal punches, with the former talking down radio in favor of pix and the latter defending radio and depreciating Webb's Hollywood work, with good laugh payoffs all around.

In the musical sphere, Meredith Willson orch provided good backing and Mindy Carson clicked with "Bushel and a Peck" and folk-singer Eddy Arnold did his "Love Bug Itch" vocal which has sold 300,000 disks. Joe Bushkin offered some neat jazz pianistics in his "Portrait of Tallulah." "Big Show," on the basis of a five-week appraisal, is still bigleague on anybody's kilocycles.

CLYDE BEATTY SHOW
With: Eric Snowden, Tim Graham, Byron Kane, Eve McVeagh, Vic Perrin; Larry Thor, announcer
Producer: Shirley Thomas
Writer: Don Thompson
30 Mins., Mon.-Wed.-Fri.; 5:30 p.m.
Sustaining
Mutual, from Hollywood

Another in Mutual's late afternoon adventure series "The Clyde Beatty Show" generates enough excitement to please the younger element. Program follows a pat formula, developing tight situations and then twisting out of them. Dramatizations are based on incidents in the life of animal trainer Clyde Beatty, with title character narrating and participating in the yarns.

Initial broadcast Monday (11) was localled in Africa and dealt with an elephant hunt. The jungle terrain and the difficulties of moving about in a territory dominated by wild natives and animals gave story added punch. A lesson to the kiddies in the value of befriending people was interjected into the script effectively. In addition there were some good dramatic moments, such as Beatty and his wife almost getting trampled to death by a stampede of wild elephants.

Cast performed convincingly, with Shirley Thomas providing a solid production background. *Gros.*

CARE-HANUKKAH SHOW
With Jack Benny, Gertrude Berg, Quentin Reynolds, others
Writer-Producer: Peggy Holt
15 Mins., Dec. 5; 9:45 p.m.
Sustaining
ABC, from N. Y.

Tying in with the Jewish Hanukkah celebration, which teed off Dec. 5, the CARE-Israel Committee in cooperation with ABC presented a special 15-minute transcribed show on that day designed essentially to draw contributions for food packages to be sent to the needy in Israel. In asking for coin donations program offered an abbreviated, but significant, account of the holiday's derivation. The somberness, and, at the same time, gaiety of the occasion were effectively highlighted.

Quentin Reynolds, chairman of the CARE committee, conducted the show with valuable assists from Jack Benny and Gertrude Berg. Latter appeared in a sketch depicting a Hanukkah celebration by "The Goldbergs" and friends. Skit, also written by the actress, pointed up the joyousness of the holiday. Benny, switching from his usual comic character, acted as historian, citing the background of Hanukkah, with Reynolds interjecting questions and remarks to strengthen the commentary.

Contributions, resulting from the program, as of yesterday (Tues.), totalled about $2,000, with a grand total of near $5,000 expected. *Gros.*

COFFEE CLUB
With Ned Trudeau, Toni Brady
30 Mins.; Mon.-thru-Fri., 8:30 a.m.
Participating
WABY, Albany

Program is leisurely paced for the hour of day. It features transcribed music, interspersed with human interest-humorous news items, and chatter. Ned Trudeau did the block solo for sometime. Tempo and type of platters would indicate that show is aimed at older listeners, or that the conductors believe dialers do not like a fast clip while preparing to leave for work.

Trudeau is a friendly, down-to-earth chap, with a voice and a style that are unorthodox. He inclines to flatness and over-punching, but comes through fairly well nevertheless. Toni Brady wisely modulates, and her voice is basically pleasing.

Time checks, weather reports and spot announcements round out the half-hour. *Jaco.*

NBC News Piped in To RCA Exhibition Hall, N.Y.

Because of the intensified public interest in news broadcasts occasioned by the current world crisis, the RCA Exhibition Hall in Radio City, N. Y., this week began airing regular NBC newscasts via its loudspeaker system. Hall's execs hope to get workers in the area, as well as Christmas shoppers, to make a habit of stopping in daily for the news reports.

Hall will carry George Hicks' "World Report" at 1:30 p.m., NBC's 6 p.m. rou.dup and Morgan Beatty's "News of the World" at 7:30 p.m., as well as a 6 p.m. network news show Saturdays. Speakers until now have been used to pipe in NBC Symphony broadcasts and the web's Sunday night "Big Show" for the benefit of the visiting public.

AM-TV Baseball

Continued from page 1

WMGM broadcasts with Schaefer beer, may cancel out. Backer feels with tele cutting into AM audiences a hike isn't warranted.

With several million dollars in television and radio contracts already signed for 1951, officials of baseball's major leagues are unable to offer any immediate agreement to mounting demands before their annual winter meeting here to curb telecasts and unlimited broadcasts that are held responsible for an attendance drop in 1950 of more than 8,000,000.

The demands for boxoffice relief are being pleaded by spokesmen for the minor leagues whose 1950 losses approached the 8,000,000 total. The minor leagues at the convention of the National Association of Professional Baseball Leagues here last week, came to the unhappy conclusion that only through individual action of American and National League clubs could TV and radio network broadcasts be limited. The association tabled a demand for an outright TV-radio ban.

George Trautman, National Association president, appeared before the major leagues' joint meeting yesterday (Mon.) to urge a three-point program of relief:

1. That major league clubs individually curtail their own major league networks.

2. That the majors give better supervision to the conduct of their broadcasting outlets, with a view to halting broadcasts into minor league towns when minor league games are being staged.

3. That the majors limit their TV outlets to their home territory.

TV Limits Seen Answer

The request to limit TV seems most likely to be put into effect, but again on an individual club basis.

Trautman told his association's convention "there is evidence of a sympathetic attitude to our problem by the big league representatives." He made this statement following a conference with Baseball Commission A. B. "Happy" Chandler; William Harridge, president of the American League, and a representative of Ford Frick, National League president. Trautman's appearance before the majors' joint meeting was assured at this conference.

The National Association president, however, approached the major league meeting with the knowledge that any curb on telecasts and broadcasts that blanketed the nation in 1950 must be considered with the attitude of the Department of Justice in mind. Prior to the 1950 season, the D. of J. virtually ordered the big leagues to give permission for their games to be broadcast all over the nation, backing the order with the threat of declaring baseball a monopoly.

Prior to the minors' meeting, Trautman went personally to Washington to seek the department's counsel. He was told, he said, that "the Department of Justice will not interfere as long as their is no collusion. This must be a matter settled by the major league clubs individually and not by the league."

On the eve of the major league meetings, the St. Louis Cardinal and Brooklyn Dodger organizations announced they would abandon network broadcasts of their major league club games in 1951. Fred Saigh, Cardinal president, is an outspoken foe of uncontrolled TV and network broadcasts, as is William DeWitt, St. Louis Browns' head. Also critical is Billy Evans, Detroit general manager.

Earlier, the Boston Braves slashed their 1951 TV program by one-fourth.

No Affect on 'Game of Day'

Unaffected in Trautman's criticism of major league broadcasts is the "game of the day" airings that, he said, do not blanket the minors as do the clubs' own networks.

These unlimited broadcasts, the National Association convention brought out, went so far as to pipe four major league games in one day into a Class C Sunset League city in the Greater Los Angeles area already suffering from Pacific Coast League TV. In his annual report that pinned the blame for decreased minor league attendance on unrestricted broadcasts and telecasts, Trautman pointed out that more than 2,000 stations located from coast to coast participated in radio or TV airings of major league games.

A-B-C-D's of Television Comedy

Continued from page 1

that his radio stock-company troupe can be as sock in video as in AM, is still involved in a snarl on format length, with his second TV entry, scheduled for last Sunday (9), suddenly called off.

Cantor, excited over the potentialities of the medium, wants to go to 30 minutes on an alternate-week basis. His ideas on how the TV industry can parlay the top shows for film theatre distribution to resolve video's economic stalemate are food for thought for the behind-the-scenes TV impresarios, who are finding it tough to match the financial credits with the debits.

In exclusive interviews with VARIETY, here's how the A-B-C-D "primer boys" view the TV horizons:

FRED ALLEN

Although he checks off his Sunday night Colgate show after the Dec. 17 performance because of high blood-pressure, with medicos ordering him to take a rest, Allen says he's not through with television—but "I'm through with this kind of television."

By "this kind," he refers to one-hour shows ("which are not for me"); to the present disorganized setup where, in reality, you're playing to three audiences—the one in front, the one at home and all the variegated elements that comprise the production-technical crews, and to a makeshift TV era where dialog, the essential component of an Allen show, counts for little.

In radio, says Allen, once you mastered your script, you had your show licked. In TV, mastering your script is only the start. You've got to memorize it in five days; you've got to alert yourself to 16 other people waiting to be cued. You have to worry about synchronizing your cameramen and all the other elements, so that everything dovetails. And all your people have to be just right.

And it's not easy, says Allen, for someone who last appeared on the stage 18 years ago. You win acclaim in radio as a great comic; it's probably natural that they expect great things from you, regardless of the difficulties in making the transition.

But Allen isn't sorry for the weeks of experimentation. Only next time, he says, he wants a half-hour format ("about every other week would be just right"), but one that will provide a suitable framework for the Allenizations and for a satirization of our times. He foresees the day when the revue-type formula now in vogue will pass its peak and dialog will come back into its own.

Allen said he initially suggested to NBC that he be permitted to do such a half-hour show; to erect a village street scene through which he could wander aimlessly, encounter people and do a running commentary in his time-honored style. But NBC, he said, would have none of it; insisted on hewing to the revue pattern.

Allen says there are a lot of corrective measures video must take. He doesn't have the answers. But he and his wife, Portland Hoffa, are going to Florida for a long rest. When he returns he'll get a checkup from his medico in Boston. And if he gets an okay, he'll return to the TV scene—but in the type of show he feels will be a natural for him.

JACK BENNY

Benny is sold on TV. And on the basis of his own appraisal (after dissecting a kine of his initial video show), plus a cross-section of critical and lay opinion, he feels that he's got the answers that will sell him as a video personality to the millions of Benny followers.

To the captious few among the critical fraternity who took a swipe at Benny for hewing to an old, established radio formula, Benny brushes them aside with the observation: "You can't win with these people, anyhow. These are the same ones who did raving handsprings—and justifiably so—over the Burns and Allen show, because B & A returned to their surefire routines of the old Palace vaude days. And now they turn around and censure me for doing the same thing."

By and large, however, the general public acceptance of Benny's initial TVer has convinced the comic that he's got the formula for the sight-and-sound medium; that the re-adaptation of his standard radio bits (the Kitzels, the inevitable play on the Benny stinginess, the violin bits, the application of the same leisurely pace as applies to the AM stanza, but always with the accent on visual values)—these, in the opinion of Benny, can fill a much-needed gap in the video spectrum that's so surfeited with extravaganzas that they tend to become monotonous.

Benny sounded off on TV after scanning the kine of his show. Far from being nervous, he said, he went before the cameras with a self-confidence born of an awareness that he's got a pre-tested, surefire formula, some of the best writers in the business, a stock company of performers who have already endeared themselves to millions, and the kind of show biz background that's so generic to TV.

Benny is all for keeping the 45-minute format, since he feels the whole pattern of his show is rooted in its leisure quality, the initial Benny warmup, the ability to play along for several pages in developing the characterizations and building up to the laugh payoff ("You don't have to get 'em screaming every minute, not on my type of show"), plus, of course, the time for the necessary ad libbing. On the other hand, he thinks an hour is too long ("the first thing you know you're winding up with a ballet. And who needs a ballet?")

Both CBS and Benny's sponsor, Lucky Strike, think he can evolve the Benny TV pattern within the half-hour framework. Benny himself doesn't feel that way.

(The conflicting sentiment over a half-hour program, plus inability of CBS to clear sufficient stations to meet requirements of Lucky Strike, resulted in the comic "sitting out" his scheduled Dec. 9 second show, in the 7:30 to 8 Sunday time usually occupied by Lucky Strikes' "This Is Show Business.")

Benny, for example, was shooting for a pace on his initial show that would have allowed time for the cameras to pan on the audience (as he finaled with his fiddling) until the last person had drifted out. "Or maybe just one stays. After all, I'm entitled to one fan." That's what he means by leisurely pacing. "But I'm going to do that bit again. And the next time we'll go through with it. But how can you in a half-hour show?"

EDDIE CANTOR

Eddie Cantor is so sold on TV that he's dropping all other show biz activity to concentrate on the medium. He recently wound up his swing of one-night concerts and "now it's New York, the hub of TV activity, from here on."

Cantor sees video as preempting all prior show phases—and that goes for radio, vaudeville, Broadway musicals or pictures. The impact on audience is tremendous, he feels, and even within the framework of his comedics he sees it as the medium that will have a tremendous social force on the nation's viewers.

"Take 'Maxie the Taxi,' for example," says Cantor. (He's making it a permanent fixture on the program to alternate with other real-life vignettes he's now working on.) "That initial episode literally brought about a petition of protest from the taxi drivers of America. They all felt I was a jerk in creating the impression that all cabdrivers are tip-hungry. I know, because every cabdriver I've hailed since has told me so. But in the second episode, I apparently restored the cabdriver to onetime dignity. They feel now that I've made them warm and with an appreciation of what America means. That's important, especially when you can parlay that with something that's strictly television."

The fact that Cantor could get off a plane the next morning in Birmingham or Detroit or Minneapolis—as has happened—and have the gateman literally throw his arms around him with a "H'ya, Maxie," convinced the comic that the impact of video on the American mind transcends anything that has gone before in any sphere of show biz.

Cantor, too, is reconciled to the long haul ahead, and how exhausting is TV on the performer. Tackling the new medium approximates the same satisfactions, the same "first-night" anticipation and anxieties as his onetime "Ziegfeld Follies" openings. "But once we opened in the 'Follies' we had nothing to worry about for a year. Now we do a show and start right in worrying all over again about the next one. If that doesn't take something out of you, nothing does."

Eventually Cantor see a separation of the chaff from the wheat, the elimination of the weaker complements that must of necessity creep into a new medium as part of its growing pains. But the competitive situation will get so tough, he feels, that only the best will survive.

Eventually Cantor envisions for himself a half-hour format on an every-other-week basis.

It's Cantor's conviction that the TV moguls haven't begun to tap the medium's resources on revenue. For example, he envisions a major film production for world-wide theatre distribution based on excerpts of the best of several top TV comedy shows. "And you bring it in for the price of filming the shows (with subsequent editing) while they're being telecast."

It's the warm, human equations that will pay off, in Cantor's estimation. The "Maxie" business, the laundromat pinpointing of human femme frailities—these are the bits, rather than digging into the trunks for old songs and dated material, that Cantor is shooting for. Give the show "heart," he says, (and that's why Durante is so boff in television, because everybody wants to throw his arms around him) "and you're in."

JIMMY DURANTE

To Jimmy Durante, "TV is a dilemmia." The Schnoz, who scored the No. 1 resounding smash among the show biz vets to embrace the medium, is seriously concerned over not only the entertainment patterns that must eventually evolve, but the economic ones as well, since he and other top personalities have such a vital stake in it. Of one thing he's convinced: "That box" (his reference to a tele set) "is the most amazing thing to hit show business; nobody can afford to stay out of it; its impact tops anything that has gone before it; it has an intimacy far beyond anything realized in pictures." (When a porter the day after his preem walks up to him and says how terrific he was, that, to Durante, is the ultimate in payoff.)

But even in the face of the unprecedented raves that accompanied his TV premiere, the Schnoz has a lot of doubts. "Where does everybody go from here," he asks. To cite his own case: he would like to do three shows, four at the most, and scram back to the Coast. One-a-month on a continuing basis would be murder, he contends. Not only from the standpoint of TV's drain on material (and the Schnoz concedes that if he had to start fresh each month his type of show would absorb his routines at too fast a clip), but the nervous energies expended, the physical wear and tear, all attest to the fact that sooner or later TV will have to formulate some programming pattern or modus operandi that will permit the top comics to stay with it on a less-exhaustive basis.

The Durante "dilem-mia" also encompasses some financial angles. The necessity of hanging around New York, he estimates, will cost him about $10,000 between shows. He'd like to go into the Copacabana nitery, N. Y., in December, but even that's ruled out because of the time-consuming factors attending a major TV production, particularly during the concentrated week-before-show period. He blames this partially on the lack of a proper working arrangement within the network, among technicians and auxiliary crews in carrying through on a show's blueprint. No set patterns in whipping together a show (as exist, for example, in films) have yet been formulated, he feels.

Durante champions filmed shows from the Coast; from his standpoint he sees it as the most practical approach. He'd like to do about two or three TV films a year, which could circuit stations around the country on a distribution setup paralleling pix. But he recognizes that it doesn't solve the problem of the networks; the need to program every night, seven nights a week. He admits he doesn't have any of the answers. All he knows right now is that he can't do a TV show every month of the year.

The Schnoz is practically dazed over the economics attending TV. How many sponsors, he reasons, will be able to afford the rates, the production costs and the salaries performers will command in the days of coast-to-coast video now that the Television Authority has gotten around to establishing scales?

WPIX Alerts Self To N.Y. City Educators In Opening Time, Facilities

N. Y. Daily News' WPIX will start its liaison work with the N. Y. City Board of Education as soon as the city's educators decide how they want to use the station, according to station manager G. Barnett Larson. He revealed his offer to make a part of WPIX's time and facilities available to the city government daily for the first time last Friday (8) at the Television Broadcasters Assn.'s clinic in N. Y.

Larson told VARIETY this week that the station naturally does not plan to charge the city for the time and also that it would be impossible to sell to sponsors any educational show tied in with classroom work. But, he said, "we consider such a public service move an obligation we must perform in the way of balanced programming." He noted, moreover, that the tie-in "won't keep us from making money" since the shows can build more of an audience for the station. WPIX benefited in that way, he said, from the mayor's series, titled "At the Mayor's Desk."

Larson said he is now waiting

(Continued on page 50)

'Black Cat' Lucky TV Omen for Ford Dealers

"Tales of the Black Cat," series backed as a four-week special campaign for the Ford Dealers of metropolitan New York, has been extended by the automotive bankrollers for a full 13-week cycle on WCBS-TV, N. Y.

Move points up the value of the in-and-out campaigns, which frequently turn up properties that prove worthy of longer-term sponsorship. "Black Cat" features Jimmy Monks in supernatural stories.

Brown to Sponsor 'Acting' As McConnell Alternate

Chicago, Dec. 12.

Brown Shoe Co., which sponsors the "Smilin' Ed McConnell" show on alternate Saturdays from 5:30 to 6 p.m. (CT), will bankroll "Say It With Acting" in the same period every other week. Brown picks up the Maggi McNellis and Bud Collier show Jan. 6.

Deal, through Leo Burnett agency, calls for 18 interconnected and three non-interconnected stations.

Sunder's TV Wings

Max Liebman, who sparkplugged NBC-TV's recent acquisition of four new crane cameras, used one himself for the first time Saturday night (9) for his "Show of Shows." Cameraman riding the crane can be wafted through the air more than nine feet above the stage, and can travel in a complete circle.

After watching cameraman Jim Sunder, who was riding the crane, during rehearsal Saturday afternoon, Liebman called a five-minute break to make a formal presentation speech. Lining up the cast and crew, he declared: "On behalf of NBC and 'Your Show of Shows,' Jim Sunder please step up and receive your wings." He then pinned a pair of Army flyer's wings on the cameraman's chest.

El Paso—Roderick Broadcasting Co. has applied to the FCC for a new television outlet to be built here. Outlet would operate on channel 4. Estimated construction cost is set at $278,561, and estimated yearly revenue said to be $96,000.

SEALTEST BUYS CBS 'BIG TOP' TV CIRCUS

National Dairy Products Corp. this week bought CBS-TV's "Big Top" to plug its Sealtest products, with sponsorship scheduled to start Jan. 27. Show has been aired on a sustaining basis early Saturday evenings but will move into the noon to 1 p.m. Saturday spot when the bankroller takes over. N. W. Ayer is the agency.

Program originates in a Camden, N. J. auditorium and is fed to the CBS video web by WCAU-TV, Philadelphia. Title is to be changed to the "Sealtest Big Top," with the sponsor setting it on 46 interconnected outlets. Sealtest will continue its twice-weekly sponsorship of NBC-TV's "Kukla, Fran and Ollie."

Lewin Exits Weintraub

Chuck Lewin, producer for the Weintraub agency on NBC-TV's "Broadway Open House," ankled the agency last Friday (8) over policy differences with Weintraub execs.

"Open House" is sponsored by Anchor-Hocking Glass, a Weintraub account.

NBC Dropping Nielsen on TV

NBC is checking out of the Nielsen television service and is staking its future TV claim in the American Research Bureau. This is the outfit run by an ex-NBC man, James Seiler.

Nielsen is currently in Europe, but prior to going overseas he initiated overtures with the webs toward hiking his rates. NBC for one, couldn't see the move as justified and decided to call it quits.

Schenley's TV Strip

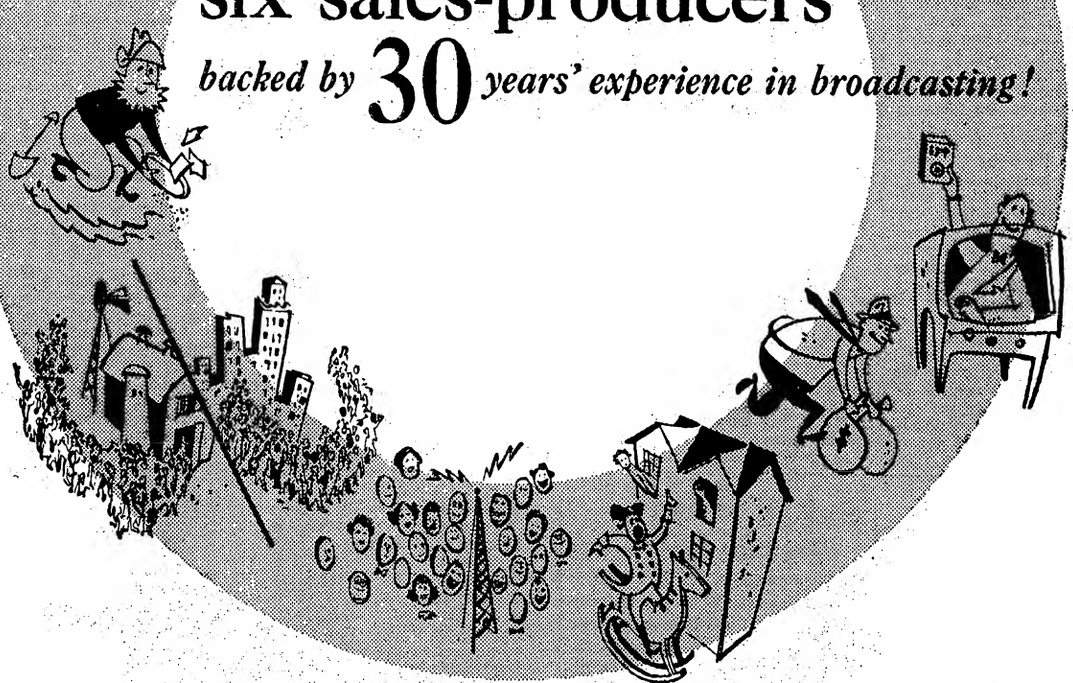
Schenley has picked up the tab for a five-minute cross-the-board strip, 7-7:05 p.m., on the ABC-TV web, starting Monday (18). Show will be a Music Corp. of America package and has not yet been set, although Celeste Holm has been among the talent discussed.

Two wine products, Cook's champagne and Dubonnet, will be plugged. Agency is Biow.

6

six sales-producers

backed by 30 *years' experience in broadcasting!*



WESTINGHOUSE RADIO STATIONS Inc

KDKA • WBZ • WBZA • KYW • WOWO • KEX • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

KEX
Portland, Ore.

Advertisers who hit the Oregon Trail are headed for a gold mine in sales increases! Oregon is the nation's fastest-growing state.. and KEX is Oregon's only 50,000-watt station. The KEX BMB area also includes eight counties in Washington, to cover the heart of the Pacific Northwest market.

WOWO
Fort Wayne

Many advertisers seeking a representative test market pick WOWO-land because it's half urban, half rural, and highly diversified both in industry and agriculture. Many *more* advertisers pick this area because, as reached by WOWO, it's not only a test market but a proved sales-producer! BMB population now almost 2 million!

KDKA
Pittsburgh

It all started here, 30 years ago, with the first regularly scheduled radio broadcasts. And KDKA has spelled r-a-d-i-o in the Pittsburgh tri-state area *ever since*. Its 50,000-watt voice now reaches a BMB area with a population of more than 7 million busy, well-paid, free-spending people.

WBZ and WBZA
Boston and Springfield

If Paul Revere today wanted to alert the Boston area, he'd surely use WBZ.. the 50,000-watt station that covers not only *all* of metropolitan Boston, but 80% of all New England, from the mountains of Maine to the shores of Connecticut. That's more than 6 million BMB people!

WBZ-TV
Boston

Within the brief period since WBZ-TV introduced television to New England, Boston has hurdled into the select group of the nation's top five TV markets. More than 120 sponsors are taking advantage of WBZ-TV's pre-eminence in this field. With WBZ-TV to help, your products can really sell *on sight!*

KYW
Philadelphia

It's no accident that Uncle Sam located a Government mint just a few blocks from the KYW studios. The 6 million people in KYW's BMB area have an effective buying income that tops 8 *billion* dollars! Advertisers find that 50,000-watt KYW is the sure path to this gorgeous hunk of purchasing power!

From the

"PIONEER" REPRESENTATIVE

to the

PIONEER BROADCASTER!

Having had our business birth in the now dim and distant year 1932, we of Free & Peters rightly feel a certain satisfaction known only to veterans and pioneers . . . to those who have helped build the machinery and formulate the traditions by which a whole industry now lives.

But now, on KDKA's *thirtieth* birthday, we of F&P and all the stations we represent doff our hats to the *pioneer* pioneer—to a station and an organization of many stations that have guided the progress not only of the radio and television industry, but of a whole new phase of American merchandising and hence of the modern American way of life. . . .

To KDKA, to Westinghouse, and to all the men and women who have made this thirtieth birthday possible, we send our heartiest congratulations, and our warmest good wishes for the *next* thirty years. . . .

FREE & PETERS INC.

Pioneer Radio and Television Station Representatives

New York Chicago Detroit

Atlanta Ft. Worth Hollywood San Francisco

RADIO

Boston-Springfield	WBZ-WBZA
Buffalo	WGR
New York	WMCA
Philadelphia	KYW
Pittsburgh	KDKA
Syracuse	WFBL
Charleston, S. C.	WCSC
Columbia, S. C.	WIS
Norfolk	WGH
Raleigh	WPTF
Roanoke	WDBJ
Des Moines	WHO
Davenport	WOC
Decatur	WDZ
Duluth-Superior	WDSM
Fargo	WDAY
Fort Wayne	WOWO
Indianapolis	WISH
Kansas City	KMBC-KFRM
Louisville	WAVE
Minneapolis-St. Paul	WTCN
Omaha	KFAB
Peoria	WMBD
St. Louis	KSD
Beaumont	KFDM
Brownsville	KVAL
Corpus Christi	KRIS
Ft. Worth-Dallas	WBAP
Houston	KXYZ
San Antonio	KTSA
Albuquerque	KOB
Boise	KDSH
Denver	KVOD
Honolulu-Hilo	KGMB-KHBC
Portland, Ore.	KEX
Seattle	KIRO

TELEVISION

Davenport	WOC-TV
Fort Worth-Dallas	WBAP-TV
Louisville	WAVE-TV
Miami	WTVJ
Minneapolis-St. Paul	WTCN-TV
New York	WPIX
St. Louis	KSD-TV
San Francisco	KRON-TV

The *Reward* of Leadership

In radio, no less than in any other business, there must be profit.. but also there are other considerations. There must be the satisfaction, not measurable in dollars, that derives from pioneering, as we did, in a business vital to the nation's prosperity. There must be the reward that comes from *maintaining* a leadership obtained originally, as ours was, by the fact of chronology. There must be the joy that stems from contributing, as we have, to the growth of an industry through constantly raising the standards by which its service is measured.

There must, in short, be a place for *idealism* in business. We believe there is. We believe that the thirty-year history of radio broadcasting presents convincing proof of this judgment. We know from our own experience, which spans that period, that the rewards of idealism transcend monetary considerations.

And it is this, more than any other single factor, that enables us to look toward the future with the firm conviction that another thirty years will see radio's leadership enhanced, its ideals refined, and its value to the nation augmented.

WESTINGHOUSE RADIO STATIONS Inc

KDKA • WBZ • WBZA • KYW • WOWO • KEX • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

Tele Reviews

Continued from page 39

guitar and fiddle. Group also backstops Anderson, Miss Morgan and Miss Davids.

Miss Morgan, though nervous, chirped two pop numbers indicating that the talent is there. A boogie-woogie guitar, in addition to vocal talent, put Miss Davids in the spotlight. Guitar solo paid off handsomely and vocal duet with Anderson brought good response.

Landis gave the layout fine production mounting and followed through with top camera direction. Show does need a little unruffling but this should come with subsequent shots, if opener is any indication. Flats nicely rounded out the presentation. *Free.*

THE QUESTION MARK
With Bud Vinson, Bill Yancy
Producer: Hull Youngblood
Director: J. R. Duncan
30 Mins., Wed., 9:30 p.m. CST
Participating
WOAI-TV, San Antonio

This is an audience participation show which just hits the spot. It's an economical package show and should find a sponsor or additional participants.

Bud Vinson serves as m.c. and talks to the viewers at home, selecting names sent in for that purpose. This is one good way of getting an audience check. Vinson has an easy style and shows that he can be on his own without his wooden - head partner, Johnny Dugan.

Bill Yancy, WOAI-TV studio artist, is seen at the drawing board drawing the various types of puzzles which the viewers must identify. These range from a rebus to a picture with several mistakes purposely drawn. These are fairly simple to answer, with the viewer given a time limit.

Shows moves along fairly fast with very few waits between phone calls, which shows good coordination with the main switchboard. There is at present one film commercial for the Lewyt Vacuum Cleaner which is skillfully woven into the script. *Andy.*

WOMAN TALK
With Martha Brooks, Phyllis Carver
15 Mins.; Thurs., 2:45 p.m.
Sustaining
WRGB-TV, Schenectady

Martha Brooks, veteran conductor of women's programs for WGY, presents an "I-will-show-you-how-to-do-it" household airer with this one. She's assisted by Phyllis Carver, also heard on WGY blocks. Miss Brooks (Mrs. David Kroman) talks and demonstrates on camera. She continues to chat while Miss Carver's hands are shown, via another camera, in short cuts and helpful techniques for femme viewers. Miss Carver has three or four lens shifts to her. Format is odd but effective.

First telecast spotlighted Miss Brooks ironing a man's shirt. Second video segment featured her demonstrating the making of a wastepaper basket, with the aid of an empty five-gallon ice cream carton "from your druggist." Miss Brooks proved adept in both assignments, seasoning the technical phrases with a down-to-earth, mildly humorous commentary.

Miss Carver's part—her last stint showed how to sharpen scissors with sandpaper, to attach a shopping list to handbag—is well handled. Program, set in a kitchen, will go to twice-weekly. *Jaco.*

JUVENILE JAMBOREE
With Gordon Tuell, Guests
60 Mins.; Sat., 2 p.m.
Sustaining
WRGB-TV, Schenectady

First WRGB - originated children's opportunity program opened with a variety of talent. Only show at all similar here is Tommy Sternfeld's "Teen Age Barn," which has presented older entertainers during a successful two-year run. New feature is open to juveniles in the station's area, a post card of inquiry bringing an audition-date reply. Gordon Tuell, who recently joined WRGB as a director, emcees "Jamboree."

Tuell generally acquitted himself well on premiere, despite moments of unevenness. Manner was friendly and understanding, to put the kids at ease. They generally reacted according to age and background. One of the more articulate was 13-year-old Jack Baker, of Glens Falls, who said he had appeared on "Teen Age Barn" and who sang "Irish Eyes" rather well.

Show runs long, but youthful viewers and their relatives may not mind this. It's part of a substantial Saturday entertainment fare for small fry. It probably will build station goodwill. *Jaco.*

Tele Followup

Continued from page 38

and her treatments had two weeks to go.

It was all very simple and amusing, but the possibilities offered by the story weren't captured as sharply as they might have been. Reagan was good in his bungling efforts to wrap up all the characteristics of all great detectives into his own personality. Miss Leachman was excellent as his patient, pretty wife. Ian Keith's characterization of the evil-looking doctor was one of the best bits on the show. Others in excellent supporting jobs were Peggy Cass, Nancy Pollack, Barbara Robbins, Robert Strauss and David White. Sam Leve's sets of the detective agency office and the outside of the sanatorium were good. Marc Daniels' direction could have been a bit tighter. Lensing was excellent.

ABC-TV's "Paul Whiteman Revue" paid a neatly-staged tribute to the late George Gershwin and his music Sunday night (10). With Jane Froman and Earl Wrightson handling all the vocal chores, the sets and production mountings on the show for once were sublimated to the talent and music. Sets were as good as usual but, probably because of the general excellence of Gershwin's music and the nice treatment handed it by Whiteman, the music came off tops.

Miss Froman registered on several solos but scored best with a sock rendition of "Embraceable You" and teamed with Wrightson for a "Porgy and Bess" medley. Eadie and Rack, piano team, sold a couple of the late composer's hits neatly and the Harrisons, dance team, did a fine job with "Fascinating Rhythm." Whiteman himself punched up the show by leading a group of his sidemen in a number played in the two-beat style he conducted when Gershwin was at his prime.

Vets Recall When

Continued from page 32

venience of listeners and to operate a daily scheduled program.

The first program innovation in keeping with the code was the presentation of services from Pittsburgh's Calvary Episcopal Church, Jan. 2, 1921. Station was the first to hire a fulltime announcer, Harold W. Arlin. Herbert Hoover, in 1921, made his first address from KDKA—a plea for European relief. The first remote pickup from a hotel came Feb. 18, 1921, when Col. Theodore Roosevelt and Oklahoma Congresswoman-elect Alice M. Robertson were picked up at a banquet at the Pittsburgh Press Club. The inaugural address of Warren G. Harding was first presidential debut covered by KDKA. Speech was read from an advance copy while the President was speaking in Washington.

On March 10 of that year, the first broadcast from a theatre was held when Ruth Roye sang from a downtown Pitt theatre. The first radio appearance of a Cabinet member came over KDKA on March 19. Secretary of War John W. Weeks made his radio bow at a Chamber of Commerce gathering. Also the first collegiate broadcast came in April with a meeting of the Penn State College Alumni in Pittsburgh. The first sports-event, a 10-round fight between Johnny Dundee and Johnny Ray, was also conducted by KDKA. Fight was at Madison Square Garden, N. Y., and Florent Gibson delivered the blow-by-blow description. First regular baseball scores were introduced on April 13 and in May, 1921, KDKA launched the first farm reports.

KDKA also contributed to radio history with its broadcasts of the Dempsey-Carpentier fight in Jersey City, and the details of the Davis Cup Matches in 1921. Also the first radio World Series came that year with the descriptions of the N. Y. Giants and N. Y. Yankees games. That year KDKA did the first play-by-play of a football game with the broadcast of the Pitt-West Virginia game. Station also pioneered political talks by various local candidates in 1921. They established the first newsroom Sept. 20, 1921, and provided the means of airing the initial radio address by William Jennings Bryan, March 12, 1922.

Station was also the first to establish its own symphony orchestra with Victor Saudek conducting.

Era of KDKA's growing pains, it's rebalied, provided one of the more picturesque and nostalgic periods in the industry.

Xmas Karol

Continued from page 35

culation is beyond the effect of television.

Relative Costs

"Even those who confine themselves within the little world of rating yardsticks should be wary of yesterday's research standards and whether or not they properly reflect revised radio listening habits today in television homes. Third or fourth radio sets have taken on added importance. The table model set which is moved from room to room may well have become the primary set.

"The matter of media costs is relative. Our inflationary economy has had an effect on all values, whether hard goods, services, or what the advertiser is getting for his media dollar. The fact that rating services may, on the surface, indicate less value for radio in toto should not smoke - screen the corollary of printed media declining in value even to a greater degree.

"The four leading weekly magazines have seen average 'noting' of black-and-white advertising fall from 32% in 1944 to 25% in 1950. Likewise, the four leading women service magazines have experienced similar declines from 41% to 28%. In contrast, however, circulation cost-per-thousands for all eight magazines have increased 18% on the average. Space rate increases have been justified primarily on the basis of rising costs.

"Generally accepted in the past is the fact that radio is by far the lowest cost and most practical means to reach the great masses of the buying public. There is no lessening of radio's importance in that regard; in fact, evidence points to even a more favorable relationship for radio with other media today.

"Future decisions in the media field must be made with all these factors clearly understood if the advertiser is to protect himself against making costly media mistakes in 1951 which will be reflected from a marketing standpoint years afterwards. That is why a balanced and sane point of view is more important today than ever before in the purchase of radio advertising."

Inside Stuff—Television

Clergymen of the archdiocese of New Orleans, at the request of Archbishop Joseph F. Rummell, included television in the pledge of the Legion of Decency administered in all Catholic churches of the city Sunday (10).

The costuming and off-color jokes of video shows have aroused much protest from Catholic lay organizations, including the Catholic Committee of the south and the Archdiocesan Council of Catholic Women.

In his letter to priests, read at all masses, the archbishop called attention to "the grave danger to the morals of our American people that lurks in . . . very many motion pictures and television programs these days."

It was the first time that television was ever mentioned in the pledge in New Orleans. The prelate asked the laity to "encourage relatives, friends and neighbors to send protests to the television and film producers against blue material and indecent costuming."

Jerry Lester and Ed Sullivan topped the Cleveland Plain Dealer's television poll for 1950 with Lester being named "Favorite Entertainer" and Sullivan's "Toast of the Town" getting its second "Favorite Variety Show" award.

According to George E. Condon, P-D radio-television editor, sharpest upset in the balloting was the dumping of Milton Berle and Arthur Godfrey from their previous top posts. They failed to capture one single first, although last year they nabbed four.

Among the other repeat winners were John Cameron Swayze as best network news program, Fred Waring as best musical, and "Studio One" as the dramatic entry.

Included in the new winners were "Suspense," best mystery, and "Kukla, Fran and Ollie," best juvenile. Baseball surpassed wrestling as best liked sport and, on local programming, WEWS took two "firsts" to lead the field of three stations.

When a viewer sent him a bottle of vitamin pills, Chi NBC newsman Clifton Utley decided it was time to revise his schedule on WMAQ (AM) and WNBQ (TV). Working a 5:30 a.m. to 12 midnight stint with his seven AM and 11 tele shows each week, newscaster's fatigue was showing through the screen. So Utley bows out Monday (18) from his 7:55-8 a.m. cross-the-board radio show which he'd handled for the past 10 years on WMAQ. Cutback results in no reduction of the commentator's total airtime, however. He's starting a new five-minute strip at 5 p.m. for Talman Federal Savings & Loan which will continue to bankroll the a.m. airer to be handled by Bill Ray.

Besides the daily show, Utley gabs a quarter-hour local show Sunday evenings which has been sponsored by the Charles A. Stevens Co. since 1935. He also does a 15-minute network commentary Sunday nights. His tele activities include a 10-minute daily show at 5:35 p.m. and a 15-minute strip at 10:15 p.m. Gabber also narrates the half-hour "Frontline Camera" news roundup now being seen at 6 p.m. Saturdays. Utley's outside work includes a monthly commentary for BBC.

The largest mail count experienced in WBZ-TV's (Boston) existence was reported last week when, in answer to a request from Norman Harris on his "Living Wonders" show for suggestions regarding future telecasts, the station was deluged with 17,000 letters.

Show, a weekly 20-minute segment with Harris, a staffer on Hub's Museum of Science, brings animals, birds and reptiles before the cameras while he supplies information regarding characteristics and habitat of the creatures. Letters were from moppets, parents and educators.

WBAL-TV, Baltimore, has installed a Trans-Lux rear-screen projector in its studios. Device utilizes a 9x12-foot screen, before which actors appear. Screen permits an unlimited range of backgrounds. Station is now offering advertisers with live spots use of the screen to feature actual scenes from within their stores or showrooms.

Horace Heidt got off the hook with American Federation of Musicians prexy James C. Petrillo by agreeing to pay sidemen full scale for the sound-tracking of an audition film for his Philip Morris show. Heidt was hauled up on the carpet after the AFM discovered that the audition reel, for which sidemen were paid $9.20 each, was subsequently televised. Heidt agreed to pay motion picture rates, $39.90 per man for each three hours, for the recording job.

A comprehensive booklet listing films on human relations topics has been prepared by the American Jewish Committee for use by television stations. Subjects covered range from juvenile delinquency to the United Nations, and from mental health to the world trade. Tome indicates which pix are clear for TV. Bulletin can be obtained from the AJC, 386 Fourth ave., New York city.

New cartoon animation technique that will cut 10% from the cost of animated cartoons has been patented by Eddie Nassour. Device involved is called a Regiscope. It controls the movement of figures used through an electrical impulse, thus permitting same flexibility in figures as in animated cartoons. Third dimension effect is claimed for the device.

Boston — Johnny Pesky, Boston Red Sox thirdsacker, has signed with indie WBMS for a daily chatter and d.j. show. Pesky will work in conjunction with Bill Stewart, on whose show he will appear, concentrating on interviews and baseball anecdotes leaving the disk spinning to Stewart.

Des Moines — Betty Wells, for nine years women's director for station KRNT, Des Moines, has left. No one is scheduled for replacement at this time.

With appreciation to

KDKA

for our pleasant association

over 25 years

— • —

SMITH, TAYLOR & JENKINS, INC.

Advertising Agency

223 Fourth Avenue Pittsburgh, Pa.

7 years

after the first scheduled radio broadcast, this agency opened its doors. We believed in the power of radio then, and believe in it even more firmly today.

GRAY & ROGERS

Advertising

PHILADELPHIA 7

12 S. 12th St. • WAlnut 2-3636

Tele Chatter

New York

Hope Miller is this week's (14) romantic lead opposite **Richard Hart** in "Adventures of Ellery Queen" (DuMont); next week (22) she's a murderess in "Man Against Crime" (CBS), starring **Ralph Bellamy** . . . **Roger De Koven**, back front stint in "Up Front" for Universal on the Coast, has a lead on DuMont's "Ellery Queen" tomorrow (Thurs.) . . . Ironrite has increased its station lineup on ABC-TV for "Hollywood Screen Test" by 17 stations . . . Ziv Television's "Cisco Kid" now syndicated on 33 outlets.

Camel cigarets renewed the "Vaughn Monroe Show" on CBS for another 52 weeks, through the William Esty agency . . . **Arnold Michaelis**, formerly with the Music Corp. of America's video department, joined World Video, indie package outfit, as exec producer . . . Ford and the Kenyon & Eckhardt agency are pitching a publicity campaign to parents, to persuade them to let their kids stay up until 10 o'clock next Friday (15) to see "Alice In Wonderland" on CBS' "Ford Theatre" . . . **Maggi McNellis, Johnny Andrews, Peggy Ann Garner, Eloise McElhone, Ken Banghart, Jack Berch** and **Bob Smith** pacted to sub for **Skitch Henderson** on his WNBT and WNBC shows while he honeymoons with **Faye Emerson** in Mexico this week . . . **Donald Buka** appearing in a dramatic sketch on NBC's "Kate Smith Show" tomorrow (Thurs.) . . . **Mel London** assigned as director for WOR-TV's "Bowery Music Hall . . . **Burl Ives** signed with **Marion Gering**, former Paramount director, to film a series of fairy tales for TV . . . **Kevin O'Morrison** signed for the title role in both the AM and TV versions of "Charlie Wild, Private Eye" when the show switches to CBS from NBC.

Francis, the "talking" mule in the recent Universal film, is scheduled to make his video bow early next year in the preem performance in the U. S. of England's TV puppet, "Muffin, the Mule" . . . **Ben Grauer** spoke to the students of Boston U. last night (Tues.) on "Your Future in Radio-TV" . . . Group of network spot salesmen and station reps to discuss "We Represent Television" at the American Television Society forum tomorrow night (Thurs.) at the N. Y. Advertising Club.

Film actor **Walter Slezak** latest to get the CBS block-booking treatment for guest talent. He starred in "Suspense" last night (Tues.) and will appear on **Frank Sinatra's** viedo show Dec. 23 and "Studio One" Jan. 1 . . . **Howard Ross**, previously with the Abmer J. Greshler agency, starts Jan. 8 as buyer of sustaining talent for NBC . . . **James V. Boyle**, sales rep for **Jerry Fairbanks**, on a trip to Boston to cover ad agencies there . . . **Booth Colman** erroneously referred to as having played opposite **Anna Lee** in the "Somerset Maugham Theatre" production (CBS) of "String of Beads." **Mark Stone** played that role, with Colman having been cast as the young man who related the story . . . **Phil Silvers** guesting on Frank Sinatra's show Saturday (16) . . . **Paul Stewart** pacted to co-star with **Ruth Gordon** next Tuesday (18) in the production of "Over 21" on CBS' "Prudential Hour" . . . **Dennis James'** "Okay Mother" marked its third anni yesterday (Tues.) on the DuMont web, with **Dr. Allen B. DuMont** guesting on the show . . . **Fay Bainter** set to star on CBS' "Lux Video Theatre" Christmas Day in an adaptation of **Stephen Vincent Benet's** "A Child Is Born" . . .

Charles Chaplin, Jr., inked to an exclusive TV pact by indie packager **Allan Black.**

Kathi Norris will be guest speaker at the Advertising Club of New York today (Wed.). . . . . **Charles Sanford** resumes as musical director of the **Bob Hope** TV shows with the Dec. 24 presentation. He'll continue batoning the **Sid Caesar** stanzas. . . . . **Conrad Janis**, trombonist-leader of the Tailgate Jazz Band at Central Plaza, N. Y., is continuing his TV career as an actor.

Hollywood

Tele rights to **Norman Reilly Raine's** "Tugboat Annie" stories are being peddled by H. N. Swanson agency . . . **Richard Arlen** will head for N. Y. for the Yule season for a series of vidshow appearances arranged by **Mal Boyd** . . . Corny "sublime to ridiculous" gag was on everyone's lips at General Service Studios Friday when Lou Snader Telescriptions lensed five pix with concert pianist **Jakob Gimpel** and five with zany batoneer **Red Ingle** and his Natural Seven . . . **John Sutherland** making a series of live-action tele commercials for Lincoln-Mercury use on the **Ed Sullivan** show . . . Jon Slott-T. F. Hamilton package "What Shall I Wear," fashion show presented in dramatic format, bows on KLAC-TV Sunday (17) . . . Admiral Television already dickering with the L. A. Rams for the right to televise next season's grid games . . . Series of 30-minute telefilms tagged "The Greatest Story Ever Told" will be made for Goodyear Tire & Rubber at Sutherland Studios . . . **Glenn Miller**, production manager for **Horace Heidt's** Motion Picture Television Productions, bedded following a heart attack . . . Still fotog **George Hurrell** formed Hurrell Productions Inc., with **Roy O. Disney, Gunther Lessing**, and **Paul Pease.** Outfit will make both animated and live-action television and commercial films . Addition of a 30-minute femme wrestling program gives KTLA a solid evening of grunt-and-groaning every Thursday . . . KPIX, San Francisco, will pick up KTTV's entire daytime schedule on New Year's Day, beginning with the Tournament of Roses Parade and continuing through the Rose Bowl fotball game. Programs will be microwaved northward . . . **Max Terhune, Bill Hale, Virginia Herrick, Bobby O'Dwyer, Ted Mapes, Kermit Maynard, Richard Powers, Lane Bradford, Buff Brody, Dusty Walker** and **Joe Hooker** set for first of the "Buckskin Ranger" telefilm series which **Jerry Fairbanks** is producing with **Ray "Crash" Corrigan** starring. **Frank McDonald** directs . . . **Dave Siegel** packaging **Jack Oakie** for a tele comedy series which **Horace Jackson** is scribbling . . . **Gov. Earl Warren** starts a once-a-month telecast over KECA-TV starting tomorrow (Wed.) discussing topics of interest to Californians under the title "Report to the People."

Chicago

WGN-TV is doing a series of five half-hour remotes this week from the National Individual Bowling tourney. Remotes, directed by **Don Cook**, are sponsored by Bowling Proprietors Assn. of Chicago. **Fred Wolf** is handling the commentary . . . **Harry Geise** bowed with a Friday night weather show on WBKB . . . **Dorsey Connors** celebrated the first anniversary yesterday (Tues.) of her five-minute, cross-the-board strip on WNBQ . . . Fox Head Brewing has renewed **Al Morgan's** DuMont show for 39 weeks on WGN-TV . . . **Sylvester (Pat) Weaver**, NBC tele chief, in town to address the School Broadcast Conference, making rounds this week at Chi NBC . . . ABC's "Super Circus" cast did their turns at Chi Athletic Club's Fathers and Sons Day program Saturday (9) . . . Rock Island R.R. has renewed **Clifton Utley's** WNBQ newscast on Mondays, Wednesdays and Fridays . . . WBKB will televise the midnight mass from Holy Name Cathedral Christmas Eve for third consecutive year . . . **Rose Dunne's** "Stop the Record" moves into its second year on WGN-TV.

Paul Galvin, Motorola prexy, went on record last week as favoring allocation of TV channels for educational use . . . **Burr Tillstrom's** "Kukla, Fran and Ollie" troupe cut a 60-second plug for Victor records . . . **Sid Breese** is a new WGN-TV director . . . **Bill Fay** prepping an article for Colliers' on ABC's "Studs Place" . . . **Oliver Unger** and **Harold Goldman** placed in charge of the N. Y. office opened by Kaufman & Associates to distribute agency's new packages built around the Snader telepix . . . WNBQ's "Front Line Camera," half-hour news roundup narrated by **Clifton Utley**, moved from its Sunday slot to Saturday 6 to 6:30 p.m. . . . **Gene Fields** is new emcee on WBKB's Friday night "Hit Spot" show for Drewrys' Ale.

London

Five vaudeville shows are planned over the Christmas season. First, to be produced by **Michael Mills**, is "Gala Variety," which will come from the newly-opened Lime Grove studios Dec. 23 . . . TV pantomime on Dec. 26 will be "Cinderella," from a script by **Gordon Crier** . . . The next night, **Richard Afton** is producing "Those Were the Days," an old-time music hall show, and "Kalaidescope" is being done Dec. 29. The new **Vic Oliver** series will make its bow Dec. 30 . . . On Christmas Eve, **Douglas Allen** is producing **Reginald Beckwith's** "A Soldier for Christmas," with **Robert Beatty** . . . Christmas fare for the children started last Sunday (10) with "Snow Baby," adapted by **Rosalind Vallance.** Other programs include "Crackers for Christmas" on the 20th and "Sleeping Princess" ballet next day. On Christmas Day there will be the children's party from the Hammersmith Palais and on the next afternoon "The Cruise of the Toytown Belle" . . . A 60-minute film, "Retrospect 1950," will be aired New Year's Eve . . . Next Monday (18), **Christian Simpson** is producing "Giselle," with leading role danced by **Tatiana Riabouchinska** . . . Following night **R. C. Sheriff's** "Journey's End" will be telecast, with **Peter Rendall** as Stanhope . . . **Pouishnoff** returns to TV with three dates during the month . . . **Ralph Reader's** "Gang Show," which recently opened in London, was teeveed Monday (11).

Snader, Kaufman Distribution Deal On 960 Briefies

Hollywood, Dec. 12.

Snader Telescriptions Sales Corp. has been formed by Louis Snader and Reuben Kaufman to handle nation-wide distribution of Snader's 960 three-minute telepix. Kaufman is Chi ad agency topper who three weeks ago inked a deal guaranteeing Snader $1,000,000 for rights to Snader pix in 10 eastern markets for one year. This contract is now absorbed into new firm.

Kaufman becomes prexy of sales outfit which has a paid capitalization of $600,000, with Snader a member of the board, of which Maxwell Abbel is chairman. Sales outfit will absorb personnel, facilities of Kaufman's Chi agency which will continue as separate organization.

Kaufman is a veepee. E. Johnny Graff becomes Chicago office head of Snader Telescription Sales, with Oliver Unger opening N. Y. office. Snader has made 190 telescriptions to date, each budgeted at $1,500. Under terms of the new organization, Snader will increase his budget on pix, inserting added sidemen in orchs and bringing in dance teams plus top name talent.

Odd 'Name' Teaser Ads Feature WCAU's Fall Promotion Campaign

Philadelphia, Dec. 12.

WCAU has come up with a series of unusual teaser ads in its fall promotion campaign, the theme of which is "Staying Home Tonight?," with the readers counselled to listen to the station both on AM and TV for "the best" in virtually everything.

Ads carrying half-column square cut of a citizen have been appearing regularly in the Evening Bulletin, which owns the stations. "Caruso" for example, listens to WCAU for the best in music. "Shakespeare" watches WCAU-TV for "the best in drama." They are respectively two Philadelphians named Ernest Caruso and Philip C. Shakespeare, and their photos appear along with their endorsement of the programs.

Among other famous-named locals who have loaned similar endorsements are Robert E. Lee, who listens for the war news; Rudolph Valentino, for "the best in films"; Joe Miller, who likes WCAU's comedy; Steve Brody, "takes no chances," and Marconi (Alexander) who likes "the best in radio."

In addition to the newspaper ads running twice weekly in the Bulletin, stations also run car cards on the same theme, planted in the commuters locals of the Pennsylvania and Reading R. R. lines. Mail response has been heavy, with readers sending in flock of other names for consideration.

Philadelphia — Bert Cole, who was a member of the Philco sales organization in New York from 1934 to 1938, has rejoined the company as district sales representative for the New York-Newark area. Cole succeeds Clare Courtney, who was recently named sales manager of the Philco Accessory Division, with headquarters in Philadelphia.

National Grid TV Blackout Possible In Big 10 Stand at NCAA Confab

Chicago, Dec. 12.

Fight against live telecasting of college football will be led by the Big Ten at the National Collegiate Athletic Assn., confab next month, it was indicated, as the four-day parley of Western Conference athletic directors and faculty chiefs wound up here Sunday (10). Tele ban by NCAA, governing body of college athletics, could result in a nationwide grid blackout next year. The Big Ten, key midwest college sports league, nixed live video of its football games the past season.

No formal stand on teevee came out of the Big Ten meeting, which devoted several lengthy sessions to the question. But athletic directors disclosed they plan to "support" a tele ban should one be proposed at the NCAA huddle Jan. 8-13 in Dallas. Fact that the Big Ten, a major element in NCAA and frequently a bellwether of NCAA policy, continues to view with alarm video's effect upon attendance, points to the likelihood that the conference will not only support but will initiate the tele prohibition proposals.

A voluminous report on video's impact on the gate was presented to the league execs by the group's TV committee, which had surveyed all facets of the sports scene during the past year. After hearing the report, Big Ten toppers concluded: "From information at hand, live television has an adverse effect on attendance in varying degrees."

The survey is expected to be used to buttress the conference's position in opposition to unlimited telecasting at the NCAA meet.

The fact that the report exclusively blamed teevee for the 3% drop in conference football attendance the past year, underscored the league's wariness of the new medium. Although the Big Ten did not permit live telecasting of its home games the past season, several of its road contests with non-conference schools were beamed.

Gate loss in those games, particularly with Coast teams, which permitted telecasting, and competition to home games from the Notre Dame and eastern league contests which were televised into the Big Ten area, were charged with the slice. The 3% drop, incidentally, was from the all-time record high set by conference attendance in 1949.

Since all of the Big Ten schools, with the exception of Northwestern, are state institutions, the conference is faced with a touchy public relations problem in its handling of the teevee issue. This is especially true in those states which now have a heavy concentration of tele sets.

Because the entire sports program of most of the schools is largely dependent upon gridiron revenue, the athletic hierarchy views with alarm any and all factors that work to reduce the football take. But they're also conscious of the possibility of increasing beefs from taxpayers deprived of an opportunity of watching their favorite elevens on video.

The recently concluded experimental tie-in with United Paramount for limited theatre televising of Big Ten games encountered some public reaction, with a few critics charging the arrangement as being too obviously commercial. The conference toppers gave no indication of their future plans for theatre TV, other than to disclose their satisfaction with the manner in which the past season's experiment was handled by the theatre circuit.

TEST-LENSING 'DOUBLE,' '15' FOR CAMPBELL O.O.

Hollywood, Dec. 12.

El Capitan theatre, long eyed by television because of its central location in Hollywood and only middlin' success as a legit stand since Ken Murray departed with "Blackouts," has finally succumbed. Ward Wheelock agency, through Russ Johnston, radio-TV exec, rented the house for five days (Dec. 18-22) to do some test filming on "Club 15" and "Double or Nothing."

Deal is being negotiated with a producing outfit best suited to the type of shows being test-tubed, and equipment will be moved in for day and night shooting. "Club 15" will be shot both as a quarter-hour and half-hour program, as a revue presentation. Walter O'Keefe's quizzer will be filmed in its present form. Johnston will also experiment with the magnetic track as a radio substitute for the live broadcast. Combined footage of both shows in its various forms will be taken back east by Johnston for inspection by Campbell Soup.

Fort Industry's WSAI 350G Buy

Cincinnati, Dec. 12.

Ownership transfer of WSAI standard and FM stations, ABC affiliate, from Marshall Field Enterprises, Chicago, to Fort Industries Co., Detroit, was announced by Robert M. Sampson, general manager, at a staff meeting Saturday (9). He said deal was inked the previous day in Chicago and "no personnel changes are planned." New owner operates stations in Detroit, Toledo and Lima, O., Fairmount and Wheeling, W. Va.; Atlanta, Ga., and Miami, Fla.

Sale price was unofficially reported as $350,000. Figure is $200,000 under tag reportedly paid by Field combo in 1945 to Crosley Radio Corp., which was forced to sell under the FCC ruling against multi-station ownership.

One of Cincy's first stations, WSAI was opened in 1923 by a radio operator, Robert E. Cooper, who sold it to the U. S. Playing Card Co., which in turn unloaded to Crosley.

Offices and studios of WSAI are downtown, at 115 E. Fourth Street, and transmitters are on hilltop locations.

VET PITT RADIO EDITOR SET FOR VIDEO DEBUT

Pittsburgh, Dec. 12.

Hamburg Bros., RCA distributors here, are extending their Si Steinhauser radio program to include TV, too, and the veteran radio editor of the Press will soon be doing his quarter-hour "Radio and Television Column" on WDTV every Sunday afternoon at 2:45 as well as on WPIT an hour and a half earlier.

Time hasn't been cleared yet, but will be in a week or so, and Steinhauser is expected to make his TV debut before the first of the year. He's been writing the radio column on the Press, local Scripps-Howard daily, for more than 20 years.

Arnold Dropping Lewis, Staying With Barry's '80'

Arnold Bakers has decided to drop its "Robert Q. Lewis" show, aired Sunday nights at 11 via CBS-TV, after the Jan. 7 broadcast. Benton & Bowles, agency for Arnold, will retain the time slot for another client, as yet undisclosed.

Arnold, meanwhile, will continue to bankroll Jack Barry's "Life Begins at 80" show via ABC-TV. Lewis continues with his "Show Goes On," bankrolled by ASR Ascot Lighters Thursday nights via CBS, and his daytime, cross-the-board series on the same video web.

Femme Grappler Champ To Be Chosen in Studio

Cincinnati, Dec. 12.

Crosley's tri-city TV network kicked off Saturday (9) with a women's wrestling tournament, originating in WLW-D studios, Dayton, O. Winner of weekly elimination series meets Mildred Burke, recognized as present champ by the Midwest Wrestling Assn. and National Wrestling Alliance, for a $2,000 purse. Gal grapplers over 18 are eligible.

Competition marks first time a sports championship is to be decided in a TV studio.

Coy vs. Sarnoff

Continued from page 36

with the court in which RCA said its confidence in its system "is based on the improvements which have been made in the RCA color system at which the Commission has refused even to look."

Coy said, "this lie about the Commission refusing to look at improvements in the RCA system is about to become big enough to be believed."

No-Delay Letter No Fair

Gen. Sarnoff immediately came back: "Mr. Coy cannot fairly use my (no-delay) letter as an excuse for the Commission's failure to comply with the request contained in our letter of July 31 to the Commission enclosing copies of our progress report, in which we stated: 'If members of the Commission or its staff are interested in obtaining further information on the work referred to in this progress report, I will be glad to furnish it or arrange visits for them to see the work and discuss the results with RCA engineers.' No reply to our letter was ever received from the Commission."

This ought to show, said Gen. Sarnoff, that the Commission was asked in advance of the color decision to see RCA's improvements.

The next day, Thursday (7), the Washington Daily News carried a second editorial, saying that RCA did ask that Commissioners or staffers view its improvements. Coy then came back with two shots. One, in a letter to John T. O'Rourke, editor of the News, emphasized that the Commission could not have looked at the RC.. improvements after the record was closed. To have done so, he said, "would have been error which probably would have been grounds for appeal to the court had the 'look' been tied up with any decision favoring the RCA color system."

Coy's Second Shot

Coy's second shot, in a letter to W. F. Kennedy, a West Virginia manufacturer, took RCA to task for going back on promises that it would make its tri-color tube available to anybody. Kennedy had written Coy a month ago that he was "disturbed" by a newspaper story that the Commission had requested RCA to make its tube available to CBS.

Coy wrote Kennedy that on several occasions officials of RCA, including Gen. Sarnoff, testified before the Commission that if the CBS system were adopted, RCA would sell its tubes to anyone. He also cited a report on July 30 from Dr. C. B. Joliffe, RCA executive veepee, saying the company hoped to make samples of its tubes available to the industry in the fall for development work.

"In light of these representations proferred by RCA's top officials," said Coy, "I think you will agree that the Commission had a sound basis for its desire to view a demonstration of the tri-color tube on the CBS system, and for its expectation that RCA was prepared to cooperate in effecting such a test."

In requesting RCA to make its tube available for testing on the CBS system, Coy added, the Commission was trying to arrange a demonstration "to bring the best possible color television to the American people."

So far Coy has had the last word.

Teachers-TV

Continued from page 37

weeks ago to determine the truth of representations in the ad, after receiving complaints from parents and educators. The agency is looking into the overall campaign to sell TV sets, and has taken up the matter with 22 manufacturers and the ad agency involved.

NEA's complaint said regarding TV's effect on children: "There are some television shows at present that are harmless entertainment for children. There are also some telecasts that are educative in nature. Television can be and should be made a remarkable instrument of education. It employs the long-proved techniques of visual education now used in many thousands of the nation's classrooms. But educators as a whole are far from approving many of today's television shows. Many fear permanent harmful effects of these programs on the sensitive nature of children."

NEA membership includes approximately 500,000 teachers.

TBA-NAB

Continued from page 37

tion, it's presumed that the two groups, through merging, would establish a common treasury.

In revealing the merger proposal, Poppele declared that a committee comprising TBA directors is to be appointed "to explore the possibility of effecting some amalgamation or confederation with TV trade groups under a plan that would ensure autonomy with respect to TV and would best serve the TV industry." According to TBA spokesmen, the wording leaves open the possibility of also bringing in a group like the Radio-Televesion Manufacturers Assn.

All-day TBA clinic, held at the Hotel Waldorf-Astoria, featured speeches and panel discussions participated in by various network and station execs, plus other industry leaders, from all sections of the country. Eugene S. Thomas, manager of TV operations for WOR-TV, N. Y., presided. In addition to Poppele, other officers reelected included Ernest Loveman, veepee; Will Baltin, secretary-treasurer (it's his eighth term), and Paul Raibourn, assistant secretary-treasurer.

WPIX

Continued from page 43

only for the educators to determine whether they want to use the station for classroom work or for extra-curricular activities in the schools. He emphasized that it would not be a "workshop proposition" but that WPIX would try to make the programming as professional as possible to attract adults as well as children. He visualized such facets of the project as getting cooperation of the city government to have the cameras move in and explain the workings of the fire and police departments, department of sanitation, etc.

At the TBA meet, Larson declared that WPIX has been "very interested in the recent FCC hearings on education." He added: "But we also know the problem of taxation and the many expenses a municipal government has today. It is impossible for them to provide enough money to run expensive TV stations. There is no visible source of income and I'm sure the city fathers will find over a period of time that they're not going to be able to get their money out of it. And because of our concern, we are going to take this opportunity to publicly announce the WPIX is anxious to further this educational program and as of now makes its facilities and time available to the N. Y. City Board of Education for the development of a regular educational program schedule."

Teleprompter

Continued from page 36

Walter Craig radio-TV veepee of Benton & Bowles, which producers "Years," declared it would be impossible to do the show without some type of prompter such as this. He said he started to use it with great reservations as to its ultimate benefit, fearing that his cast would come to rely on it as a crutch and also that the home audience might be able to detect any time one of the actors looked at the prompter to pick up a line.

Craig said B&B licked the first problem by not permitting the prompters on the set until the dress rehearsal. Cast, consequently, was forced to memorize its lines in advance. Thus, he described the idea as being similar to a person's being broke or having $50 in his pocket. "Even though he might not spend that $50," he said, "he knows it's there. In the same way, an actor doesn't have to use the prompter but, if he knows it's there, he can turn to it if he forgets a line." As for the second problem, Craig said the prompters were set at spots on the stage to which the cast would normally be playing. Tests have shown that even viewers looking for the actor to read a line from the prompter cannot detect the move.

Outfit which manufactures and operates the prompters plans to base the cost on each on the type of show and its time slot. "Years" is using four of the machines with the master control unit, but as many can be used as the producer desires. Outfit claims it can handle up to 50 programs in N. Y. and is now dickering with a Coast agency to represent it in Hollywood. Spokesmen for the company visualize the prompters as being valuable not only to dramatic actors but to newscasters, singers and virtually anyone on TV who must memorize lines or lyrics.

St. Louis—Union Electric Co. of Missouri reports 221,500 television receivers installed in the St. Louis area as of Dec. 1.

Inside Stuff—Radio

New board of New York local of the American Federation of Radio Artists, elected last week, marks a slight shift away from the conservative forces previously identified with the Artists Committee.

Elected are: representing actors, Jackson Beck, Alan Bunce, Clayton Collyer, Staats Cotsworth, Vinton Hayworth, Leon Janney, Claudia Morgan, Virginia Payne and Vicki Vola; representing announcers, Frank Gallop, Glenn Riggs, Ken Roberts, Richard Stark and Dwight Weist; representing singers, Irene Beasley, Julie Conway, Chuck Goldstein, Travis Johnson, Lanny Ross, Leonard Stokes and Jean Tighe; and, representing the indie station announcers, Bill Edmonds.

Slate of officers will be elected from the list in two weeks.

George Sawtelle, who replaces Don Cherry on NBC as alternate on the 11:15-11:30 slot nightly with Mindy Carson, is a Memphis product. Agent Jack Bertell heard him on his shortwave set one night while "scouting" the country, as is his wont, and was so impressed he went to Memphis, was reimpressed after seeing him on local TV, and signed him. Sawtelle has the Tuesday and Thursday spot; Miss Carson sings on the alternate Monday-Wednesday-Friday. Bertelle may also slot him on the NBC "Open House" spot, vice Morey Amsterdam. Singer is set for RCA Victor diskings also.

Paul Long, KDKA newsman and also aviation editor of the Pittsburgh Westinghouse station, is a licensed pilot and has just lined up quite a two-week vacation for himself late this month. He's been hired by the Cesna distributor in that city to fly a brand new 170 to a purchaser in Buenos Aires. Long takes off for South America day after Christmas and will return by Pan-American Airways. Annually on his summer vacation he rents a plane and flies his entire family down and back from his home near Waco, Tex.

"A Day With the Joneses," a daily devotional program originating in the Pittsburgh living room of Rev. and Mrs. Bert Jones and featuring the whole Jones family of seven, has just chalked up its 500th broadcast. Two years ago the Joneses began microphoning a weekly devotional program over WPIT. Since that time it has grown so that today the feature is heard 12 times a week over various programs in the Pittsburgh area. It's now carried there by WPGH every afternoon at 4:15.

Northwestern U. is prepping a directory of alumni in radio, television and allied fields. Alumni are requested to report their present positions and addresses to Donley F. Feddersen, Northwestern U., Evanston, Ill.

Video Set Output

Continued from page 36

being "saturated," of the "novelty" of TV wearing off, and fear of a big summer slump in buying.

Actually, except for the month of July, when many factories curtailed output for vacations, production continued at a high level, with August output at over 700,000 sets. Since then, factories have been turning out an average of nearly 800,000 sets a month.

On the basis of output during the first six months, there was every indication that production would have reached at least 6,000,000 sets. Apparently, however, the rate of turnout, which was double that of 1949, seemed too good to last. It was feared also that uncertainty over color might hurt the market.

How long the industry can continue at its present high rate of operation is now the big question. Recently, following cutbacks on critical metals by the National Production Authority, an RTMA spokesman estimated that TV set output may be affected by as much as 50% within the next six months. Whether this happens will depend on efforts to develop substitutes for certain essential materials and utilization of components for radio or video.

One thing is certain: with TV cities making new sales records as buyers flock to the market to get sets while there's still plenty, the manufacturers will have every incentive to turn out every receiver that military priorities will permit.

NEW VIDEO DISTRIB STARTS WITH 100 PIX

Hollywood, Dec. 12.

Distribution of films in the video field will be handled by Hollywood Television Service, Inc., newly-organized outfit which already has acquired rights to some 100 pix. Firm currently is dickering for video rights to other feature films which have made the rounds of theatres but haven't yet hit tele.

HTS is headed by Earl Collins, who resigned last week as Los Angeles branch manager for Republic. Associated with him are Mort Scott and Lester Nelson. They plan to maintain offices in New York, Chicago and Hollywood.

Kansas City—L. H. "Tex" Witherspoon, formerly general manager and president of KPRS, Olathe, Kans., has returned to active duty in the Navy. A lieutenant commander, he has been assigned to the Olathe Naval Air Station. Witherspoon had headed up KPRS for a year and a half, being a founder of the station.

NBC Pages Get Showcase For Talent Via Herlihy

Pages at NBC's Gotham headquarters will get a showcase for their performing, writing and directing talents via Ed Herlihy's "Date in Manhattan" strip on WNBT, N. Y. They'll take over a segment of the airer one day a week.

Names who were once NBC pages, such as Dave Garroway and Earl Wrightson, will guest on the segment.

ADVERTISEMENT

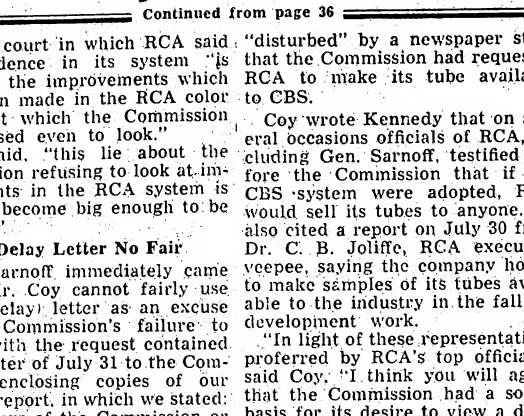
Tomorrow Thursday Dec. 14

MILBOURNE CHRISTOPHER

Hocus Pocuses on the

FAYE EMERSON SHOW

CBS-TV - - 7:45 p.m.
15 W. 84th St. TRafalgar 3-7360



THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK

PALMOLIVE SOAP	SULPHA 8
FEENAMINT	PACKARD MOTORS
IPANA TOOTHPASTE	BIRD'S EYE FOODS
DR. CALDWELL	BON AMI
PURITY'S TASTEE BREAD	BROMO SELTZER
STANBACK HEADACHE REMEDY	CARTER'S LIVER PILLS

Follow these leaders and boost your sales!

WJBK-TV, a CBS and Dumont affiliate.

WJBK-AM & TV-DETROIT

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

I Cover New York

MEN'S CLOTHIER

GRAYSON-

Wot'll critics say 'bout **"Let's Make an Opera"** opening tonite at Golden? **Big** tip-off will be audience reaction to **its own finger in pie . . .**

Every man to his trade . . . **"Let's Make a Tuxedo"** is mine and my star performer is **silky-smooth Barathea** . . . a luxury fabric that **drapes beautifully** . . . gives dinner jackets that casual man-about-town-look my toney friends call **savoir faire** . . . The saving's fair, too . . .

You **save practically 20%** off the regular $65 price (12.50 in U. S. money) paying me only **52.50** . . . My low-rent **2nd floor elevator locale** means **a saving in rent** for me, **a saving in cost for you!**

Hours: 9 to 6; Thursdays to 9

Closed Saturdays

GRAYSON

18 East 46 St.—2d Floor

THE THREE SUNS

"MORTY" "ARTIE" "AL"

RCA VICTOR Records

Currently

On Location Making a Picture

"Double For Della"

Direction: MUSIC CORP. OF AMERICA

Attention T.V. Producers

A Complete Film Act Service Is Available to You by Calling

CI 6-2426

Animation, Story Boards, Slidefilms, Special efx.

Ordinarily we would use this space to tell you what great shakes we are as a radio station - how WHDH leads all other Boston stations in overall audience, cost-per-thousand listeners, national accounts - exclusive and otherwise - and in other ways vital to the interest of time buyers...

Instead, we would rather extend the warmest of Christmas greetings to all of you who have - and will share in the continuing success WHDH has enjoyed during the past four years...

Chicago Radio Biz

Continued from page 32

Giant; "Can You Top This," Maiden Wine; "Red Grange Predicts," Florsheim; "First Nighter," Campana, and "Sandy Strong," Wander Co.

Probably the busiest time peddlers in town have been the NBC-TV salesmen, working under sales chief Gene Hoge. They've lined up $4,060,000 in new web billings this season. Leading the parade of new accounts is Quaker Oats, which has jumped onto the NBC tele bandwagon to the tune of $1,130,000. Cereal company has bought the Chi-originated "Zoo Parade" and Gabby Hayes show, both Sunday afternoon half-hours, and the new Hayes Monday, Wednesday and Friday quarter-hour daytimer.

New season tele programs sold out of the Chi NBC office include: "Stars Over Hollywood," Armour; "Smilin' Ed McConnell," Brown Shoe; "Comedy Hour," Frigidaire; "Four Star Revue," Norge. Major renewal handled was the "Kraft Television Theatre."

NBC's New $2,000,000 Biz

Chi NBC AM sales crew under Paul McCluer scored with $2,000,000 worth of new biz this fall. Biggest single package was the Armour purchase of the quarter-hour, cross-the-board morning Dave Garroway strip. Also sold here were the Swift buy of the Red Foley cross-the-boarder on 48 southern stations and the General Mills pickup of the Cal Tinney strip on a 12-station regional web. Credited to the Chi office, too, was the switchover to NBC from ABC of the Sunday afternoon "Hormel Girls."

Trend toward daytime use of radio is carried through at CBS, whose biggest sales were the Toni and Pillsbury cross-the-board expanded spread on the Arthur Godfrey show, totaling $1,800,000. Also new this fall is the 25-station midwest hookup for Hamms' sponsorship of Ed Murrow's nightly newscast and the full net Sunday night Eric Sevareid newscast sold to Campana.

On the CBS tele side, major accounts handled by George Arkaedas are the alternating half-hours on the "Godfrey and Friends" show; "Betty Crocker" daytimer for General Mills and the Johnson Wax "Starlight Theatre." Also lined up are two undisclosed bankrollers slated to move into the 9:30 to 10 p.m. Friday night period on an alternating basis and the Saturday night 7:30 to 7:45 spot.

Mutual CBS veepee Carroll Marts last week came up with a nice sale to Kraft, with the food company picking up "Queen For a Day" for a quarter-hour twice weekly and the five-minute "Bobby Benson" show, also twice weekly. MBS Central Division swung the Derby Foods shift of "Sky King" from ABC and the Kellogg purchase of the two weekly quarter-hours dropped by Quaker when it cancelled out "Challenge of the Yukon." Beltone, Amurol and Imdrine buys of various segments of the Gabriel Heatter newscasts were also credited to the Chi office.

Indications are that there are several more potential or former Chi advertisers who withdrew from the radio picture pending clarification of the international situation, now waiting in the wings for a radio and/or teevee entrance. For example, International Harvester, which dropped its "Harvest of Stars" on AM, is eying both medias again. Likewise, Muntz Television is giving thought to network radio.

Eileen BARTON

Currently

ORIENTAL, Chicago

3rd Week

Dir.: Music Corp. of America

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management: WILLIAM MORRIS AGENCY

Richards

Continued from page 35

structions to Fitzpatrick by means of the letters. FCC Counsel Frederick W. Ford said the government is considering the letters as instructions, no matter what the witnesses say.

That remark brought Defense Counsel Joseph Burns to his feet with this objection: "You can't conclude they were instructions if the persons to whom they were addressed did not so consider them.

"This man (Burns indicated Fitzpatrick) did not consider them as instructions, and neither did other station managers at KMPC, Los Angeles, and WGAR, Cleveland."

Earlier, Burns had objected to entering the letters as evidence, maintaining that "Certainly, Richards has the right, as does any citizen, to discuss his political beliefs"

Under questioning regarding "Victory F.O.B.," a wartime program WJR fed to the entire CBS network, Fitzpatrick admitted that he told Richards he "was becoming anxious about the anti-New Deal trend the program was taking and wanted a better balance."

FCC Examiner James Cunningham asked Fitzpatrick: "Do you recall if Richards ever told you to equalize the balance so both sides would be heard?" Fitzpatrick replied: "No, I recall I was never urged to do that."

On Friday (8), Fitzpatrick testified that he believed Richards "had a definite psychosis." Fitzpatrick said: "The man (Richards) had a definite psychosis built up because of his illness. He retaliated against me. He had built up an antipathy toward me which, I understand, is one of the reactions in a heart condition of that kind. I think his illness made a changed man out of him."

The two parted "amicably," in 1946, Fitzpatrick said, after Richards bought his stock in WJF.

CBS FM Pact

Continued from page 33

Mount Sunday Telegram. Event was hailed in a full-page ad which plugged 16 top Columbia shows to be aired by the station. Recognition of WFMA by the network, said the ad copy, "marks the trend over the nation to turn to the superior radio." Readers were also urged to purchase FM sets.

Horn cited a survey showing that 40% of the homes in the area have FM sets. He claimed that his 33 kw transmitter, "without interference and non-directional," will provide the best signal for CBS shows in eastern North Carolina.

WFMA is the second exclusive FM station to affiliate with a major network. Recently, WASH in Washington, owned by Everett Dillard, signed up with Mutual. However, the web's programs are also carried by the 5 kw AM station, WEAM, in Arlington, Va.

L. I. Airer

Continued from page 33

That it is again in an editorial tilt with the LIRR is commendable, particularly since other outlets haven't taken up the cudgels for a revamp of the road. However, it's an unhappy note that such a campaign was not launched before a disaster of major proportions shocked the community.

A companion editorial offensive was launched by the station after the "Big Blow" of Nov. 26, when the storm knocked out electric and telephone service for thousands of Long Island residents. These pieces were directed at the Long Island Lighting Co. and called for installation of underground cables. That recommendation was urged in a documentary series WHLI beamed two years ago.

Broadcaster deserves solid kudos for its public service orientation and its frequent repetition of its editorial message. That it pays off in respect from listeners is indicated by the heavy mail it received commending its job and in the hundreds of requests for copies of the pieces. *Bril.*

TV Bootleggers

Continued from page 37

be that illegal boosters could operate without being observed. But probably not for long.

Technically, it was explained, it's possible that a tower built by an individual to serve merely as an antenna to bring in television from a great distance, might throw sufficient radiation to serve other people in an area. It's also possible that well-heeled Texans, particularly in the oil regions, may have constructed such towers and that they have been mistaken for boosters.

Despite the desire for TV in non-TV areas, the public resents illegal operations, according to the FCC, and advises its field offices of them. Also, the bootleg transmitter uses a channel that may have been assigned to somebody else, and while it may be too far away to be stealing an audience, the authorized station won't like it. Besides, the latter's operation may not have been built up to full power and might increase its coverage.

The bootleg TV booster is a repetition of the early days of broadcasting when Uncle Sam was empowered by legislation to regulate radio and to act as the "traffic cop of the ether." But the big difference is that the TV bootlegger is easier to track down. You can see him.

'Shangri-La'

Continued from page 32

ton residence and the local radio station, ZBM, also played host to the group.

It's a safe conjecture that the time buyers and account execs from the major agencies will find a warm—and lucrative—spot for the Westinghouse chain in future client deals.

"Operation Shangri - La" was made up of the following:

Francis C. Barton, Federal Agency; Joseph E. Baudino, KDKA; Walter E. Benoit, Westinghouse Radio Stations; Lewis F. Bonham, Mennen; Edwin R. Borroff, Westinghouse Radio Stations; Philip G. Bowman, Young & Rubicam; Francis X. Brady, McCann-Erickson; Vera Brennen, Duane Jones Co.; William W. Bryan, Free & Peters; Frank Burke, Radio Daily; Hale N. Byers, Batten, Barton, Durstine & Osborn.

Eldon Campbell, Westinghouse Radio Stations; Howard M. Chapin, General Foods; J. B. Conley, KEX; John A. Cory, Free & Peters; Frank Coulter, Jr., Young & Rubicam; Wayne Coy, FCC; John Crandall, Sherman & Marquette; Lowrey H. Crites, General Mills.

Jane Daly, Earle Ludgin & Co.; William C. Dekker, McCann-Erickson; Robert G. Duffield, WOWO; Mary Dunlavey, Harry B. Cohen.

E. G. Eisenmenger, Leo Burnett; Walter Evans, Westinghouse Radio Stations.

Mildred Fulton, Biow.

Carl Georgi, Jr., D. P. Brother & Co.; R. E. Gifford, General Motors; Patrick H. Gorman, Philip Morris; Richard C. Grahl, Wm. Esty; Robert M. Gray, Esso; Lloyd Griffin, Free & Peters.

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Elenore Scanlon, Batten, Barton, Durstine & Osborn; Stanley Schloeder, Ruthrauff & Ryan; Regina Schubel, Duane Jones; Tucker Scott, Batten, Barton, Durstine & Osborn; Jones Scovern, Free & Peters; Lillian Selb, Foote, Cone & Belding; Jayne Shannon, J. Walter Thompson; Holly Shively, Ruthrauff & Ryan; Frank Silvernail, Batten, Barton, Durstine & Osborn; Chester Slaybaugh, Morse International; F. M. Sloan, Westinghouse; W. C. Swartley, WBZ-A, WBZ-TV.

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Pitt Ex-Model in AM-TV Switch for 'Mail Box' Airer

Pittsburgh, Dec. 12.

Margaret Petyo, former model who did "The Charm School" program on WWSW for some time a couple of years ago, has switched to teevee and is now running the daily "Mail Box Magic" program on WDTV every weekday afternoon at 3:15. It's sponsored by the Gaylord mail order outfit and was placed by Richard Lando agency.

As a matter of fact, it was the first across-the-board live show on WDTV after the station opened up its own studios. Miss Petyo is assisted by announcer Nick Perry and a model, Ida Wakefield.

Dale Quits DuMont Show For WCBS-TV Cross-Board

Singer Alan Dale is scheduled to bow out of his current DuMont show to launch a new cross-the-board series on WCBS-TV, CBS' outlet in N. Y. Series is to be slotted at 6:30 p.m. Mondays through Fridays and will be either 15 minutes or a half-hour in length, depending on other programs during the week. Dale will be backed by a girl singer and an instrumental trio, yet to be selected, and will also have guest celebs from time to time.

Singer will fill the spot being vacated by Bob Howard, who's exiting WCBS-TV after almost three years. Both Dale and Howard, incidentally, are regular cast members on CBS' "Sing It Again" simulcast.

WJZ

Continued from page 33

giving the outlet a program revamp, starting with the new Bob Sweeney and Hal March 6:30-8:15 a.m. disk jock show, which is a big coin outlay. Joe Franklin this week started an 11:15 p.m. to 12 midnight platter-chatter stint from Jack Stark's restaurant, placed via William Warren, Jackson & Delaney.

Besides having a local angling, new shows are being geared for music and easy listening. Reason is that ABC research reveals that tele set owners, when they listen to AM, prefer musical offerings. Oberfelder feels that with tuners the station will be better able to weather tele inroads. Publicity, exploitation, advertising and special events are also to be used to stress the new local format.

Greensboro—NLRB election for announcers was ordered for WIBG, Philadelphia, not WBIG, Greensboro, as erratumed in Variety, Nov. 29. WBIG is not involved in a bargaining dispute.

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Strong Support for Educ'l TV

Continued from page 37

sued a statement urging reservation of "a substantial number" of VHF channels and "an adequate number" of UHF. "I am aware," he said, "that once facilities have been made available, a great deal of work will have to be done before firstrate educational and cultural programs are presented to the public.

"The problem of financing will have to be solved. Our educational institutions and community organizations will have to exercise great imagination and initiative to meet the exacting needs of this new medium. These problems can be worked out in time. But any discussion of them now would seem to be quite irrelevant, unless some concrete plan can be drawn to allocate television channels and stations for the use of these groups."

Others from Congress who supported the proposal were Senator-elect A. S. Monroney (D., Okla.) and Rep. John M. Verys (R., Ohio).

Grownups Need Aid

George Meany, secretary-treasurer of the American Federation of Labor, urged in the event channels are reserved for education, that sponsorship of facilities be encouraged "on the widest possible basis . . . by broadly representative committees, or under the joint auspices of several educational institutions."

Meany testified that the use of television, so far, for general educational and community programs "has been, to say the least, rather limited." He asked the FCC, in exercising its responsibility in allocating TV channels, to "protect the nation's children and its grownups from the over-commercialization to which they are now subjected. We want our children to learn something more from television than singing commercials."

Kermit Eby, associate professor of social sciences at the U. of Chicago, told the Commission that once channels are allocated, "specific grants" can be obtained for the stations. "It might even be possible," he said, "for other sister universities to do as Chancellor (Robert) Hutchins did—de-emphasize football in favor of adult education through television."

Eby thought "the public would be the gainer if commercial television received the stimulus of the competition of educational institutions."

Charles Russell, chairman of the Dept. of Education of the American Museum of Natural History in New York, said the museums of New York could cooperatively support a non-commerical cultural station if a band were allocated.

Union Pitch, Too

Speaking in behalf of a group of museums with a combined annual attendance of 13,600,000 persons, he testified: "We are unanimously agreed that we appreciate the values and needs for continued participation in commercial broadcasting on TV, but feel with equal strength that there are further responsibilities for cultural education that can only be developed through stations that are not devoted primarily to commercial purposes, that are free from censorship, which provide equal opportunity for different points of view, and are capable of presenting an unbiased view of our whole cultural heritage."

Morris Novik, radio consultant to various union-owned stations, suggested that the allocation of channels for non-commercial stations not be restricted to educational institutions. "The best insurance of better programming will come," he said, "when the diversification of licensees includes not only commercial TV broadcasters, non-commercial educational TV broadcasters, but equally important, non-profit public-interested television broadcasters. The Commission should also consider the advisability of a reservation for those who desire to operate TV stations on a non-profit basis, such as labor unions, who may not necessarily qualify as educational broadcasters."

Novik urged that the Commission not judge the educational radio stations of 1950 with those of 25 years ago. "They have grown up," he said. "They have seen the light . . . I dare say that budget-wise, dollar for dollar, the 1950 educational and non-profit stations on any level, with all of the obstacles — parttime operation, daytime operation, clear channel limitation — can hold their heads high professionally, educationally and certainly public service-wise."

Robert Engler, of the National Farmers Union, told the Commission it would be a major step forward if it would take action "to insure that the programs offered to the public would more accurately, than is true at present, reflect the diverse interest and tastes of our nation."

With their own stations, he said, producers of educational programs "would no longer find themselves being squeezed out in face of the bids of high-powered and well-financed soap companies for desirable and expensive radio time."

Dallas—Bob Wills and his Texas Playboys will present a full-hour telecast Saturday nights direct from The Ranch House, which is owned and operated by Wills. In addition, Wills is heard in a two-hour jamboree on WFAA each Saturday night.

600% Gain for Year In Minn. Household Sets Revealed in News Poll

Minneapolis, Dec. 12.

Minneapolis Sunday Tribune poll, just completed, shows that within 12 months' time, the number of TV sets in Minnesota households increased from 19,500 to 125,900, again of more than 600%. Poll also reveals that five out of every six TV sets in home use are concentrated in the Minneapolis-St. Paul metropolitan area—the Twin Cities and their suburbs—the indicated total in this area being 105,100 sets today, as compared with 18,000 a year ago.

Poll points out that in the fall of 1949 approximately six families in every 100 in the Twin Cities area had TV sets, and another 17 families in every hundred reported they expected to buy sets in the year ahead. "That would have meant that 23% of the households in the area would have had TV sets this fall, but actually latest survey findings are that 36% of the households in the area now have TV sets," the poll declares.

CIRCLING THE KILOCYCLES

Detroit—Directors of WJR, the Goodwill Station, Inc., have voted a dividend of 40c a share to be paid Dec. 27 to shareholders of record at the close of biz Dec. 18, it was announced by president John F. Patt.

Albany—Michael Danyla, Jr., one-time Troy newspaperman, has been appointed continuity director for WPTR. He had recently been a salesman at WPTR. Danyla succeeded Beth Lee, who resigned to freelance. Gus Dahns is a new account man on WPTR; Bob Dare, Jr., a new studio engineer.

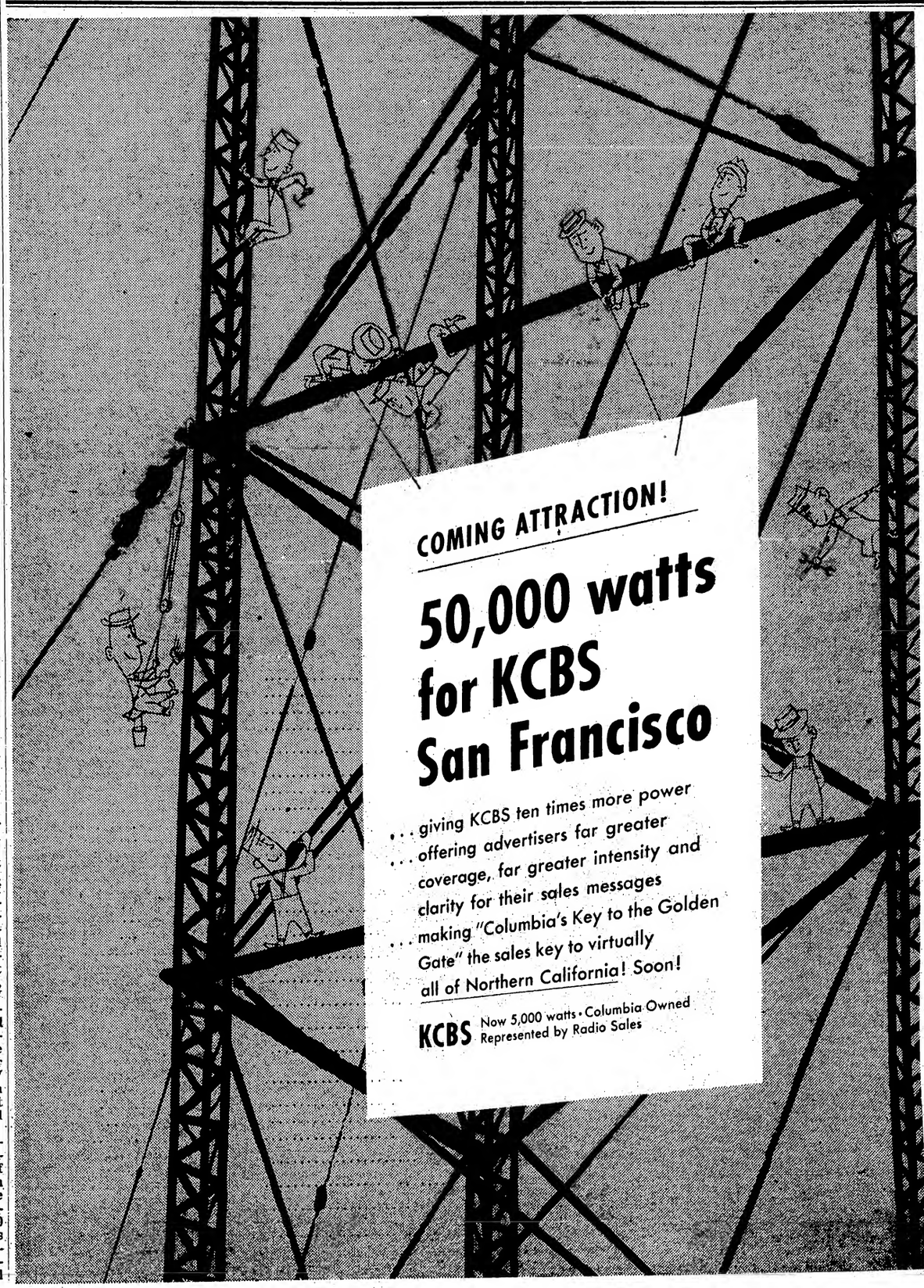
Pittsburgh — Gwen Haaz has joined the KQV staff as assistant to comptroller Walter Jones, and Gloria Sokol is a new secretary in the sales department . . . Bill Babcock has landed a new five-minute news show every morning on WJAS at 9:55 for a local brewery. . . . Ed Bartell, former WPGH announcer, has been hired by KQV to replace Al Nobel. He's fallen heir to Nobel's old hour-long afternoon "Juke Box" program, only now it's known as the "Ed Bartell Show." Nobel recently resigned when he was placed under exclusive contract by Wilkens Jewelry Co. for its TV and AM "Amateur Show" . . . B. J. Smart, of the WCAE staff, is daughter of Judge Walter Smart of common pleas court . . . William Nesbit, formerly with WERE in Cleveland, has become a KDKA announcer. He replaces Phil Cross, who has gone with WWJ in Detroit.

Pangborn Vice Halff As San Anton' WOAI GM

San Antonio, Dec. 12.

Hugh A. L. Halff, prez and general manager of WOAI and WOAI-TV here, will be succeeded by Arden X. Pangborn as general manager of the outlets, effective Jan. 15.

Halff retains presidency of Southland Industries, Inc., owners and operators of the AM and TV outlets. Pangborn comes here from Portland, Ore.



Give the Paying Public Its Music Straight, Vet Clyde McCoy Stresses

By JOHN QUINN

Kansas City, Dec. 12.

There's no business like the music business, and it needs nothing so much as to be treated like a business. Such is the theme on which bandleaders like Clyde McCoy and Ralph Flanagan sounded off here recently.

Within recent months there has arisen a cry from various sources as to what's wrong with the music business, things are not as good as they were a couple of years ago, and all that, according to McCoy, veteran leader and "Sugar Blues" king, who just played his annual month-long stand in the Terrace Grill of Hotel Muehlebach.

If there is something wrong with club and ballroom business, one place the experts can look for the source of trouble is the orchs themselves. In the period around the end of the late war, there was a good deal of veering off from the established beats, experimenting with stylized music, hot licks and improvising, in the belief it was what the public wanted. It didn't take long to find out that a little of that stuff goes a long way with the paying public, as McCoy sees it.

Concert Styles

There is a place for the concert styles and unusual music, but it is not for the general public. The Kentons, Coles, Hermans, Shaws and the like have their place to be sure, but a comparative few of those are enough to meet public demand for music out of this world.

The stylized music is all right, but too often the musicians go for it more than the public. The earlier trend gave a lot of young musicians the wrong idea, led them to believe modernized cleffings were for the public at large. As a result a lot of sidemen today are off on a tangent from what is good saleable music, McCoy points out.

Aside from a segment which are concert followers, the paying public pretty much wants its music straight. The old one-two beat, the sweet melodies, the standard tunes and the current pops are good enough for John Q. Public. He wants the kind of music he can dance to, hum a little, reminisce about, especially the public which pays at the ballroom, club and boxoffices. This is the guy who should get major attention from musicians, leaders and sidemen alike, for he foots the total bill, the Tennessee trumpeter avers.

'Play to the Public'

"An awful lot of people in the band business can't seem to get back to that idea," McCoy said. "They want to play like Kenton and get Lombardo money. Except for a few, it doesn't work that way. It's time to stop playing to the musicians and play to the public that pays."

Likewise, there's plenty of room for a return to some of the good old virtues of show business—to smile at the customers, dress in acceptable fashions, and play the notes like they are written. Some major attention to plain, simple facts such as these would go a long way towards re-attracting the music-following public. The orchestra business could do a lot to pull itself up by its own bootstraps by simply tending more to business, according to McCoy.

Always known as a good head in the music business, McCoy is particularly hepped on the theme lately since he has had to make a number of personnel changes because the boys just wouldn't measure up. It's a measure of more than just the current instance, however, he is quick to point out. As a vet of more than 20 years among topflight orchestra ranks, McCoy claims in his experience there never was a time when such practices weren't good for the music business and the men in it.

Flanagan is at the other end of the scale, experience-wise, although among the top name bands today after a sensational rise in less than a year. Like McCoy, he too, has been forced to some personnel changes, and sounded off in a similar vein when he played a one-nighter at the Pla-Mor ballroom here. A date which earned sock money, incidentally.

Flanagan thinks a dance band should play music for dancing and not try to put on a vaudeville show with couples standing 10 deep around the bandstand.

He also believes in playing the notes as they are written and in featuring the melody. The arrangements may be intricate and different, but his band always plays the melody. People like to sing and hum to themselves as well as pick up the beat with their feet, he explained to a Kansas City Star reporter.

There you have it; no duet, but a duo on the same theme. A veteran of over 20 years, a brand new newcomer, both drawing big money in the band business. Both seem to think that playing for the public is the keynote.

Hamblen Finding Out Religiosos Pay Off

Stuart Hamblen, Columbia Records' folk singer and composer, who cleffed the current religioso click, "It Is No Secret," is finding his works in great demand currently by various publishers. Howie Richmond's Cromwell Music recently picked up "The King of All Kings" while Duchess Music got the rights to "My Life With You."

Duchess, which handles "Secret," has also picked up four other Hamblen numbers for future release.

Grove Vs. Glaser In N.Y. Court Jan. 10

The long-standing suit of Izzy Grove vs. Joe Glaser finally comes to trial Jan. 10 in N. Y. supreme court. Suit involves fees which Grove alleges Glaser did not pay him on bookings of Lionel Hampton and Billy Holiday.

Louis Nizer is legal rep in Grove's corner with Emil K. Ellis to act as trial attorney for Glaser, head of the Associated Booking Corp.

Hub Elects Nickerson

Boston, Dec. 12.

Bert Nickerson, acting head of Hub's Local No. 9, American Federation of Musicians, since accidental death of Ralph Scott, has been elected prez of the organization for the ensuing two-year term. Pat LaSelva won the veepee post over a field of seven candidates, and Gus Fischer was unopposed for office of secretary-treasurer.

Board members elected were Vic Mondello, Sam Tully, Hugh Murphy, Harry Zigman and Louis Weiner.

Best British Sheet Sellers

(Week ending Dec. 2)

London, Dec. 5.

Rudolph Reindeer	Chappell
Goodnight Irene	Leeds
Mona Lisa	New World
I Taw a Puddy Tat	Connelly
Sam's Song	Sterling
Have I Told You	Leeds
Beloved Be Faithful	Pickwick
Autumn Leaves	Maurice
Silver Dollar	Pic Music
Xmas in Killarney	Connelly
Ashes of Roses	Connelly
Only Saw Him Once	Unit

Second 12

My Christmas Wish	Reine
Orange Colored Sky	Morris
If I Were Blackbird Box & Cox	
If I Loved You	Williamson
Bewitched	Sterling
Daddy's Little Girl	Yale
Tzena Tzena Tzena	Leeds
We'll Keep a Welcome	Cox
In English Garden	Sun
Bibbidi Bobbidi Boo	Disney
Once in a While	Magna
Dream is a Wish	Disney

Novelty 'Puddy Tat' Tune Surprise Click in Eng., Reg Connelly Reports

British music publisher Reg Connelly (Campbell-Connelly and Connelly-Witmark) is in New York for two weeks, before meeting his wife in Nassau, B.W.I., for the Xmas holidays. They return to New York thereafter for another business sojourn before returning to London.

Connelly reports a surprise hit for his new C-W firm in "I Taw a Puddy Tat," a lisping throwaway novelty from a Merrie Melodies cartoon (Warner Bros.) which, because of the Mel Blanc interpretation on a Capitol recording, has swept England. "Christmas in Killarney" is another current click for the new firm which he and Herman Starr, head of WB music interests, had set up only a few months ago.

Reed-Manning Double As London Vocal Duet

Songwriting team of Don Reed and Dick Manning are now doubling as a vocal duet on London Records under the nom de disk of the Two Adams.

Cleffers of the new pop, "I Still Feel the Same About You," they worked together with Teresa Brewer on the London version of the number. Reed, incidentally, was pacted as a solo vocalist by Joe Delaney, London artists and repertory chief, several months ago.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Georgia Gibbs: "I Still Feel the Same About You"-"Get Out Those Old Records" (Coral). A strong coupling by a solid songstress. Using the current Patti Page vogue of duetting with herself, Miss Gibbs sells "Same About You" on a slow, sinewy beat. Tune has a big potential. "Records" is also handled okay but the **Guy Lombardo** cut for Decca and **Al Morgan's** version for London will be tough to beat. **Owen Bradley** combo backs Miss Gibbs in ace style.

Frank DeVol Orch: "Teardrops From My Eyes"-"It's a Lonesome Old Town" (Capitol). **Helen O'Connell,** former Tommy Dorsey vocalist who recently came out of retirement, continues to impress with her latest side for Capitol. Again working with Frank DeVol's orch, she socks across "Teardrops" with a bounce and feel that may once again lift her to the top of the femme vocalists' ranks. She rates top billing right now. Oldie on the flip is sharply arranged by DeVol with **Bill Hamilton** and the **Dream Makers** handling the vocal in good fashion.

Bobby Wayne: "The Vision of Bernadette"-"Ave Maria" (London). Wayne's delivery and background production on "Bernadette" makes this deck one of standout entries in the current cycle of religioso numbers. Wayne's pop flavor against a church choir background make for a highly commercial item. On the reverse, Wayne shows excellent pipes in his handling of the Bach-Gounod "Ave Maria."

Kitty Kallen-Richard Hayes: "It Is No Secret"-"Get Out Those Old Records" (Mercury). Another religioso item on which there's been a stack of wax, "Secret" gets its freshest treatment in this duet. Hayes and Miss Kallen work nicely together but it's that Salvation Army-type background that should sell this side. "Records" gets another solid slice on the reverse with a warm ragtime flavor in the background. Number has big juke potential. **Jimmy Carroll** orch accomps.

Victor Young Orch: "Be My Love"-"Too Young" (Decca). "Love," from the Metro pic, "The Toast of New Orleans," gets another one of Victor Young's smooth arrangements, with **Louanne Hogan** and **Joe Graydon** teaming on the vocal against a string and choral background. Side may even be a bit too flawlessly smooth for maximum impact. Flip is another pretty ballad nicely vocalled by Miss Hogan.

Don Cornell: "Sue Me"-"Velvet Lips" (Victor). Cornell's cut of "Sue Me," from **Frank Loesser's** "Guys and Dolls," has some chances. Excellent number is delivered with a good feel for the sense of the lyrics, **Hugo Winterhalter's** orch backing up with usual competence. Bottom deck has a stronger potential. It's a lightly bounced tune with a catching idea.

Jane Russell: "Can't Get Started"-"Dear, Dear, Dear" (London). Film actress Jane Russell, who has been kidded about her other physical assets, shows a surprisingly good vocal attack on this disk. She heaves over the standard, "Started," in a solid torch mood. In a change-of-pace, she bounces across a rhythm number on the reverse with lots of snap. Solid jazz backgrounds help.

Album Reviews

Dinah Shore-Paul Lukas-Russell Nype-Galina Talva: "Call Me Madam" (Victor). In pinchhitting for the star in this otherwise original cast album of "Call Me Madam," **Dinah Shore** may lack **Ethel Merman's** verve and brass but she adds to this set's musical quality. Miss Shore's style is better keyed to wax, although show-goers will likely associate the **Irving Berlin** tunes with **Miss Merman's** stage delivery. That's particularly true of "The Hostess With the Mostest" and "Can You Use Any Money Today." On the ballads, however, such as "The Best Thing for You," **Miss Shore** shows the superiority of her pipes. Rest of the original cast registers well in this set with **Paul Lukas'** pipes having compensating personality in his solo, "Welcome to Lichtenburg," and his duets with **Miss Shore. Russell Nype's** fine baritone shows up strongly on "It's a Lovely Day Today," a duet with **Galina Talva,** who also sings "The Ocarina." "They Like Ike" is handled in rousing style by **Pat Harrington, Ralph Chambers** and **Jay Velie.** Most of the 13 numbers in this five-disk set open briefly with dialog for continuity purposes. **Jay Blackton** directs the background orch and chorus.

Bing Crosby-Andrews Sisters-Dorothy Kirsten: "Mr. Music" (Decca). Seven numbers from the Paramount pic, "Mr. Music," scored by **Johnny Burke** and **Van Heusen,** are included in this strong Decca set. Crosby delivers them all, teaming up with **Andrews Sisters** on "High on the List," and "Life Is So Peculiar" and with Dorothy Kirsten on "Accidents Will Happen" and "Milady." "Peculiar" and the duet with **Miss Kirsten** on "Accidents" are the standout sides. **Victor Young** orch and the **Ken Lane Singers** furnish the backgrounds.

Platter Pointers

London Records has come up with a potential novelty click in "Hullabaloo," delivered in boisterous backroom style by **The Buckeye Boys** . . . Capitol's version of the same number by **Paul Neighbor's orch** which is also good but falls short of the rousing quality on the London side . . . Columbia has added to its "Piano Moods" series with long-play disks by **Teddy Wilson** and **Jess Stacey,** two standout jazz keyboard artists. Lots of numbers are available for jock play in these disks . . . **Guy Lombardo** has a pleasing version of "Use Your Imagination," for Decca . . . Some more brilliant chile rhythms by the **Perez Prado** orch in "Mambo Del Papelero" and "Cuban Mambo" (Victor) . . . Abbey Records has issued a flock of sides by **Lawrence Cook** featuring his piano rolls on such numbers as "I'm Forever Blowing Bubbles;" "That Old Gang of Mine" and other standards . . . **Lisa Kirk** has a good side in "Gotta See You Once More" (Victor) . . . **Benny Lee** and **Mary** vocal a novelty, "I Taut I Taw a Puddy Tat," which could be childish enough to become a standout hit (London) . . . **Oscar Brand's** cut of "The Roving Kind" for a new label, Crest, is not commercial from either a talent or technical point of view . . . **Albert Ammons** delivers some of superlative keyboard artistry on "Red Sails in the Sunset" and "Margie" for Mercury . . . **Irving Fields Trio** have a cute side in "Come Away to Comaguey" (Victor) . . . **Alan Dale** delivers "Timeless" strongly for Columbia . . . **Tiny Hill** orch has two fine sides in "Country Wedding Day" and "Melange in F" (Mercury) **Vic Schoen** orch's slice of "Walking With the Blues" rates spins . . . **Bill Kenny,** of the **Ink Spots,** comes up with two religious songs, "The Lord's Prayer" and "Ave Maria" in his usual tenor style (Decca) . . . **Eve Young** delivers nicely on "Somewhere, Somehow, Someday," backed by the **Two Adams,** for London.

VARIETY 10 Best Sellers on Coin-Machines Week of Dec .9

1.	THE THING (3) (Hollis)	Phil Harris	Victor
2.	TENNESSEE WALTZ (3) (Acuff-R)	Patti Page	Mercury
3.	HARBOR LIGHTS (8) (Chappell)	Sammy Kaye	Columbia
4.	ALL MY LOVE (14) (Mills)	Patti Page	Mercury
5.	NEVERTHELESS (6) (Chappell)	Ralph Flanagan Mills Bros.	Victor Decca
6.	ORANGE COLORED SKY (7) (Frank)	King Cole-Stan Kenton	Capitol
7.	I'LL NEVER BE FREE (11) (Valando)	Kay Starr-Tenn. Ernie	Capitol
8.	CAN ANYONE EXPLAIN (15) (Valando)	Ames Bros.	Coral
9.	THINKING OF YOU (3) (Remick)	Don Cherry Eddie Fisher	Decca Victor
10.	I'LL ALWAYS LOVE YOU (4) (Famous)	Dean Martin	Capitol

Second Group

OH BABE (Alamo)	Ames Bros. Louis Prima	Coral Robin Hood
TO THINK YOU'VE CHOSEN ME (Valando)	Eddy Howard	Mercury
THIRSTY FOR YOUR KISSES (Mutual)	Ames Bros. Mills Bros	Coral Decca
MY HEART CRIES FOR YOU (Massey)	Guy Mitchell-M. Miller	Columbia
A BUSHEL AND A PECK (Morris)	Mag Whiting-Jim Wakely Betty Hutton Perry Como	Capitol Victor
LA VIE EN ROSE (13) (Harms)	Tony Martin	Victor
GOODNIGHT IRENE (17) (Spencer)	Gordon Jenkins-Weavers Frank Sinatra	Decca Columbia
MONA LISA (20) (Paramount)	King Cole Trio Victor Young	Capitol Decca
PATRICIA (BVC)	Perry Como	Victor
DREAM A LITTLE DREAM (Words & Music)	Frankie Laine	Mercury
MARSHMALLOW WORLD (Shapiro-B)	Vaughn Monroe	Victor
MUSIC MAESTRO PLEASE (6) (Bourne)	Frankie Laine Tony Martin	Mercury Victor
PETITE WALTZ (Duchess)	Guy Lombardo	Decca
OUR LADY OF FATIMA (Robbins)	Kitty Kallen-R. Hayes Red Foley	Mercury Decca
BONAPARTE'S RETREAT (10) (Acuff-R)	Kay Starr	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

SEE GENERAL DISK PRICE BOOST

'Plug' Song Winning Disker Favor Instead of Former Exclusivity

Recording executives in the past few weeks have begun to show a preference for the "plug" song instead of that all-coveted "exclusive." Thinking by artists and repertoire staffers has undergone a change to the point where they are now insisting that a publisher throw his weight behind a song, rather than give it to the diskery on an exclusive basis and "see what happens."

The change, while a welcome one to major publishers, has brought to consciousness a problem that has been troubling most major publishers in the past year or so. Question is: What constitutes a plug campaign? The problem has been intensified by the success of new exploitation methods that many of the majors aren't equipped or ready to use.

Change of thought by the a&r men about exclusives has come about mainly through the fact that as a whole the system hasn't worked. The record men, in order to get out an exclusive, took songs that were of poorer quality, just so long as they alone had them. A loss of face by top artists and a loss of sales by the diskeries led them to the conclusion that they would be better off recording a song that the other firms had, and competing on the basis of ability rather than exclusivity. Another consideration, of course—and a major one—was that if the weight

(Continued on page 62)

British music publisher
Reg Connelly
reevaluates
The Disk as a Means to Promote Hit Songs
* * *
one of the many editorial features in the forthcoming
45th Anniversary Number
of
VARIETY

Beneke Loses Miller Rights In Haynes Split

Tex Beneke has split with his manager, Don Haynes, following termination of the bandleader's exclusive contract with Master Music Corp., jointly owned by both men and their wives. As a result of his pulling out of Master Music, Beneke lost rights to the Glenn Miller arrangements in band's library. These were withdrawn by Helen Miller, leader's widow, who though not a member of the corporation, received 25% of the band's profits through an arrangement whereby she leased the late batoneer's original library to the orch.

When Beneke took over the Miller band in 1946, following the bandleader's death, it was owned by Mrs. Miller and Haynes, with Beneke working on a salary deal. It was agreed when Beneke's name superseded Miller's in band's billing that it would become his orch, with Mrs. Miller and Haynes sharing in the profits. Beneke and Haynes went on a 50-50 split of corp.'s remaining coin after Mrs.

(Continued on page 60)

Fran Warren Teamed With Pinza on Pic Score

Fran Warren headed for the Coast this week to do an RCA Victor album with Ezio Pinza around numbers from the Metro pic, "Mr. Imperium," in which Pinza stars.

Since the film score has only three tunes, the three disks in the Victor set will be backed by standards.

COS. TO FOLLOW DECCA'S LEAD

A general 10c boost in the consumer cost of pop disks became a virtual certainty this week as major and indie companies indicated they would follow Decca's lead in hiking prices. Decca took the initiative late last week under pressure of mounting material and production costs, and in anticipation of a sweeping price freeze once the U. S. preparedness economy starts rolling.

Decca's new price schedule is expected to set the pattern for the rest of the industry. Disk company has raised its pop line from 75c to 85c, plus 4c tax, for both 78 and 45 rpm platters. In the 33 rpm long-play field, Decca has boosted the price of its 10-inch disks from $2.85 to $3, without, as yet, revising prices of its longhair long-play line which currently sells at $3.85 and $4.85. New schedule goes into effect Friday (15).

It's understood that Columbia will be among the first of the major companies to follow suit. Columbia reportedly will extend the price boost to include its longhair LP line, although Col refuses to comment on any aspect of its price policy.

RCA Victor announced that it was "studying" the price question, but indicated it was favorably disposed to a price boost. Victor, like Columbia, is also reportedly considering a general hike that will include its Red Seal as well as pop line. Among the specific problems under Victor's consideration was the alignment of prices for its

(Continued on page 58)

Marek Named To New Victor Post

In a move to strengthen the promotional and organizational phases of RCA Victor's pop operations, George R. Marek has been named as overall artists and repertory chief of the company's longhair and pop divisions. Marek, who has been acting as head of the longhair department and assistant to general manager Paul Barkmejer since joining Victor last March, moves into his new post Jan. 1.

Creation of the new a&r post for Marek was accompanied by the wholesale shift of top Victor execs from Camden to the N. Y. headquarters. Move was made to bring together the company's widely spread echelons with the aim of effecting a closer alliance between the creative and commercial ends of the Victor operation. Among the execs slated to headquarter in N. Y. shortly are Lawrence Kanaga, general sales manager; David

(Continued on page 58)

Suber, Elected Local 802 Prez, Maps Fight to Ban Disks on Radio, Video

SONGSMITH
Charles Tobias
cautions his fellow ASCAPites
Listen, You Dope, Ya! Do You Expect Utopia?
* * *
another byline piece in the upcoming
45th Anniversary Number
of
VARIETY

Following his election to the presidency of American Federation of Musicians' Local 802 last week, Sam A. Suber declared that he planned to follow through to the hilt on the rank-and-file demands for a wholesale ban on use of disks on radio and television. Suber told VARIETY that he also planned to extend the ban to all restaurants and cafes now using jukeboxes for dance music and would appeal to New York City authorities to illegalize installation of jukeboxes in spots now holding cabaret licenses.

Suber was elected to the New York Local's top post in a near-complete victory for the administration's Blue Ticket. Running in the place of Richard McCann, who resigned as prexy, Suber piled up 3,750 votes against 3,200 votes for William Feinberg, Unity group's candidate, and 2,150 for Al Manuti, independent. Two other candidates in the field, Christos Vrionides and Murray Stark, received about 750 votes between them.

Charles R. Iuuci, reelected secretary, led the Blue Ticket by amassing over 4,900 votes as against 3,000 for his nearest rival, Henry Maccaro on the Unity slate, and David Freed, indie candidate. Other top posts were won by Blue Ticket candidates Jack Downey, vice-prexy, and Jack Stein, treasurer.

Max L. Arons, one of the leaders of the Unity group, was one of the two members of his faction to escape defeat. Arons, a popular fig-

(Continued on page 62)

LP Price War By Retailers In N.Y. Spread

While major record companies are planning price increases on all record lines, with minor firms set to follow suit, New York record retailers are in the midst of a price-cutting war on long-playing disks. The price war is a direct result of a court action two weeks ago nixing Columbia's attempt to enjoin several discount houses from retailing records below the price set by a September fair trades agreement.

Retailing picture has major department stores, chain stores and discount houses reducing their LP pricetag by as much as 30%, with smaller but well-located shops trying to hold the price line. A number of larger and staider retailers, chief among them the Liberty Music Shops, are also attempt-

(Continued on page 64)

Lombardo Breaks Up N. Y. Date With Concerts

For the first time in recent years, Guy Lombardo will leave the Roosevelt Grill, N. Y., in the middle of the winter season. Lombardo is set for a concert tour that will take him away Feb. 17 for 10 weeks. He returns for two months, however, beginning May 1.

No replacement has yet been set for Lombardo. Hotel had talked to Sammy Kaye, but they couldn't get together on terms. Meanwhile, the Three Suns are set to go into the room for late winter and spring, but hotel will book a band in with them. None has been set to follow Lombardo after his June 30 closing.

Meyer Proposal Seen Having Inside Track With Writers on Payoff

Writers classification committee of the American Society of Composers, Authors and Publishers is continuing its intensive powwows on finding a substitute plan to the new and controversial 60-20-20 system now in operation. It's understood that the George Meyer plan, which gives increased weight to the factors of availability and seniority, has the inside track in the writers' consideration, but the ASCAP committee is leaving no stone unturned before submitting a new distribution system to the Government.

ASCAP's committee has arranged for Ned Washington, Coast cleffer, to come to New York in order to present his plan to a committee meeting today (Wed.). L. Wolfe Gilbert, ASCAP's Coast rep, has already been in N. Y. for two months to attend the committee discussions. Meeting today will also hear plans to be submitted by Jacques Wolfe and Robert MacGimsey, in behalf of the standard writers, and by Mack David and Stanley Adams, for the pop writers. Otto Harbach, ASCAP prexy, is closely following the discussions.

For the past few weeks, the classifications committee has been working continuously on the apportionment of the 12½% fund, which was not distributed at the time of the last October dividend. Much of this coin has been apportioned to standard writers, many of whom have been badly hit by the new accent on performances.

Hill-Range Using Animated Vidpix To Exploit Their Songs

Hill & Range is going into animated vidpix as a song exploitation method on a big scale. Following a successful experiment with television cartoons of their "Frosty the Snowman," they have just completed a cartoon vidfilm of "Peter Cottontail," their spring plug song, which they will distribute free to video stations all over the country.

"Frosty" cartoon, which was distributed free to every video station, was a three-minute, 16m film in Walt Disney animated style. Soundtrack was done in the capella method, in which voices are used to sound like musical instruments, thus keeping the American Federation of Musicians out of the picture.

According to Hill & Range officials, response of the stations and the public "was terrific." Cartoon was used as a spot, on adult shows, as a film feature filler and especially on kiddie shows. On some shows, soundtrack wasn't used and live talent sang the song in accompaniment to the film.

"Frosty," incidentally, is the only new Christmas song this year that has developed into a full-scale hit. Gene Autry's Columbia record has sold about 600,000 copies, and other diskeries report strong sales on their versions. Song is among the top five on sheet sales. In addition, an entire line of Frosty the Snowman toys are being marketed in major department stores.

Decca Rushing Cast Album of 'Guys'

With rave notices for the legit musical, "Guys and Dolls," on the record, Decca execs are rushing their original cast album of the musical with the hope that the wax set will repeat the click scored by the cast album of "Oklahoma." Both musicals are held to be similar from the point of view of wax sales because of their lack of top names.

Decca, which cut the show 10 days ago, is aiming to hit the counters next week in time to cash in on the Christmas trade. Set is being packaged in three speeds, with the long-play version on a 12-inch platter.

T. Dorsey's Reactivated Co. to Book His Band

Following expiration of his Music Corp. of America contract last Thursday (7), Tommy Dorsey's office announced the band will be booked through Dorsey's reactivated Tom-Dor Enterprises, with Lee Carroll, ex-MCA Coast one-night booker, handling the dates.

Carroll is currently lining up dates, with the first location jobs beginning in January. Meanwhile, Dorsey will play a one-nighter Friday (15) at the Waldorf-Astoria hotel, N. Y., for a private party of insurance underwriters.

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Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING DEC. 9

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Paul Brenner—WAAT	Chi. Myron Barg—WCFL	L. A. Peter Potter—KFWB	Boston Norm Prescott—WORL	K. C. Frank Hassett—KCKN	Omaha Gaylord Avery—KOWH	Phil Bob Horn—WFIL	Miami Barry Kaye—WKAT	Roch'ter Joe Deane—WHEC	Cleve. Bill Randle—WERE	D. C. Eddie Gallaher—WTOP	S. F. Les Malloy—KYA	Port., Ore. Art Sidney—KGON	Det. Ed McKenzie—WJBK	L'ville Harry Lockhart—WKYW	Mil'wkee Paul Bartell—WFOX	Birm'ham Bill Wright—WSGN	Ind. Robin Bright—WIRE	Richmond Harvey Hudson—WLEE	Denver Ray Perkins—KFEL	Port., Me. Dick Smith—WMTW	Baltimore Dick Coleman—WCBM	Lawrence Bob Perry—WLAW	Hartford Joe Girard—WTHT	Pitt. Art Pallan—WWSW	Phoenix Dick Gilbert—KTYL	Gonzales David Walshak—KCTI	St. L. Frank Brown—KXLW	Sch'n'tady Garry Stevens—WGY	Coral G'bles Bob Stevens—WVCG	TOTAL POINTS
1	2	5	Patti Page	Mercury	Tennessee Waltz	4	5	..	1	6	..	6	..	3	2	10	..	1	..	3	2	1	2	6	5	2	5	1	2	4	..	..	3	..	1	167
2	1	5	Phil Harris	Victor	The Thing	8	4	1	..	1	2	..	4	9	10	2	..	8	..	1	1	3	4	3	3	3	..	..	..	..	1	..	2	..	6	144
3	3	18	Patti Page	Mercury	All My Love	..	..	..	..	..	..	2	2	..	..	4	..	2	..	2	10	5	1	2	..	6	1	9	..	..	10	..	..	5	3	101
4	4	12	Sammy Kaye	Columbia	Harbor Lights	..	..	..	..	..	1	..	1	..	..	1	1	..	..	..	9	..	5	..	1	1	3	..	..	7	..	..	..	..	..	80
5	6	10	Paul Weston	Columbia	Nevertheless	6	..	..	..	7	6	..	..	..	..	3	..	..	3	4	4	..	..	..	..	..	..	8	..	3	5	5	..	4	..	74
6	..	2	Mitch Miller-G. Mitchell	Columbia	My Heart Cries For You	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..	..	..	7	..	2	6	2	..	6	..	..	..	52
7	7	6	Perry Como-B Hutton	Victor	Bushel and a Peck	2	..	..	..	..	3	..	..	..	..	6	4	3	..	..	8	..	6	..	6	..	..	..	..	..	..	..	..	..	..	50
8	14	14	Don Cherry	Decca	Thinking Of You	..	..	..	..	..	..	..	8	2	..	5	..	..	..	7	..	9	..	..	..	5	2	..	..	..	..	..	..	..	7	43
9	5	13	Eddie Fisher	Victor	Thinking Of You	3	..	..	..	..	5	10	..	..	..	..	..	..	..	..	3	..	10	..	4	..	..	..	..	..	..	..	..	3	..	39
10	24	3	Percy Faith	Columbia	Xmas in Killarney	..	..	..	2	..	..	1	..	5	8	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	37
11	8	11	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	..	..	..	..	4	..	..	..	8	..	6	..	9	5	7	..	..	..	..	..	7	..	..	..	..	..	6	..	36
12	..	1	Mario Lanza	Victor	Be My Love	..	1	..	10	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	3	..	1	..	..	..	..	..	35
13A	9	8	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	7	..	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	4	30
13B	11	6	Ray Anthony	Capitol	Harbor Lights	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	1	2	30
15	15	6	Eddy Howard	Mercury	To Think You've Chosen Me	..	..	..	..	..	..	9	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	10	6	3	..	..	..	28
16	12	4	Kay Starr	Capitol	Oh Babe	..	7	..	..	3	..	..	..	..	..	..	..	..	..	..	7	..	9	..	..	..	..	..	..	..	..	10	..	5	25
17	16	7	Al Morgan	London	Place Where I Worship	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	..	7	1	..	..	24
18	10	10	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	..	..	9	..	..	..	5	..	..	..	..	8	23
19	..	1	Jo Stafford	Columbia	Tennessee Waltz	..	..	..	..	..	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	21
20	12	5	Mills Bros	Decca	Nevertheless	..	..	..	..	..	..	..	..	6	..	..	..	5	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	20
21	..	1	Bing Crosby	Decca	Harbor Lights	..	2	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
22	..	1	Jo Stafford	Columbia	If Got Money, I've Got Time	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	17
23A	35	7	Vaughn Monroe	Victor	Could Be	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8	..	..	..	16
23B	..	1	Guy Mitchell	Columbia	Roving Kind	..	..	..	..	..	..	..	..	7	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
25	..	4	Allan Dale	Columbia	Rainbow Gal	..	..	9	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	10	..	15
26A	..	1	Weavers	Decca	Roving Kind	10	..	..	4	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
26B	..	1	Johnny Parker	Capitol	Can't Seem Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	..	..	..	1	..	..	10	..	..	14
26C	..	4	Ames Bros	Coral	Thirsty For Your Kisses	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	9	4	..	..	..	14
29A	..	1	Ray Anthony	Capitol	Mr. Anthony's Boogie	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
29B	..	1	Guy Lombardo	Decca	Frosty the Snowman	..	..	..	..	4	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
29C	19	8	Perry Como	Victor	Patricia	7	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	..	11
29D	..	1	Betty Hutton	Victor	Orange Colored Sky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	..	11
33A	..	5	Johnny Desmond	MGM	Bushel and a Peck	..	3	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33B	..	1	Ames Bros	Coral	Music by the Angels	..	..	..	5	8	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33C	19	4	Ralph Flanagan	Victor	Harbor Lights	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10
33D	18	2	Johnny Desmond	MGM	Marshmallow World	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37A	43	24	Gordon Jenkins	Decca	Goodnight Irene	..	..	..	..	..	..	..	..	..	..	7	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37B	..	1	M. Whiting-J. Wakely	Capitol	Silver Bells	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37C	..	1	Perry Como	Victor	You're Just in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40A	30	17	Ames Bros	Coral	Can Anyone Explain	..	..	..	..	..	..	..	..	..	..	..	10	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9
40B	32	2	Mills Bros	Decca	I Get a Funny Feeling	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	8
40C	24	12	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8
40D	..	1	Doris Day	Columbia	All My Love	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8	6	..	..	..	..	..	..	..	..	8
40E	..	1	Bill Farrell	MGM	My Heart Cries For You	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45A	..	2	Perry Como-B. Hutton	Victor	She's a Lady	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	43	9	Dinah Shore	Columbia	I'll Always Love You	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
47	30	11	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48A	49	27	Nat "King" Cole	Capitol	Mona Lisa	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	7	..	..	..	..	..	..	9	..	..	..	..	6
48B	48	19	Tony Martin	Victor	La Vie En Rose	..	..	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4
50A	19	8	Guy Lombardo	Decca	Petite Waltz	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4
50B	..	1	Gene Autry	Columbia	Rudolph, Reindeer	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
52	..	3	Vaughn Monroe	Victor	Marshmallow World	..	..	..	..	..	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
																																		2

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Strong Yuletide Disk-Sheet Selling Drowns Out Regular Pop Market

A strong Christmas recording and sheet music trade has all but drowned out the regular pop market, with one notable exception. "Tennessee Waltz," especially the Patti Page recording on Mercury, has withstood the Christmas rush and is registering heavy sales and performances.

Most pop tunes have been shoved out of the picture until after the New Year, however. And strangely enough, most new Christmas and seasonal pops haven't been selling too strongly either. Most of the business is being racked up by songs that have become identified as Christmas standards, and, in the disk field, by Christmas package items, likes Decca's "A Crosby Christmas."

Standout among the new Christmas tunes from the point of view of sheet and record sales and performances is Hill & Range's "Frosty the Snowman," which has gotten major recording coverage and is among the top five sheet sellers. "Frosty" has established itself as a near-standard item, much as "Rudolph the Rednosed Reindeer" did last year.

Other new Christmas tunes which have been making some dent on the market are Remick's "Christmas in Killarney," mainly via Percy Faith's Columbia version and Dennis Day's slicing on Victor; Billy Eckstine's M-G-M record of "Blue Christmas," and Mills Music's "Sleigh Ride," which Leroy Anderson wrote last year but which had lyrics by Mitchell Parish added this year.

Strongest business, apart from the album packages, is being racked up by the standards. Most astonishing is St. Nicholas Music's "Rudolph the Rednosed Reindeer," which this year is expected to double both its sheet and record sales of last year, when it was introduced. Already, Gene Autry's Columbia version has hit the million mark in sales. Sheet sales this year will probably reach 400,000, also twice that of last year.

Irving Berlin's "White Christmas," is, of course, among the top Christmas sellers and performance-garnerers. Others in strong contention are "Winter Wonderland" and "Let It Snow."

In the straight pop field, "Tennessee" is dominant, with Miss Page's disk having hit the 900,000 mark. It's expected that it will gain even more momentum after the end of the year. Other pops which started to move a couple of weeks ago have been pushed into the background, but it's anticipated that these, too, will regain momentum. Aside from that, diskeries have been saving mounds of pop material for the end of the year.

Paris Conclave of Jazz Gets Longhair Preem

Paris, Dec. 5.

A conclave devoted to jazz music opened Dec. 3 at the Centre Marcelin-Bertholot here. Jazz is to be treated with longhair solemnity. Session was inaugurated by Pierre-Olivier Lapie, the Minister of National Education. It will mark the 50th anni of jazz which is coincidental with the birth of Louis Satchmo Armstrong in New Orleans. Also affiliated with the festival is the World Congress of Hot Club Federations.

There are daily showings of jam session films featuring Louis Armstrong, Duke Ellington, Count Basie and other name bands. Jazz disks will be available to visitors.

Wallenstein's Royalty Proposal Gets Brush From AFM Officials

Proposal by Los Angeles Philharmonic Orchestra maestro Alfred Wallenstein, that U. S. musicians record at lower fees in return for royalty payments on disks met a completely negative reaction from American Federation of Musicians circles this week. Wallenstein made his suggestion at a Columbia Univ. forum Saturday (9) as a way of beating competition from Europe in the longhair field.

Union officials declared that they would never give up their current high standards on a gamble that the royalties would make up the difference. They pointed out that U. S. musicians would have to accept drastic cuts, ranging from 500% to 1,000%, in order to bring the level of U. S. rates down to the prevailing European scales. Such a retreat, they said, would not only be a blow against the musicians, but the whole U. S. trade union movement as well.

Sidney M. Kaye, general counsel of Broadcast Music, Inc., addressed the forum on the growth of the property right in intellectual creations and analyzed the functioning of the copyright law. At one point, Kaye was forced to defend the rival American Society of Composers, Authors and Publishers, when both BMI and ASCAP were attacked for neglecting the serious composers.

Top Songs on TV

(Alphabetically Listed)

Week of Dec. 1-7

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director)

Button Up Overcoat . . . Crawford
Lovely Day Today . . . . . Berlin
Nevertheless . . . . . Chappell
Rudolph Reindeer . . . St. Nicholas
She's A Lady . . . . . Paxton

5 Top Standards

All Things You Are . . . Chappell
Baby Face . . . . . Remick
Give My Regards . . . . . Vogel
Lover . . . . . Famous
Santa Claus Is Comin' . . . Feist

London Maps Expansion In Longhair Field

London Records, which up to now has been only handling the classical music catalog of its parent company, British Decca, is mapping a major expansion into the longhair field on its own hook with American symphony and concert groups. Initial step in the new departure was the inking of the San Antonio symph orch, under Max Reiter's direction, and the Cincinnati symphony orch under the baton of Thor Johnson and guest conductors.

London is bringing over British engineers and equipment in March to cut works by these longhair groups under British Decca's full frequency range recording (FFRR) technique. Remy Farkas, London's longhair repertory head, is handling the U. S. company's entry into this field.

As part of its new accent on American artists, London will also release new works by American composers Aaron Copland and Samuel Barber next year. Barber is cutting three of his symphonies with the New Symphony Orchestra of London shortly. These disks will be made under British Decca's operation. London Records has also inked a flock of singers from the La Scala Opera Co. in Italy. British Decca, meantime, has arranged to wax the annual Wagnerian Festival in Bayreuth, Germany, in 1951.

Kosty's Symph Concerts

Andre Kostelanetz will be guest conductor of the St. Louis Symphony Orch in two concerts, one in St. Louis on Jan. 14 and another in Miami Feb. 3.

His wife, coloratura Lily Pons, will be guest soloist in the Miami concert.

RCA, Reconciled to Two Speeds, Abandons 'Long-Playing 45' Plans

RCA Victor has permanently shelved its project to establish its 45 rpm system as the disk industry's sole speed of the future via introduction of a 45 rpm platter that could play up to 25 minutes on one side. It's understood that Victor, which put up a bitter struggle against the adoption of the 33 rpm speed, is now reconciled to letting the latter system dominate the longhair field with 45s covering the pop field and longhair singles.

Victor decided to call off the 45 rpm push because of two reasons. Firstly, the shortage of materials due to the country's military program has reduced the possibility of turning out the large quantities of new equipment that would be needed to play the larger-sized 45 rpm disks. Secondly, equally important, Victor fears a storm of public protest if it attempted to upset the status quo. With RCA currently battling Columbia Broadcasting System over their respective color systems, Victor execs opine that one such fight at this time is enough.

If the war economy doesn't block all advances in the disk industry, Victor strategy now tends towards the belief that recordings via tape will be the next big development in the disk industry. That, however, is a project of the future.

Loesser Sued by Trio On 'Bushel' Writing

Three songwriters who claim they authored "Bushel and a Peck," as an unpublished copyrighted work, last week brought suit in N.Y. Federal court against Frank Loesser, Susan Publications, Inc., Edwin H. Morris & Co., Guys & Dolls Co., as well as various recording companies, radio stations and TV outlets. Damages, an accounting and an injunction are asked.

Plaintiffs are Edwin E. Holden, Charles S. English and Otto Nihoff. The trio, according to the complaint, wrote a number called "Bushel and a Peck" prior to July 7, 1950, and copyrighted it as an unpublished work. It's charged that Loesser infringed upon the Holden-English-Nihoff song by using the same title. Upon Loesser's consent, the complaint alleges, Susan and Morris licensed the other defendants.

Madriguera Band Set For Goodwill Tour Of Latin America in Govt. Tie

Enric Madriguera orch has been set for a goodwill tour of Latin America, starting Jan. 30. Band has been invited by the governments of several South American countries to play at concerts, carnivals and government performances. Unit, currently at the Capitol theatre, N. Y., leaves the country in mid-January and is scheduled to return by the end of April.

Band plays five weeks in Uruguay, one or two weeks each in Brazil and Argentina. Plans also include appearances in the capitals of as many Latin American countries as can be squeezed in.

Invitations spring from the awarding of a scroll some four years ago by the Pan-American Union and the U. S. State Dept. to Madriguera for helping to introduce Latino music into the U. S. and for helping to cement inter-American relations through music. Madriguera first came to the U. S. with a Cuban band in 1927; later he headed Columbia Records' foreign recording department.

Decca Renews Jordan

Louis Jordan has been inked to another three-year pact by Decca's vice-prexy, Dave Kapp.

Bandleader-vocalist recently wound up his 13th year with the company.

CHI LOCAL 10 GOES ON 5-DAY WEEK DEC. 24

Chicago, Dec. 12.

Members of Local 10, AFM, will go on five-day week Dec. 24 at same rates they now receive for six days, according to prexy James C. Petrillo. Union head explained action as "spread-the-work move," giving fill-in bands and small units more playing time.

Hourly rates, Petrillo said, will be increased so that take-home pay remains same. Former scale of $18 will be increased to $21.60, he said. Prexy recently boosted jobbing rates from $16 to $19 for three hours' playing time at hotels and niteries, and $14 to $17 for major ballrooms.

Joseph N. Weber, Longtime Prez of AFM, Dies on Coast

Joseph N. Weber, Hungarian-born musician who helped to organize the American Federation of Musicians in 1896 before rising to the presidency in 1900 for a 40-year term in that office, died in retirement in Beverly Hills yesterday (Tues.) at the age of 86.

Weber, who led the AFM through four decades of struggles against various threats to "live" music, retired in 1940 in favor of the union's present chief, James C. Petrillo. Then 76 years old, the AFM gave him the post of honorary president and general advisor at an annual stipend of $20,000, the same as Petrillo's salary.

Weber was the second AFM prexy, succeeding Owen Miller who, together with Weber, was chiefly instrumental in organizing the musicians union. When Weber assumed office in 1900, the AFM had a membership of 9,600 in 96 locals. When he retired, the AFM's membership had grown to 134,000 in 723 locals.

Before the first World War, Weber led a successful struggle against the use of foreign contract labor by winning a tightening of the immigration laws. His struggle against "canned music," however, was not marked with success despite the AFM's pouring of an estimated $1,000,000 into a campaign during the 1930s against sound films.

Weber served continuously in office except for a one-year leave of absence due to a nervous breakdown. His method of organizing musicians, via riding from town to town on boxcars to save money, has become a legend among AFM veterans. His thick Hungarian accent was another standout hallmark and it's been said that when the AFM exec board wanted to jam through a resolution on a convention floor, they had Weber present it so that the delegates couldn't be too clear about the resolution's meaning.

Weber is survived by his wife.

CAESAR MULLS SUIT VS. NEWSMAN ON RED ANGLE

Lyricist-publisher Irving Caesar has contacted his lawyers, Schwartz & Frohlich, concerning possible legal action against Hearst columnist Frank Conniff over the latter's column in Monday's New York Journal-American. Column attacked Caesar personally and alleged he was a pro-Communist in regard to the songwriter's discussion of the world crisis last Wednesday (6) night on the Barry Gray program over WMCA.

Caesar said no action would be taken until he secures a tape recording or transcription of the show, in which he discussed the Korean situation. He asserted that he was misquoted by Conniff, and that he stood by what he actually did say on the program.

Cap Denied Judgment Vs. Merc on Masters

Judge Gregory F. Noonan in N. Y. Federal court last week denied a motion made by Capitol Records for summary judgment against Mercury Records. Disk companies are vying for rights to a number of classical masters originally pressed by Telefunken, German wax firm.

Both Capitol and Mercury claim sole ownership for use of the masters in the U. S. Capitol's suit and Mercury's counter action will likely go to trial, inasmuch as Judge Noonan has ruled that there several issues of fact to be determined.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Dec. 9

This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	Cleveland, Grossman Music Co.	Minneapolis, Schmidt Music Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	2	**"Rudolph Reindeer"** (St. Nicholas)	2	2	1	1	2	..	1	3	2	4	9	4	90
2	1	**"Harbor Lights"** (Chappell)	6	4	4	8	1	1	3	5	1	1	..	1	86
3	5	**"Frosty the Snowman"** (Hill-R)	3	1	2	2	3	..	2	2	3	7	5	6	85
4	7	**"Tennessee Waltz"** (Acuff-R)	1	3	..	3	7	4	9	1	..	3	..	5	63
5	3	**"Nevertheless"** (Crawford)	..	6	..	10	4	5	..	..	6	2	1	2	52
6	4	**"All My Love"** (Mills)	..	5	..	4	5	6	..	..	4	8	4	10	42
7	10	**"The Thing"** (Hollis)	4	8	6	6	..	7	..	4	..	9	..	..	33
8	9	**"Thinking Of You"** (Remick)	..	..	..	..	8	2	6	..	5	..	..	3	31
9	8	**"Bushel and a Peck"** (Morris)	9	7	..	..	..	8	7	10	8	6	3	..	30
10	11	**"White Xmas"** (Berlin)	5	9	3	..	6	..	5	..	..	..	..	..	27
11	5	**"La Vie En Rose"** (Harms)	..	..	9	5	..	..	10	..	7	..	8	..	16
12	..	**"Winter Wonderland"** (BVC)	7	..	5	..	..	..	..	..	..	..	7	..	14
13	..	**"Xmas in Killarney"** (Remick)	..	..	7	7	..	..	6	..	..	..	..	..	13
14A	..	**"Marshmallow World"** (Shapiro-B)	10	..	8	..	..	9	..	7	..	..	..	..	10
14B	..	**"Orange Colored Sky"** (Frank)	..	10	..	..	..	..	..	..	10	5	..	9	10

'BIG SHOW' SIGNOFF COPPED BY LEEDS

"May the Good Lord Bless and Keep You," a signoff number composed by Meredith Willson for the NBC "The Big Show," has been copped by Leeds Music following some hot bidding by leading pubs. It's understood that Willson received a substantial advance, in the neighborhood of $3,000, for the tune.

Number rated big because of the unusual plug it gets each week on the NBC show, when all of the guestars sing it cooperatively, with each taking one bar. Number is skedded for release on disks in mid-January.

Don Cherry Gets New 3-Year Decca Contract

Singer Don Cherry last week was awarded a new three-year contract by Decca Records, replacing his old one, which had about 10 months to run. Terms of the new pact grant Cherry a "substantial increase." Chief reason for the new setup is the successful sales of Cherry's version of "Thinking of You."

In addition, the vocalist has been signed for an additional 13 weeks on ABC-TV's "Penthouse Party." Cherry, booked by Associated Booking Corp., is currently doing a round of theatre dates, and is prepping a tour of appearances through Decca to tie in with the company's distribs in 25 cities.

McAllister Leaves Col. for B&B Agcy.

Ken McAllister last week resigned as director of advertising and promotion for Columbia Records to take an executive post with Benton & Bowles advertising agency. No replacement has yet been decided upon. Resignation is effective Friday (15).

McAllister has been with Columbia since 1941, and has been advertising and promotion director since January, 1949.

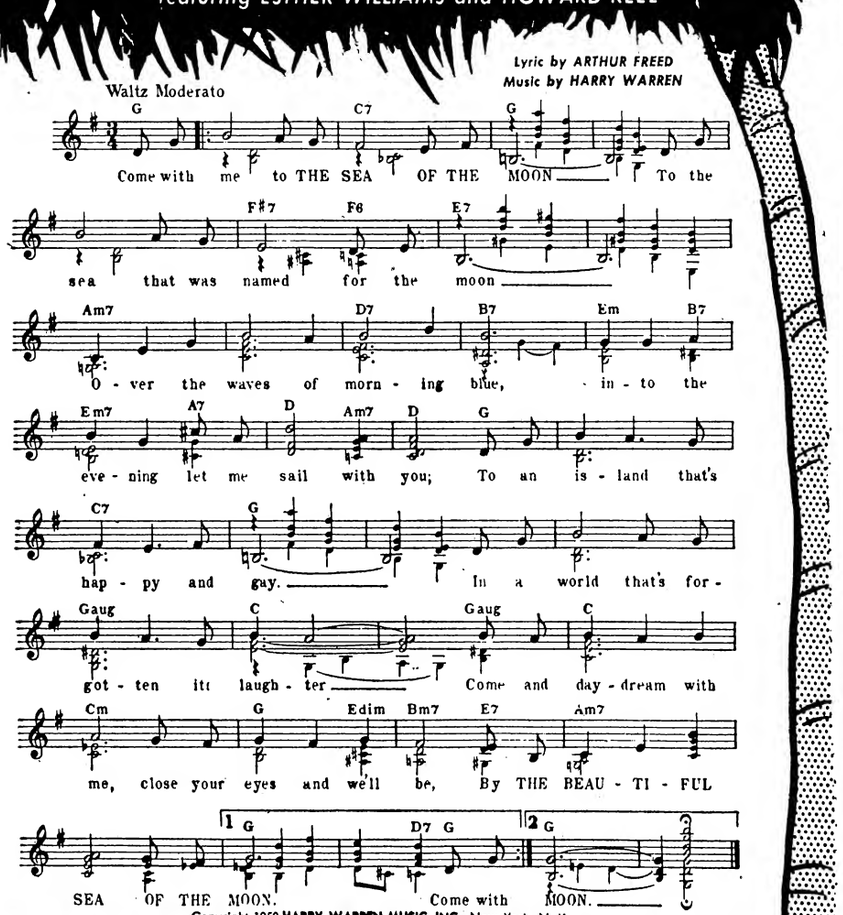
Gardner to Apollo

Apollo Records, N. Y., has signed coloratura June Gardner to a three-year contract.

THE SENSATIONAL SONG SMASH
by FREED and WARREN

THE SEA OF THE MOON

from the M-G-M picture "PAGAN LOVE SONG"
featuring ESTHER WILLIAMS and HOWARD KEEL



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with these top recordings

GUY LOMBARDO	Decca
MACKLIN MARROW and Orchestra with vocal by LAWRENCE BROOKS	M-G-M
TONY MARTIN	RCA Victor
MITCH MILLER Orchestra and Chorus	Columbia
BUDDY WILLIAMS	Rainbow

others on the way

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, N. Y. 19
MURRAY BAKER, Gen. Prof. Mgr

Inside Orchestras—Music

Songwriter-publisher Irving Caesar and head of Tommy Dorsey's office, Irving Chezar, have been getting each other's mail for years, especially since they're both located in the Brill building, N. Y. But last week they experienced an incident that topped all the others.

Since reactivating his publishing outfit, Caesar has secured a reissue on Coral of an old Jimmy Dorsey Decca recording of "If I Forget You." Caesar ordered 100 disks of the song, and the package arrived at the Dorsey office addressed to Chezar.

Caesar's professional manager, Jack Fine, wondering what had happened to the disks, checked with the Dorsey office and found the records there. But the office staff refused to give them up, pointing out that they had been addressed to Chezar. Finally, Fine convinced them the disks were his, and carried them off. Then, to cap it off, Fine discovered that the song on the other side was "I Should Care," which is published by Dorsey Bros. Music Co., which works out of Chezar's office.

Some of those classic swing arrangements from the band business' heyday are beginning to find new uses and large new audiences. Television dancers are using the jump arrangements as background music for their terping, borrowing the original arrangements almost intact.

Two of the chief users of swing for their terping are the Hamilton Trio of NBC-TV's "Your Show of Shows" and the team of Jimmy Russell and Aura Vainio of "Garroway at Large," also NBC. In the past couple of weeks, the Hamilton unit has used the original recorded arrangements of Woody Herman's "Golden Wedding" and Artie Shaw's "Concerto for Clarinet," while Russell & Vainio have used Tex Beneke's "St. Louis Blues March" and Herman's "Bijou." Hamilton arrangements, in fact, are complete even to the long clarinet solos featured in the originals.

Upbeat in the nationwide acceptance of western and folk disks was highlighted over last weekend when country artists were given guest spots on several bigtime radio and video shows originating in New York. Eddy Arnold, one of Victor's biggest sellers in the folk field, appeared on the NBC "The Big Show" while the Sons of the Pioneers, a western group, were spotted on the Arthur Murray TV show.

Pioneers, incidentally, are slated to cut numbers together with Perry Como and the Fontane Sisters for Victor next week, further accenting the falling barriers between the pop and western disk formats.

The click of Mercury's cut of "Tennessee Waltz," on which Patti Page sings the two-part harmony, is launching a new cycle of duets, or more, by single artists. Latest to come up is Georgia Gibbs, who duets with herself on "I Still Think the Same About You" for Coral. Technique of dubbing different takes onto one master isn't new but promises to blossom out in force during the next few months, with a flock of other diskeries planning to use their top femme vocalists in similar form. Recently, Les Paul, on the Capitol label, played eight parts for a guitar ensemble effect.

Originally written as a theme song for a Metro film, "Mrs. O'Malley and Mr. Malone" will get an all-out treatment in an effort to make it one of the top novelty tunes of the year. M-G-M Records currently is working overtime to get platters on the market in time for Yule buying. Ditty, by Adolph Deutsch and Paul Webster, originally was used in the film of the same name, as a gag theme behind the main title credits. For popular consumption it has been expanded to full length.

Col Building Jazz, Sets Rushing Orch

In a buildup of its swing and jazz repertory, Columbia Records has wrapped up the Jimmy Rushing orch for a couple of sides to be etched next week. Formerly vocalist with the Count Basie orch, Rushing includes several sidemen from the old Basie band, namely Buck Clayton, horn, and Walter Page, bass.

Columbia has also inked the Slam Stewart trio for several sides. Stewart has been freelancing on disks recently.

Marek

Continued from page 55

J. Finn, ad-promotion chief; Robert M. MacRae, merchandising manager; Edward O. Welker, sales planning manager, and Edward Dodelin, field sales supervisor.

Under the new setup, Victor will be concentrated in the International Building of Radio City, with suites to occupy the 32d floor. Company execs originally planned to move the platter execs into the 24th street building, where the studios are located, but space was not available.

Marek's appointment, it was announced, will not affect the status of Charles Grean, who remains as repertory chief of the pop department. Grean, who returns to the N. Y. homeoffice Thursday following a trip to the Coast, will perform the same functions as before, with Marek supervising the business end.

Marek, who was vice-prexy of the J. D. Tarcher ad agency before joining Victor, will specialize in promoting the pop division via the mapping of sales and advertising campaigns in conjunction with the new releases. In the longhair department, Markew initiated the policy of promotional tie-ins with the personal appearance tours of the top Red Seal artists. Payoff of the technique in the longhair field may cue its extension into the pop field, also under Marek's guidance.

Joseph D'Andrea, "society" bandleader, left Monday (11) for an engagement at the Virgin Islands hotel, in the Virgin Islands.

BRITISH DECCA SETS UP NEW CO. IN GERMANY

British Decca has set up a new company in Germany to manufacture and distribute its own and Telefunken Records in Germany. New outfit, Teldec Records, is controlled jointly by British Decca and Swiss interests, with E. R. Lewis, British Decca serving as chairman of the board. Martin Schwab, Telefunken vice-prexy, is vice-chairman of the new company.

Disks released in Germany under the Decca label will be handled in the U. S. and Canada by British Decca's U. S. subsid, London Records. Capitol Records, however, will continue to release the Telefunken company product in the U. S. under its deal with the latter company.

Disk Price Rise

Continued from page 55

45 and 78 rpm albums once the singles are boosted. Currently, the price differential on the same selection favors the 45 rpm sets.

General rise in the price of disks is the first in the wax industry since 1943, when Decca once again took the lead in boosting prices from 50c to 75c. Decca's policy seven years ago paid off in a wartime spending era, when essential consumers goods were in short supply and customers bought practically any disk in sight.

Currently, however, retailers are not expressing any enthusiasm over the projected general price boost. Several retailers voiced the fear that their sales volume would fall off at the present time because the general inflationary pressure on the consumers now tends to squeeze out the so-called luxury items. Disk industry, however, is banking on the public's adjustment to the higher prices over the next couple of months.

Execs of the other platter companies, such as Capitol, M-G-M, Mercury and smaller indies, are studying Decca's move with the likelihood they will hike their prices shortly. In 1943 it took about six months for the whole industry to fall in line on the higher price level.

A NEW Singing Star HAS ARRIVED!

THINKING OF YOU

If You Should Leave Me

Just Say I Love Her

YOU LOVE ME

Eddie's latest

20-3955—47-3955 (45 RPM)

When You Kiss a Stranger

EDDIE FISHER

RCA VICTOR Records

DECCA data

presenting

ETHEL MERMAN

IN 2 GREAT DECCA ALBUMS

. . . Songs from

"CALL ME MADAM"

Now . . . By Popular Demand!

"12 SONGS FROM CALL ME MADAM"

WORDS AND MUSIC BY IRVING BERLIN

with DICK HAYMES • EILEEN WILSON

and GORDON JENKINS and His Orchestra and Chorus

Selections Include:

The Hostess With the Mostes' On the Ball / Can You Use Any Money Today? — ETHEL MERMAN and GORDON JENKINS — Decca 27353 and *9-27353

The Best Thing for You / Marrying for Love — ETHEL MERMAN and GORDON JENKINS — Decca 27354 and *9-27354

You're Just in Love / Something to Dance About — ETHEL MERMAN and DICK HAYMES / ETHEL MERMAN / Both with GORDON JENKINS — Decca 27355 and *9-27355

Washington Square Dance / (Dance to the Music of) The Ocarina — ETHEL MERMAN with GORDON JENKINS / GORDON JENKINS — Decca 27356 and *9-27356

It's a Lovely Day Today / Once Upon a Time Today — DICK HAYMES and EILEEN WILSON / DICK HAYMES — Decca 27357 and *9-27357

Lichtenburg / They Like Ike — GORDON JENKINS — Decca 27358 and *9-27358

*Indicates 45 RPM Version

Album A-818 • Six 78 RPM Records • Price $5.25

Album 9-166 • Six 45 RPM Unbreakable Records • Price $4.85

DL 8035 • 12-in. Long Play Microgroove Unbreakable Record • Price $4.85

Already a Smash Hit!

Selected "SONGS FROM CALL ME MADAM"

Words and Music by IRVING BERLIN

with DICK HAYMES • EILEEN WILSON • GORDON JENKINS and His Orchestra and Chorus

Selections Include:

The Best Thing for You / Marrying for Love — ETHEL MERMAN and GORDON JENKINS — Decca 27316 and *9-27316

You're Just in Love — ETHEL MERMAN and DICK HAYMES with GORDON JENKINS

Something to Dance About — ETHEL MERMAN with GORDON JENKINS — Decca 27317 and *9-27317

It's a Lovely Day Today / Once Upon a Time Today — DICK HAYMES and EILEEN WILSON / DICK HAYMES — Decca 27318 and *9-27318

(Dance to the Music of) The Ocarina / (1) It's a Lovely Day Today — Decca 27319 and *9-27319

*Indicates 45 RPM Version

Decca Album A-813 • Four 10-inch 78 RPM Records • Price $3.75

Decca Album 9-153 • Four 45 RPM Unbreakable Records • Price $3.35

DL 5304 • 10-in. Long Play Microgroove Unbreakable Record • Price $2.85

Long Play Prices Include Federal Excise Tax but no State or local tax. 45 RPM and 78 RPM prices do not include Federal, state, or local taxes.

All album records available as singles.

DECCA RECORDS — America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 9

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House	Philadelphia—(Wanamaker)	TOTAL POINTS
1	2	**PATTI PAGE** (Mercury) "Tennessee Waltz"—5534	1	1	..	1	1	2	2	..	2	1	2	7	90
2	1	**PHIL HARRIS** (Victor) "The Thing"—20-3968B	3	2	1	2	2	1	5	5	3	10	6	4	88
3	12	**GENE AUTRY** (Columbia) "Rudolph Reindeer"—38610	2	6	3	3	..	5	3	..	..	..	1	1	64
4	..	**G. MITCHELL-M. MILLER** (Col.) "My Heart Cries For You"—39067		4	..	6	4	..	..	..	1	..	..	5	35
5	4	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	10	5	..	..	..	..	..	1	5	2	..	..	32
6	16	**BING CROSBY** (Decca) "Harbor Lights"—27219	..	..	5	..	..	3	1	..	..	..	..	..	24
7	3	**PERRY COMO-B. HUTTON** (Vic.) "Bushel and a Peck"—20-3930	7	..	..	10	..	..	6	7	7	..	..	8	21
8A	7	**PERRY COMO** (Victor) "Patricia"—20-3905	8	..	..	..	..	7	..	9	..	6	8	..	17
8B	17	**JO STAFFORD** (Columbia) "Tennessee Waltz"—39065	..	..	2	..	..	..	..	3	..	..	..	..	17
9A	5	**DON CHERRY** (Decca) "Thinking Of You"—27128	4	..	..	..	..	..	..	4	9	..	..	..	16
9B	15	**MARIO LANZA** (Victor) "Be My Love"—10-1561A	..	3	..	..	3	..	..	..	..	..	..	..	16
9C	..	**GUY LOMBARDO** (Decca) "Petite Waltz"—27208	..	..	4	..	..	..	..	..	8	5	..	..	16
10	..	**MARINERS** (Columbia) "Lady of Fatima"—39042	..	..	..	..	..	..	..	8	6	..	7	..	12
11A	7	**PATTI PAGE** (Mercury) "All My Love"—5455	6	7	..	9	..	..	..	..	..	..	..	..	11
11B	6	**DEAN MARTIN** (Capitol) "I'll Always Love You"—1028	..	8	..	..	9	..	..	..	..	..	5	..	11
11C	8	**KAY STARR-T. ERNIE** (Capitol) "I'll Never Be Free"—1124	..	..	..	..	..	8	10	..	..	4	..	..	11
11D	11	**MILLS BROS.** (Decca) "Nevertheless"—27253	..	..	..	..	..	..	4	..	..	7	..	..	11
12	10	**PERCY FAITH** (Columbia) "Xmas in Killarney"—39044	9	..	..	8	..	..	..	..	..	..	..	6	10
13	..	**GUY LOMBARDO** (Decca) "All My Love"—27118	..	..	..	..	..	..	..	2	..	..	..	..	9
14A	..	**KAY STARR** (Capitol) "Oh Babe"—1278	..	..	..	..	..	..	..	..	..	3	..	..	8
14B	7	**STAN KENTON-N. COLE** (Cap.) "Orange Colored Sky"—1184	..	..	..	..	..	..	..	..	..	..	4	10	8
15	..	**G. MITCHELL-M. MILLER** (Col.) "Roving Kind"—39067	..	..	..	4	..	..	..	..	..	..	..	..	7
16	..	**BING CROSBY** (Decca) "Silent Night"—23777	5	..	..	..	..	..	..	..	..	..	..	..	6
17	..	**DORIS DAY** (Columbia) "If I Were A Bell"—39031	..	..	6	..	..	..	..	..	..	..	..	..	5
18A	..	**DENNIS DAY** (Victor) "All My Love"—20-3870	..	..	8	..	..	..	..	..	..	..	..	..	3
18B	..	**EDDY HOWARD** (Mercury) "Think You've Chosen Me"—5517	..	..	..	..	8	..	..	..	..	..	..	..	3

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	8	182	Decca	6	82
Victor	5	145	Capitol	4	38
Mercury	3	104			

FIVE TOP ALBUMS

1	2	3	4	5
VOICE OF XTABY	SOUTH PACIFIC	MERRY XMAS	THREE LITTLE WORDS	CALL ME MADAM
Yma Sumac	Broadway Cast	Bing Crosby	Hollywood Cast	Ethel Merman
Capitol	Columbia	Decca	M-G-M	Decca
CC244	MM850	A-550, 9-63	M-G-M53	DL-5304
	ML4180	DLP-5019	E516	

Beneke Loses

Continued from page 55

Miller had received her cut. In addition, both received $500 weekly salaries, with Beneke getting $100 weekly for expenses and Haynes also drawing extra coin for business necessities.

Another result of exiting the corp. is that Beneke can no longer associate his band with Miller, which includes the dropping of "Music in the Miller Mood" from his billing. It's understood that Beneke has notified David Mackay, attorney for Mrs. Miller, that he wishes to continue a profit-sharing setup with her. However, no deal has been worked out as yet.

Beneke crew is currently playing one-niters enroute to the Coast for a five-week Palladium ballroom engagement beginning Dec. 19. Band is being booked by Music Corp. of America, with Beneke currently holding down the managerial chores.

Decca shifted distribs in Toledo from Kane Co. to the Benarr Distribution outfit.

Polymusic Records, N. Y. classical LP diskery, has signed the WQXR, N. Y., String Quartet.

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Loft Reportedly Gets 'Substantial' Payoff In Campbell Settlement

Partnership dispute between Solly Loft and Nick Campbell, which has been threshing about in N. Y. supreme court for more than a year, has been settled and discontinued, according to papers filed with the court by the litigants' attorneys. Loft brought suit against Campbell after the latter allegedly refused to permit him to participate in the operation of Campbell Music and Cornell Music.

While terms of the settlement were undisclosed, it's understood that Campbell turned over a "substantial" sum to Loft. In Loft's original complaint, he sought to be declared a full partner in Campbell and Cornell. In addition, an accounting of the two firms' financial operations was also asked. Impasse between the individuals came to a boil on Oct. 7, 1949, when Campbell assertedly "fired" Loft.

Loft's version of the discord is that he and Campbell had been in business together prior to July 1, 1948, under the name of Campbell Music. On that date, the partnership was dissolved. Campbell is said to have agreed to pay Loft $3,500 in installments. When Campbell later brought Loft back into his organization, the $3,500 represented Loft's new interest in a fresh partnership. However, this association was broken by the Oct. 7, 1949, "firing."

ASCAP Wins 2G Verdict Vs. Defunct Paradise Cafe

American Society of Composers, Authors and Publishers won a summary judgment of $2,000 yesterday (Tues.) in N.Y. supreme court against the defunct Broadway nitery, the Paradise, operated by Paul Schlosser and Beckman & Pransky.

ASCAP charged the nitery ops with failure to pay music performance license fees.

AUTRY-STAFFORD IN COL. POP TEAMING

Columbia Records has teamed Gene Autry and Jo Stafford on a couple of pops, "My Heart Cries for You" and "Teardrops from My Eyes." Pair will probably combine on pops in future.

Waxing of "Heart," incidentally, is unusual for Columbia since the diskery has already released one pop version of the song, by Guy Mitchell and Mitch Miller's orch. It's not often that Columbia cuts a pop more than one way, especially where the artists concerned are pop artists.

Seattle Symph Cancels Concert in Season Crisis

Seattle, Dec. 12.

The Seattle Symphony Orchestra cancelled its Monday (11) subscription concert here because the orchestra's sustaining fund reserve has been depleted, and there is some chance that the entire season may be nixed.

Concerts so far this season have had the largest audiences ever, but admission charges as low as 50c. per concert are blamed for the financial crisis. John H. Hauberg, Jr., executive vice-president of the orchestra, says that all funds left are season ticket receipts and he said that that fund would not be tapped further. He also said: "We raise the money to complete the season or we have none at all. The whole symphony is off until money is raised."

Walker Catches Vauders, Signs 'Em for M-G-M

A vaudeville vocal duo was signed to an M-G-M recording contract after the company's general manager, Frank Walker, caught the pair's routine at the Palace theatre on Broadway. Paul Sears and Johnny Heymer, the singers, will cut their first sides for the plattery at the beginning of the year.

M-G-M also announced the pacting of vocalist Tommy Edwards, who has already recorded his first sides for January release.

Sacks, Durante Huddle

Manie Sacks, RCA artists relations vice-prexy, planes to Chicago tomorrow (Thurs.) for talks with Jimmy Durante and a general o.o. of the Chi talent picture.

Sacks will return to New York next week.

Charles H. Hansen Music Co. bringing out "Norman Brokenshire's Barber Shop Songs" this week. Tome contains some 20 standards selected by the radio announcer.

Blind Femme Composer's Tune Bought by Marks

Cleveland, Dec. 12.

Mrs. Irene Kitchings, blind retired musician who once toured in her own orchestra under name of Irene Wilson, is shortly having one of her own old ballads published by Edward B. Marks Co. Tune, "Some Other Spring," was written by her back in 1940 and recorded by Billie Holiday and Teddy Wilson for Columbia, but was never released.

Arthur Herzog, Jr., composer's friend, who wrote lyrics for the number, was chiefly responsible for taking it off shelf and selling it to Marks. Herzog also got Columbia re-interested in the ballad, which wasn't considered to have enough sales appeal in the early 1940s. Holiday and Wilson platters are to be released shortly.

A number of other old friends of Mrs. Kitchings, former wife of Teddy King, jazz pianist, are coming to her rescue upon hearing she has been blind for several years. Doctors who examined her say hope for a cure lies in cortisone and special treatment at Johns Hopkins hospital in Baltimore. Her second husband, Elden Kitchings, an Ohio state probation officer, has spent all his money trying to have her cured here.

With some advance royalty checks beginning to roll in, the composer is now beginning to bank more strongly on that long-postponed trip to the Baltimore hospital. It may come sooner than she expects, since Benny Goodman is reported to be planning a wax version on "Some Other Spring." After looking it over on a recent trip here, Austin Powell and his Cats and Fiddle unit made a Decca recording of it last week. Billy Eckstine is said to be interested, too, in the ballad, which local professionals are dubbing the "S.O.S. Song."

Kalmanoff-Baer Tunes In N.Y. Town Hall Concert

Program of the songs of Martin Kalmanoff will be featured tonight (Wed.) at Times Hall, N. Y. About half the tunes in the program are music set to the poems of Atra Baer, daughter of Arthur "Bugs" Baer, Hearst columnist. Miss Baer is Kalmanoff's wife and is herself a reporter on the N. Y. Journal-American.

Also on the program are the song-cycle, "Metropolitan Folk-Songs," written by Miss Baer at her father's suggestion and dedicated to him, and excerpts from the winner of the Robert Merrill opera contest, "Fit for a King," music of which is by Kalmanoff and lyrics by Miss Baer. Featured artists are soprano Nancy Kenyon and baritone James Beni, with Kalmanoff accompanying on piano.

SPA Elects Alter

Lou Alter last week was elected to the 21-man council of Songwriters Protective Assn., replacing Ray Henderson, who resigned because of other activities.

Henderson was reelected to a three-year term at the beginning of November.

Suber Elected

Continued from page 55

ure in the union's ranks, was named one of the local's nine-man exec board. In getting elected, Arons received the second highest total, 4,700 votes. Cal Fleisig also blocked the incumbent sweep by being elected to the nine-man trial board.

The administration also won the key posts of delegates to the next AFM international convention, with Iucci and Stein getting the nod. Iucci and Jerry Alexander were named delegates to the Central Trades and Labor Council, and Jack Fidelman was elected delegate to the United Hebrew Trades.

Less than 10,000 of the union's regular membership of 30,000 cast votes last Thursday (7) but the disappointing turnout was ascribed to the bad weather. Although one of the 80 voting machines broke down during the balloting, no other incidents were reported in one of the most peaceful elections in the local's history.

Plug Song

Continued from page 55

of a publisher campaign were thrown behind a good song, all the record companies would, in the long run, come out ahead.

What Is the Plug Song

Major publishers, while willing to back their songs, have run headon into the problem of what constitutes a plug campaign. It's already accepted by publishers that radio remotes have lost their impact and that radio commercial shows are more important for the performance coin they provide than for actual exploitation methods. As for television, it's still, in the main, an unproven exploitation field.

Most publishers today have been convinced by the methods exemplified by Howie Richmond that the key to exploitation is disk jockey contacting. Richmond, who formerly was disk promoter, applied this method almost exclusively to his publishing activities, with great success. He went after disk jockeys alone, disregarding radio and video plugs. In the end, he got more than his share of radio and teevee performances.

The publishers, almost wearily, admit that with the proper record interpretation, a good song can be made a hit via the disk jockey. Most of the older outfits, however, aren't geared to this type of exploitation and won't be for some time. Practically all of them deplore the method, since it leaves judgment over the quality of a song to the deejay, in most cases a layman. But all the publishers admit that eventually they'll have to use that type of operation, unless television becomes a proven hitmaker.

Disk Execs, Maestri Named Judges In Nat'l Music Contest

A number of top recording executives and conductors have agreed to act as judges in the projected nationwide music contests being planned by Jack Robbins and Paul Whiteman. Under the plan, students in American high schools, colleges and universities would submit musical compositions, best of which would be published by a firm, as yet unnamed, owned by Robbins and Whiteman.

Already set to act as judges are Whiteman, conductors Andre Kostelanetz and Russ Case, and artists and repertoire men Mitch Miller of Columbia Records and Tootie Camarata, formerly with London. Currently being contacted on the project are Gordon Jenkins, Hugo Winterhalter and Mercury's Coast a&r man, Harry Geller.

Project, according to Robbins, is to stimulate the development of authentic American composers. "With exceptions like George Gershwin and Rodgers and Hammerstein we have no composers who have captured the basic folk melodies of the American spirit and culture. We've got men like Ferdi Grofe, Morton Gould and Leroy Anderson who have caught some of the American spirit, but their works aren't basically drawn from folk lore and folk melody," Robbins declares.

"As for the more serious contemporaries," he goes on, "they haven't been able to cut their ties to European culture. Their music is still fashioned after that of Europe. We've got to develop composers to write American music."

Under the project, a prize would be given for three compositions each year, one for solo instrument, one for band and one for orchestra. More important, the works would be recorded and played, since recording execs and conductors would be sitting as judges.

BMI record report

AND FORECAST OF TOMORROW'S SONG HITS

IN HEAVY DEMAND ★ **IT IS NO SECRET** (Duchess)—In the wake of Stuart Hamblen's (Columbia) smash, others are hitting the wave. The three Suns (Victor) have a great disc; Bob Houston (London) rates "Sleeper of the Week" from Cash Box; Bill Kenny (Decca) lands a Billboard "pick"; Elton Britt and Rosalie Allen (Victor) are in demand; and Ozie Waters (Coral) is up with the winners.

* * * * * *

BILLBOARD'S CHOICE ★ **HOT ROD RACE** (Four Star) — Billboard lists this among "Tomorrow's Hits." Tiny Hill (Merucury) and Arkie Shilley (Gilt Edge) were first out with this "hot" novelty.

* * * * * *

SPIKE JONES CLICK ★ **MOMMY WON'T YOU BUY A BABY BROTHER** (Arena Stars)—Spike Jones (Victor) is riding high and alone with this ditty which is giving "THE THING" a close race in sales.

* * * * * *

BREAKING BIG ★ **IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME** (Peer)—Breaking big and comes out of the folk category with Jo Stafford's (Columbia) release in the van. Among 14 labels are top-ranking versions by Texas Jim Robertson (Victor), Ernie Lee (Mercury), June Hutton (Decca), Joan Shaw (MGM) and Kenny Roberts (Coral).

* * * * * *

DRAWS FAVOR ★ **A MAN AIN'T NOTHIN' BUT A WOLF** (Duchess) — Margaret Whiting (Capitol) introduces a tune that has been drawing favor everywhere.

* * * * * *

DOWBEAT SAYS "TOPS" ★ **AIN'T IT AWFUL** (Beechwood)—For novelty freshness try spinning Art Van Damme's (Capitol) platter. Downbeat rates it four checks, "tops," and says " . . . a jazz calypso played with great distinction . . . lots of humor and displays Art's flashy accordion technique."

* * * * * *

"BEST BET" ★ **WHO KICKED THE LIGHT PLUG (Out of the Socket)** (Tri-Boro)—Dolores Dell (Jubilee) and her Two Sparks introduce a clever and amusing novelty with bounce. A Cash Box "Best Bet." Tune also provides Betty Hutton (Victor) with a strong vehicle.

* * * * * *

POTENTIAL ★ **LOUISA** (Wemar)—"A new ballad with a lot of potential is dished up here by George Nolan," (National) is how Cash Box calls attention to this likely item. Try it out.

* * * * * *

HOT NOVELTY JUMP ★ **YOU DYED YOU HAIR CHARTREUSE** (Goday) — Another of those hot jump ditties by the one and only Louis Jordan (Decca) in his best groove. Gordon MacRae (Capitol) and the Ewing Sisters with Frank DeVol's Orch. give the tune their own special treatment on another platter that will go.

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On the Upbeat

New York

Number of publishing execs heading for Florida vacations around Christmas time. They include **Jack Bregman**, of Bregman, Vocco & Conn; **Murray Luth** of Paramount; **Bernie Pollock** of Mills, and **Mark Schreck** of Southern. Songwriter **Bernie Wayne** off on South American cruise Dec. 21 . . . Contactman **Bob Baumgart** switched from Mutual Music to Chappell . . . **Jack Osfeld**, vet contactman, in Roosevelt hospital with heart attack, second in the past couple of years . . . **Sam Donahue**, with new band, goes into Glen Island Casino, New Rochelle, N. Y., nights of Dec. 16 and 23 and New Year's weekend . . . **Goddard Lieberson**, Columbia Records exec veepee, enters the hospital for observation this weekend . . . **Milo Boulton** doing a nightly deejay stint over WPAT, Paterson, N. J. . . . NBC's "The Big Show" is becoming an important stop for jazzmen each week, with **Louis Armstrong**, **Joe Bushkin**, **Bobby Hackett** and **Billy Holiday** lined up for guest shots . . . **Jacques Kluger**, head of the Brussels affiliate for Peer International, returned yesterday (Tues.) from a tour through the midwest and Canada for huddles with **Ben Selvin**, Peer's general manager, on the pubbery's 1951 schedule . . . **Mal Mitchell** has replaced **Norman Schnell** on piano with Gene Krupa's orch . . . **Clark Dennis**, Capitol Records vocalist, headed for the Coast . . . **Christina Carroll**, opera singer who has been teaming with **Harpo Marx**, leaves for Europe later this month to wax a set of arias for Remington Records . . . **Stan Kenton** orch, following a two-week stand at the Rustic Cabin, Englewood Cliffs, N. J., hit the road on a one-nighter swing through New England. Band opens at the Click, Philadelphia, Dec. 20 . . . **June Hutton** booked into N. Y. Paramount early next year . . . **Nellie Lutcher** to Hollywood following windup of her date at the Harlem Club, Philadelphia, last weekend . . . **John Kirby's** Carnegie Hall concert, Dec. 22, with **Juanita Hall**, will be beamed to Korea by Armed Service Radio.

Sammy Kaye begins a short vacation in Havana Saturday (16), to be followed by a week's stay in Miami Beach. While in Havana bandleader expects to pick up some Latino tunes for incorporation in his band's catalog . . . Columbia Records songstress **Rosemary Clooney** resuming her television chores on CBS-TV's "Songs For Sales" and "The Robert Q. Lewis Show" following a minor operation.

Hollywood

Desi Arnaz reoptioned through next Tuesday (19) at Ciro's . . . **Red Norvo** inked for a four-week stand at the Encore, starting Dec. 27 . . . **Muggsy Spanier**, originally booked for a two-week stand, held over again at Tiffany Club, this time through Dec. 23 . . . **Louis Armstrong** set for a one-nighter at Stanford, Feb. 2 . . . **Red Ingle** orch started indefinite stand at Charley Foy's San Fernando Valley Supper Club . . . **Harold Stern** all-string orch moves into the Flamingo, Las Vegas, Thursday (14) to backstop **Toni Arden** . . . **Geri Galian** inked to etch four sides for Azteca Records.

Chicago

NBC will one-shot **Frank York** band from Porterhouse of Hotel Sherman on New Year's Eve . . . **Bob Berkey** band set for Casa Loma ballroom, St. Louis, Dec. 19 for two weeks . . . **Charles Grean**, Victor topper, in town on lookover . . . **Lawrence Welk** band set to play Home Show, Davenport, Ia., Feb. 13 for five days . . . **Bob Miller**, head of contactmen's union, in for huddles . . . **Eddy Howard** band to Chase hotel, St. Louis, Dec. 31 for three weeks . . . **Dick Bradley**, Tower Records topper, feted orchster **Bernie Mann** at cocktail party . . . **Don Reed** band to Peabody hotel, Memphis, Dec. 18 for three weeks. He follows at Music Box, Omaha, Jan. 17 for one week, then to Rice hotel, Houston, Jan. 26 for one month . . . **Harmonicats** set for Club Lido, South Bend, Ind., Dec. 11 . . . **Leo Pieper** currently one-nighting in midwest . . . **Dr. John C. Kendel** of Denver named veepee of American Music Conference. Outfit, to stimulate music consciousness, is headed by **Louis LaMair** . . . **Max Miller** held over for four more weeks at Vic's, Aurora, Ill.

Pittsburgh

George Shearing Quintet booked into Johnny Brown's Club in East Liberty week of Jan. 15 . . . As a result of their recording sessions with **Al Morgan** during his engagement two months ago at Copa, **Bill Bickel's Starliters**, featured at Shamrock Room flew to New York last week to cut 20 more sides with Morgan. They're going to be used in the forthcoming Al Morgan Albums. Bickel's Trio is also scheduled to do some additional waxings with teevee and recording name after the holidays . . . **Robert Norris** band opened indefinite engagement at William Penn hotel's Terrace Room Thursday (7), replacing **Joe Sudy** outfit. Latter goes into Statler, Detroit, after some one-nighters . . . **Pat McCauley** threesome into Bill Green's Cocktail Lounge for two weeks . . . **Luke Riley**, pianist and conductor of Casino house orch, is jobbing around until burlesque resumes there at Christmas time . . . West View Park picked up **Xavier Cugat** for a one-nighter last Friday (8) at the last minute on his way back to New York.

Cleveland

Russ Carlyle's Capitol-recording orch moves into Hotel Cleveland's Bronze Room Dec. 26 for first hotel date in leader's hometown, although he has played all the ballrooms here. Replaces **Billy Bishop's** band, which heads for Galveston . . . **Bob Manners'** four-piece combo into **Eddie Sindelar's** Skyway Club, for winter, with **Charlie Barrett's** unit doing weekend dances . . . **Glovers-Shore Trio** plus **Gloria Gale**, doing a vocal single, brought in by Theatrical Grill . . . **Abbey Albert's** orch taking **Jeanne Harvey**, formerly singer in **Horace Heidt's** road show, to Hotel Syracuse, Syracuse, Dec. 16 after closing at local Statler Terrace Room.

Kansas City

Willie Shore plays a return engagement at El Casbah, Hotel Bellerive, following **Liberace**; he opens Dec. 15 . . . **Liberace** takes off for the Coast and a holiday vacation before returning to TV dates in New York and a stand at the Hotel Waldorf-Astoria beginning late in January . . . **Clyde McCoy** closes at Hotel Muehlebach here Dec. 13 and moves to the Trocadero, Evansville, for two weeks beginning Dec. 15. He follows that with theatre dates in the midwest before heading for Florida and a six-week stand at Club 86, Miami . . . Terrace Grill of the Muehlebach has lined up **Bernie Cummins**, **Griff Williams** and **Joe Reichman** bands in succession for its bandstand during next couple of months . . .

Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"
Retail Sheet Best Seller
"Rudolph the Reindeer"
"Most Requested" Disk
"Tennessee Waltz"
Seller on Coin Machines
"The Thing"
Best British Seller
"Rudolph the Reindeer"

'RH' Logging System

Week of Dec. 1-7, 1950

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group

Songs	Publishers
A Bushel and a Peck—*"Guys and Dolls"	Morris
All My Love	Mills
A Marshmallow World	Shapiro
Autumn Leaves	Capitol
Best Thing For You—*"Call Me Madam"	Berlin
Can't We Talk It Over	Remick
Christmas In Killarney	Remick
Dream a Little Dream of Me	Words & Music
Frosty the Snow Man	Hill & R
Harbor Lights	Chappell
If I Were a Bell—*"Guys and Dolls"	Morris
I'm In the Middle of a Riddle	Robbins
I See a Million People	Mellin
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Looks Like a Cold Cold Winter	Lombardo
Lucky, Lucky, Lucky Me	Santly
Nevertheless—†"Three Little Words"	Crawford
Orange Colored Sky	Frank
Patricia	BVC
Petite Waltz	Duchess
Rudolph the Red Nosed Reindeer	St. Nicholas
Silver Bells—†"The Lemon Drop Kid"	Paramount
Sleighride	Mills
Tennessee Waltz	Acuff-Rose
The Thing	Hollis
Thinking of You—†"Three Little Words"	Remick
Where Do I Go From You	Paxton
White Christmas	Berlin
You Love Me—†"West Point Story"	Witmark
You're Just In Love—*"Call Me Madam"	Berlin

Second Group

Accidents Will Happen	Burke-VH
Be My Love—†"Toast of New Orleans"	Miller
Dream Awhile	Miller
I Am Loved—*"Out of This World"	Chappell
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I'll Get By—†"I'll Get By"	Bourne
Jing a Ling Jing a Ling	Disney
La Vie En Rose	Harms
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Mona Lisa—†"Capt. Carey, USA"	Paramount
Nobody's Chasing Me—*"Out Of This World"	Chappell
Oh Babe	Alamo
Rainbow Gal	Jefferson
Santa Claus Is Coming To Town	Feist
Snowy White Snow and Jingle Bells	Gallico
Sometime	Witmark
Sweet Angie the Christmas Tree Angel	Blossom
To Think You've Chosen Me	Valando
Use Your Imagination—*"Out Of This World"	Chappell
Winter Wonderland	BVC

† *Filmusical.* • *Legit Musical.*

RCA Fetes '25-Year Club'

RCA Victor held its annual shindig in Camden, N. J., last Saturday for members of the "25 year Club," for which employees who have been with the company for 25 years or more are eligible. Some 100 new members were inducted this year.

Mary Mayo's Longhair

Mary Mayo, new Capitol Records pop vocalist, will pull a switch Sunday (17) when she appears as soloist in a longhair concert at Carl Fischer Hall, N. Y.

LP Price War

Continued from page 55

ing to hold the price line, at least for the moment.

Macy's and Gimbel's, plus a number of other department stores; Davega and Vim's and other chain stores are among those selling at discounts. Stores, while not advertising the price cuts in newspapers, have posted signs in their stores. Some stores, in an effort to compromise the situation, are offering discounts to quantity purchasers.

A Liberty spokesman said his organization would not cut its prices. Asked if Liberty would lower prices if the pressure became too great, he replied, "We're not anticipating anything. We'll see what happens."

Department and chain store competition should the cuts last, is virtually certain to force the smaller shops, most of whose income is derived from record sales, to lower their prices. In this respect, however, one diskery chief pointed out that the cuts may backfire in view of the fact that the vinylite situation is approaching a critical point. He declared that in a couple of months, supply of vinylite, basic ingredient of the LP, may be so short that diskeries won't be able to meet consumer demand for LPs.

Then, he asserted, the retailers will not only have to push up their prices, but may have to push them to a higher level than previously existed. Consumer reaction, he said, will be highly unfavorable. An added factor, of course, is the price increase being planned by the platteries right now, which may bring LP prices back to their previous level at least.

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N.Y. Cafes Optimistic on New Yr's. Biz With Tariffs Ranging From $8 to $25

New York bonifaces expect New Year's eve business this year to be par with last year. They expect sellout or near sellout crowds despite some drawbacks. The fact, according to cafemen that the eve is on a Sunday night will not affect the celebrations. "People won't be working on the holiday, so why should that make any difference?" they ask. They admit Saturday night (30) business may drop some, as many won't go in for two nights of expensive entertainment in a row.

Another obstacle is possibility that the New Year's eve television shows may keep many at home.

They feel, however, that New Year's eve is traditionally an evening for outside festivities and tradition will carry on as usual.

Reservations are coming in slowly, but most generally come at the last minute.

Prices will be on the same level as last year. The Copacabana's tariff will be $15, $20, $25. Same scale will prevail at the Latin Quarter. Versailles' rates start at $20 per; Leon & Eddie's, $8, $10, $12; Diamond Horseshoe, $12, $15, $20. The Waldorf-Astoria hotel's Wedgwood Room will start at $20. In addition, hotel will open its Sert Room and will hold celebrations in various cafes throughout the hotel. The Blue Angel's minimum will be $20.

Deposit Insurance

In all cases, the price includes supper and a drink. The majority of niteries are asking either advance payments or substantial deposits before okaying a reservation.

The Riviera, Ft. Lee, N. J., will relight for the eve only. Place had been damaged considerably during the recent gale. Most of the windows were shattered and it will take considerable coin to put it in shape again. Loss was covered by insurance. Last year, the spot didn't do too well on its holiday take. This year a more concerted effort will be made to fill the room.

Canzoneri, Plant Split With Adams, Form New Trio With Lou Nelson

Vaude team of Joey Adams, Mark Plant, Tony Canzoneri was dissolved last week. Adams will hereafter work solo, while Canzoneri and Plant will team with Lou Nelson. Music Corp. of America will continue to handle Adams, but new trio will be booked by the Kenneth Later Agency.

It's been known for some time that the Plant and Canzoneri haven't been hitting it off with Adams, primarily because comic's radio activities don't permit him to take on too many other engagements. He's currently on the CBS airer, "Rate Your Mate."

Nelson, Plant & Canzoneri are rehearsing a new act, some of which has been written by Eli Baase.

Canzoneri & Adams had been teamed for about 10 years. Plant joined the act several years later, when they were booked as two separate turns into Leon & Eddie's, N. Y. Trio worked out various bits during that run and continued to play jointly afterwards. Canzoneri is the former featherweight champ.

Douglas Managing Ripley Museum in Florida

Ed Douglas, former manager of Loew's State, N. Y., has been named co-administrator of the Robert L. Ripley "Believe It or Not Museum," St. Augustine, Fla. Other administrator is Ray Ettel, a vet film exhibitor.

Museum was opened last week (9) by the John Arthur Exhibitions, Inc. and is located in Castle Warden, the former home of novelist, Marjorie Kinnan Rawlings.

Julie's Houston Date

Houston, Dec. 12.

Julie Wilson opens a two-week engagement at the Emerald Room of the Shamrock hotel on Tuesday (19).

Carl Brisson is currently at the swank spot. Also new on the band stand is Nick Stewart orch, succeeding Henry King combo.

Theatre Wing Reviving Nitery Talent Auditions

American Theatre Wing will revive its talent auditions for agents, bookers and cafe operators. ATW, which held its first audition some years ago, started preliminary auditions yesterday (12).

Judges of acts to take part in the final showcasing will be comic Mervin Nelson, who directed "Tickets Please;" comedienne Nancy Andrews and dancer Zachary Solov.

Monte Proser Dickering Takeover of Paradise, N.Y., For Theatre - Restaurant

Monte Proser is mulling takeover of the Paradise, N. Y., as a theatre-in-the-round for the presentation of operettas and musical comedies. Proser, who retains an interest in the Copacabana, N. Y., has been seeking a site in which to stage full-length musicals in a nitery operation. At one time he planned leasing the Rainbow Room, atop RCA building, N. Y. but deal was negated by longterm lease to the Union News Co.

Should Proser acquire the Paradise, he plans to incorporate both cafe and theatre features into the venture. Proser would charge an admission of $3 and would run two shows nightly. He's long been interested in opening a cafe with a music comedy and ballet entertainment format.

If Paradise deal goes through, it would be Proser's second Broadway cafe venture, other being the Beachcomber.

Paul Schlosser, Al Beckman and Johnny Pransky, who operated the spot at time of its foldo, had planned to reopen cafe in time to cash in on New Year's Eve business, but it's now unlikely they'll go through with it. B&P are currently occupied with the handling of the Liquor Industries 13-day cruise to start out Jan. 18. They're booking the cruise and talent for the N. Y. Metropolitan Liquor Dealers Assn.

Mimi Benzell's Heavy Disk, Nitery, TV Sked

Mimi Benzell will cut her first two albums for Decca prior to her engagement at the Palmer House, Chicago, starting Jan. 25. Former Metopera singer is also slated to do a repeat at the Radisson hotel, Minneapolis and has been pacted for a two-week stint at the Thunderbird hotel, Las Vegas, as well as an additional appearance on Ed Sullivan's "Toast of the Town" and the Paul Whiteman Goodyear show.

Miss Benzell has also been set for a series of concerts for National Concerts and Artists Corp., N. Y.

Paul Steffen Dancers, recently returned from an extended tour of Europe, will play the Desert Inn, Las Vegas, Jan. 12.

Walters Sets Tour For Latin Quarter Unit

Lou Walters' "Latin Quarter Revue," a touring cafe unit, opens at the Lookout House, Covington, Ky., Jan. 15 for four weeks. It follows with the Desert Inn, Las Vegas, Feb. 21 and the Riverside hotel, Reno, March 20. Other dates are being set to follow.

Unit will include Frank Libuse, Margot Brander, Kanazawa Trio, Hurricanes (4), Ralph Young, Toni Carroll, Piroska, and a gal line of 15.

AGVA-ARA Tiff Over Club Code

Trouble over the clubdate code is brewing between the American Guild of Variety Artists and Artists Representatives Assn. and Associated Agents of America. Union is currently refusing to give the agents of both these organizations the same deal recently given to the Entertainment Managers Assn. because of the contention that the members of former groups are agents and not producers of clubdate shows. Union is demanding individual contracts plus a $1,000 bond from each agent.

ARA and AAA have been holding a series of meetings in an effort to resolve the situation. Prior to the confabs, ARA sent out a directive to its membership urging individual agents not to pact for the deal. So far, all agents with one exception have been adhering to the ARA dictum.

Single exception is Benn Paust, a percenter who was said to be forced into signing in order to go through with a show booked for a shindig by a retail clerks' union. AGVA threatened to stop the show and had the backing of the auspices. Consequently, agent had to accept AGVA's terms in order to play the date.

Chi's EMA Nixes AGVA Tax, Bond on Clubdates

Chicago, Dec. 12.

Entertainment Managers Ass'n in a move to grant wider local autonomy to members in smaller towns asked that local bookers in midwest centers appoint a candidate who will be on the board of Chicago directors. In addition, designee will also be empowered to make decisions on local matters between EMA members and unions. Some of the towns represented are New Orleans, Kansas City, Des Moines.

EMA came out strongly against AGVA's proposal of 10% tax on all dates, urging the national group to nix any such deal. It was also pointed out that in Cleveland and Denver that bookers on clubdates were asked to furnish bonds by AGVA. Chicago agents, who book the majority of clubdates in the country, said it would be impossible financially to guarantee salaries for these affairs.

ACTS SET FOR PUERTO RICO

The Caribe-Hilton hotel, San Juan, Puerto Rico, opens its season Dec. 26 with the Anita Velez dancers. Group will be followed by Miguelito Valdes and later by the Lunds.

Bookings were set by Merriel Abbott, talent booker for the Hilton chain.

Miami Cafes Prep for Lush Season Expecting Competish From Hotels

By LARY SOLLOWAY

Miami Beach, Dec. 12.

Annual cafe sweepstakes gets underway here this week (15) with as heavy a lineup of lures for the tourists' buck as in previous years, despite fact that all gaming casinos are shuttered. As usual, Copa City leads in name buys (now that Beachcomber's Ned Schuyler has joined Murray Weinger in the C. C. operation) with rest of the spots grabbing what availables are around after Copa has skimmed the top.

First of the clubs to teeoff (15) will be Alan Gale's new Celebrity Club in heart of the beach. He's chancing a new idea—working himself with other ofay acts for the dinner show to attract the considerable following he's built in the past two seasons. To get the tourists—as well as residents—he's installing an all-colored show policy for the midnight sessions, acting as host rather than emcee. Initial lineup has himself and Freddie Stewart, plus a dance team for the dinner session. At midnight Sara Vaughan and Negro talent takes over. On the same idea, Sam Singer, Atlantic City op who bought Kitty Davis', plans to reopen the place in mid-month as the Cotton Club, with an all-sepia revue featuring Marion Bruce, Larry Steele, Jimmy Smith and others, plus a line.

Copa City, bowing Dec. 21 will have Sam Levenson, Borrah Minevitch's Harmonica Rascals, Copsey and Ayres, plus a lavish production setup. Other names to follow are Jimmy Durante Dec. 29 for a four-day stay, then Jane Froman; Sophie Tucker, Joe E. Lewis and Billy Daniels on Jan. 20; others tentatively set, if clearance can be arranged, are Danny Thomas and Tony Martin.

Hotels' Competish

From the hotel front, the Casablanca, opening the 20th with Sacassas orch; plus a name still to be set, will offer competish in a 400-

(Continued on page 68)

Golden Gate, S.F., Trying Spot Vaude

San Francisco, Dec. 12.

The Golden Gate theatre, here has set two spot shows. First will be headed by Freddy Martin Orch, starting Jan. 18, and other will be built around singer Billy Eckstine, Feb. 14.

Both displays have been booked by Dan Friendly, RKO talent pacter in New York. Others are to be set depending upon availabilities.

New Horseshoe Show May Decide Future Of New York Nightclub

The new show preeming at the Diamond Horseshoe, N. Y., on Christmas night may decide whether the spot will renew lease which expires next September. The cafe, like many others, has been hard-hit during the current slump.

Operator Billy Rose is expected to invest more heavily in talent in order to make the new show a fair test of the spot's potentialities for the next year. It's likely that he'll draw on name acts. Joe E. Howard has already been signed and others are still to be pacted. A headliner is currently being sought.

Rose, during previous slumps, has been content to let the Horseshoe ride along. Because of the generally low cost of the show, losses haven't been too heavy and prosperous periods counterbalanced off weeks. For the greater part of its existence since 1938, the cafe has been a moneymaker.

Whether Rose's health will be a factor deciding the cafe's future isn't known yet. Boniface last week suspended his syndicated "Pitching Horseshoes" column, which brought him $100,000 annually.

Whether his retirement from writing activities indicates Rose will relax in other fields is a moot question. He still operates the Ziegfeld theatre, N. Y., which is currently housing the legit hit "Gentlemen Prefer Blondes."

Debbie Reynolds, Carpenter Team for Vaude Date

Debbie Reynolds and Carlton Carpenter, Metro filmsters teamed in "Two Weeks With Love" and "Three Little Words," have been set for two theatres dates. Duo are booked for a 12-day stand at the Capitol, Washington, starting Dec. 30 and will follow with the N. Y. Capitol, Jan. 11 or 18 for two weeks. Deal was set by Sidney Piermont, Loew's talent booker, with Metro exec's blessing.

Carpenter returned to the Coast after being on location in New Hampshire for Louis de Rochemont's "Whistle at Eaton Falls."

Kyle MacDonnell, songstress, is scheduled to go into the Persian Room of the Hotel Plaza, N. Y., Dec. 21.

Ohio Board Rules All Fairgrounds With Race Events Must Pay Taxes

Columbus, O., Dec. 12.

Decision of the Ohio Board of Tax Appeals that a county fairgrounds partially supported by money from gambling cannot be exempt from property taxes is expected to be studied carefully by county officials throughout the state.

The board ruled on an application of the Franklin County Agriculture Society for tax exemption for 1950 on the county fairgrounds at Hilliard, O. The group asked exemption on grounds that the fairgrounds is a public institution designed for public instruction, for education purposes and for promotion of agriculture.

The board said that the fairgrounds was rented out for harness racing for 39 days during 1950 at a daily rental of $200, and that parimutuel betting is allowed at the racetrack.

Board added, "If it (betting on horse races) has any education value it lies in the teaching that one cannot get something for nothing." It ruled that the major use of the fairgrounds is for the "production of income by renting it for horse racing" and that it "permits gambling from which it shares in the profits."

Cafe License Suspended For Showing Stag Films

St. Louis, Dec. 12.

The liquor license of Arthur Cordie, owner of a small bistro in Belleville, Ill., near St. Louis, was suspended for three weeks last week by Mayor H. V. Calhoun after complaints that immoral films had been shown in the place. Following the beefs cops visited the spot and later reported the films were shown several weeks ago in the presence of a group of men and teenage girls.

Cordie offered no defense at the hearing.

Jack Cathcart's Continentals, vocal quintet, begin an engagement at the Hotel Waldorf-Astoria's Wedgwood Room Dec. 28.

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Latin Quarter, Boston

Boston, Dec. 7.

Bert Wheeler, Luba Malina, Hal LeRoy, Martin York, Arden-Fletcher Girls (8), *Dave Lester Orch* (8), *Don Rico Quartet;* $3 *minimum.*

Entertainmentwise, current layout stacks as pretty close to top of heap for L.Q. presentations this season, with three principals turning in solid individual performances to neat customer reaction.

Bill gets off lively with solid hoofing of Hal LeRoy, who manages to retain youthful appearance and seems to get better each-time around. Guy is plenty nimble, his tap and soft shoe routines grabbing good response. Bit of terping while seated in a chair and fast jitterbug routine round out slick turn.

Luba Malina, sultry thrush, in repeat here, whams across several effective special numbers, which she handles with sly humor. Opens with "I'd Have Baked A Cake" ala Berlin and Rodgers & Hammerstein following with a pitch for a well-heeled daddy, lyrics set to "You Can't Have Everything." Also included are "I Love the American Man," "Queenie," the plaint of a burley queen, and "Can't Afford That Man." Stint is solid all the way.

Comic Bert Wheeler, with his sandwich munching and laconic line of gab, grabs yocks teaming with LeRoy in a couple of zany bits. Winds with Miss Malina joining on vocal of "Embraceable You" for hefty applause.

The Arden-Fletcher girls cavort through several production numbers aided vocally by Martin York. Dave Lester orch handles showbacking neatly, and alternates with Don Rico combo for customer terping. Biz fair. *Elio.*

Emerald Room, Houston

(SHAMROCK HOTEL)

Houston, Dec. 5.

Carl Brisson, Nick Stuart's Orch; $3.50 *minimum.*

Handsome and apparently ageless Carl Brisson opened in The Shamrock's nitery, to provide the first Continental flavor since Hildegarde appeared there a year ago.

Brisson does a single, reminiscent of a nightclub Ezio Pinza or a Scandinavian Maurice Chevalier. Despite the inevitable comparisons, he has a style of delivery all his own which clicks particularly well with the older ringsiders.

Brisson's showmanship and personality are tops. On a naughty number about a Texan, or the pert "Lillette," he is entertaining. When he gives a helping of "Song of Norway" songs, or gets serious with "The Angelus" complete with bells, it makes for a neat change of pace.

The singer's hand-shaking rounds with the audience provides a nice warmup. Show is a solid hour of singing, which holds the audience all the way and sends him away to boff applause.

Nick Stuart, in for six week's during regular bandsman Henry King's holiday tour of Texas, provides faster tempo than the Emerald dancers are accustomed to. However, he sticks mainly to the "sweet" brand, interspersing several bouncy Latin numbers which are particularly good.

His singers are Loraine Daily and Allen Simms, who vocalize throughout the evening, with spotlight numbers prior to Brisson's stanza. *Fraz.*

Flamingo Rm., Las Vegas

(HOTEL FLAMINGO)

Las Vegas, Dec. 6.

Louis Armstrong's All-Stars (6) *with Jack Teagarden, Earl Hines, Cozy Cole, Barney Bigard, Arvell Shaw., Velma Middleton; Pinkie Lee, Moro-Landis Dancers* (10), *Garwood Van Orch* (12); *no cover, no minimum.*

Just as Louis Armstrong sticks to tradition according to jazz, so does Hotel Flamingo adhere to their long-standing tradition — at least one fortnight yearly set aside for the king of trumpets and his all-star combo Appearance marks his second at this nitery within a 12-month frame, and he's packing 'em in. The remarkable Armstrong embouchure is still tough. He allows no abberation from the New Orleans jazz style within his select circle, performs it faithfully tossing in gravel throated blues pathos and earthy wit.

His All-Stars hit high also. Jack Teagarden flaunts a virtuoso contoured "St. James Infirmary" using a drinking glass in place of tram bell Earl Hines take the pop ballad "Bewitched," makes it so with agile 88ing. Barney Bigard's liquid clarineting bubbles forth on "C-Jam" solo. Arvell Shaw rags the bass alongside of Bigard on "Jam" waxing slaphappy plucking, and Cozy Cole, ace drummer-man, paradiddles for boffos.

Louis' featured thrush, Velma Middleton, pipes a husky "blues," sends customers in the Flamingo room with her "Big Butter and Egg Man" duo with Armstrong. In spite of some 300 pounds heft, gal terps into neat split finis to draw cheers from ringsiders.

Mellow Armstrong trumpeting foregrounds ensemble arrangements, drives combo home on codas, while famous disk solos "Struttin' With Some Barbecue," growly chortling of "Blueberry Hill" earn terrif returns and beg-off.

Coast's teevee comic Pinkie Lee's first turn is ringside rendezvous with femme customers to get in some bussing during "Beautiful People." He ambles on through set-up including "Life of Pinkie Lee," followed by abortive xylophone whamming, to sock over a legit "Whispering." Encore is terp sesh with comic inviting table sitters to name their poison. He offs to good returns.

Moro-Landis Dancers grab attention with Tiller skill under strobs. Costumes are standouts. Garwood Van's orch handles showbacking neatly and plays smart interim terp sessions. *Will.*

Empire Room, Chi

(PALMER HOUSE)

Chicago, Dec. 7.

The Rudells (3), *DeLeon & Graciella, Jon & Sondra Steele, Merriel Abbot, Dancers* (10), *Eddie O'Neal Orch* (14); *minimum* $3.50, *cover* $1.

Current offering here is slow, except during those turns in which the fine hand of Merriel Abbott asserts itself. These are the two production numbers, both of which are deftly terped by her dancers and colorfully garbed by costumer John Bauer. Headliners Jon and Sondra Steele open with a duet of "Begin the Beguine," then shift to a couple of parodies, one concerning video's hampering the true course of marital love, and other about the advantages of married life. None of the material is very special or new.

Husband-frau team work for the most part under a spot to give an illusion of intimacy. It's an undertaking coziness that Mrs. Steele doesn't come off. And her exaggerated attempts at continental faire, in which she is obviously aping finer purveyors of the art, becomes almost ludicrous. It's only when the thrush plays straight with a "South Pacific Melody," does she score with the seatholders. She comes back for a neat treatment of "Can't Seem To Laugh Anymore" and "Dem Bones" which are solid. Pianist-Steele has little to do, but rates good mitt with his 88ing on "Valse Durant."

Brother-sister act, the Rudells score with some colorful trampoline work. Gal augments brothers' to little avail, but she's sexy to watch. Team perform some standard feats, then garner neat reception at the close, after one brother performs a difficult double sommersault through a hoop while jumping rope. It's a sock closer.

De Leon and Graciella rate nice response with some lively Latin terping. They're particularly adept with castnets. Though Miss Abbott's production numbers have apparently been derived from other of her numbers, they're both lively and fill the bill in smart fashion. Eddie O'Neal backs the show capably and handles emcee chores okay. *Mel.*

Golden, Reno

Reno, Dec. 8.

The Continentals (6), *Joe Cappo, The Kings and Their Ladies* (7), *Dick Hyde, Les Parker's Orch* (6); *no cover, no minimum.*

The Continentals, male quintent with their arranger-accompanist Jack Cathcart, are the solidest singing act Reno has ever seen. The fivesome open with "The Continental," and slips smoothly into a French number.

A classic intro takes them into nifty "Donkey Serenade," and then a Gershwin medley of "Summertime," "I'm Bidin' My Time," "I Got Rhythm," and "But Not For Me" for hefty returns. Encore with "Shiek of Araby," "Por Que" anr "Smitty From Trinidad" for additional plaudits.

Comedian Joe Cappo clicks with gab and imitations, topped by vivid impresh of Charlie Chaplin in a scene from "The Gold Rush."

The Kings and Their Ladies are a dance duo back log five girls who are mostly just ornamental drapery for the Kings dancing. Latter get nice applause for a couple of slick acrobatic routines.

Dick Hyde emcees and handles a song in the opening stanza. *Mark.*

5 O'Clock, Miami Beach

Miami Beach, Dec. 10.

Phil Foster, Carlos Ramirez, Mary Kaye Trio, Frank Linale Orch; minimum $3.50.

This mid-beach intimery has the best lineup of talent since appearance of Martha Raye some weeks ago.

Although marquee values are not of the "big name" class such as lush mid-season shows project, the triple act idea is paying off. Phil Foster in the comedy slot is well-known to the vacationers here. The easy working comic gets them from walkon with his amiable style and self-effacing manner. Depending on his former slick routines he's solidly effective. He's added some new stuff to his character types for potent results. Standouts are "how modern Moms name their kids" and a panto on a sculptor designing a gal's figure. Offs to heavy plaudits.

Carlos Ramirez hasn't been around since his appearance at the old Copacabana (where, incidentally, Foster also made his last local showing). The voice and Latin charm are still potent. However, his penchant for straight series of slow songs, without regard go balance, somewhat negates what would be smash reaction. Withall, he keeps them mitting via his wide range baritoning of "Granada," "Besame Mucho," Caruso's concert number "Sentimente" and Latino tunes.

Almost cooping top honors is the teeoff act, the Mary Kaye trio. Instrumentally (accordion, guitar, ukelele, bass and piano) they're expert. Vocally, their harmonies are sure and colorful manner for optimum reception. Added factor is the fresh and youthful quality, as well as inserting comedy biz in their numbers. Miss Kaye is featured and wisely. Her vocals are topdrawer, and when she takes up the uke for "Twelfth Street Rag" she wraps up and brings encore demands. Other highlights are "Harbor Lights" and "The Monkey Song."

Frank Linale combo backs capably. *Lary.*

Village Vanguard, N. Y.

Irwin Corey, Marie Young, Ed McCurdy, Clarence Williams Trio; minimums $2, $3.

The Village Vanguard's operator, Max Gordon, who gave Irwin Corey his first major showcasing nearly a decade ago, has enlisted the comic to lift business out of the normal pre-holiday doldrums. It appears as though Corey is capable of turning the trick. He's achieved somewhat of a name status in the interval. His type of humor is especially appealing to Village habitues.

Corey returns here with virtually the same act as on his first Vanguard stand. The absent-minded professor characterization is still good for laughs, and his act is most potent when he sticks to that format. The professor gambit has good comedy content and it virtually slays the diners. His French dissertation is also a potent bit of business. But when he strays into a Biblical discussion, he's a bit off-base. His discourse into Old Testament readings is jarring and not conducive to a nitery floor. With the elimination of that bit, his routine would put has zanyisms on a much higher level. Corey was on for the better part of an hour and despite his sole deflection, he walks off to hearty salvos.

Remainder of the show has been at this spot at various times during the season. Marie Young, who made a strong impact on her initial appearance, returns here for a week until Hope Foye comes in. Miss Young, in this instance, has a batch of unfamiliar tunes which while excellently sold, require too much concentration to provide relaxation. A reshuffling of her catalog would serve her more effectively.

Balladeer Ed McCurdy, a holdover, seems to be improving. He's also revamped his repertoire considerably so that there's greater all-around interest. The Clarence Williams Trio showbacks capably and fills the dance floor. *Jose.*

Roundup Rm., Las Vegas

(HOTEL EL RANCHO VEGAS)

Las Vegas, Dec. 6.

Georgie Price, Dorothy Dandridge, Cover Girls (6), *Meribeth Old, Sterling Young Orch* (10); *no cover, no minimum.*

Top marquee name here is an oldtimer in show biz, Georgie Price—who by his admission and matter of record, started singing and hoofing in Gus Edward's Kid Cabaret. A great part of Price's vocal and terp gesticulations consist of recalling those days. It all garners good reception.

Price leads off with "Can't Take it With You" and impresh of Pinza's "Enchanted Evening" and garnering good yocks for "Largo al factotum." Latter is screwball turn with about income tax woes. Following a Jolson coupling on "Rockabye My Baby," and "Swanee," Price wends his showwise way back along the years grabbing plenty of boffs from an impresh of Jessel and Cantor, tosses in some hoofing to earn solid mitt on final bows.

Dorothy Dandridge in black sequins gown, opens the bill with a brace of nicely gauged tunes. Shapely sepia thrush, and a looker, scores with "Lover Man," and "Something I Dreamed Last Night." Between these, chirp tosses in a slightly blue "Mimi," adds a touch of terping to put her over. Gal draws plenty of attention, shows good training. She should. Her mentor is Phil Moore, who conducted opening night, got her off to a good start.

Opener, Meribeth Old clicks in acro controtion atop a table, with patrons gasping and applauding simultaneously while she ties herself in knots.

Cover Girls raise and lower the curtain with a couple of chirp, terp routines. Sterling Young Orch backs okay, also providing dance tempos betwwen shows. *Will.*

Cafe Gala, H'wood

Hollywood, Dec. 7.

Bobby Short, Robert Clary, Beverly Alber, Dick Hazard and Julie Jerome; $1.50-$2 *minimum.*

Jim Dalan, who took over this intime hillside bistro over a year ago when John Walsh moved down the Sunset Strip a piece to turn Dave's Blue Room into the Deauville, has brought in Beverly Alber to accentuate the motif of keeping the customers posted on what went with Gershwin, Porter and Rodgers & Hart 20 years or so ago. Especially those songs that never became hits. It's a bright device, and biz is good.

Miss Alber, an alumna of Gotham's Blue Angel, though possibly not summa cum laude, nonetheless dispenses such items as "Little Girl Blue" and Joan Merrill's hit, "How Did He Look?," in an ingratiating fashion that fits right in with the Gala's chi-chi atmosphere. She works sans mike and displays a potent penchant for grabbing attention and holding it.

Bobby Short, still the big draw after a 29-month run, keeps the nostalgia churning with "Harlem on My Mind," "Who Cares?," "Just One of Those Things," "I Can't Get Started With You" and the like. Sepia star takes over the joint completely with his breezy personality, keyboarding and smartly phrased songalog, copied in many instances from old waxings (same arrangement of "Harlem," for instance, as Ethel Waters'), but it's all sparked with his own brand of sharp song salesmanship.

Robert Clary, gnome-like French import who has etched some arias for Capitol Records, gives it all a Pigalle touch that pleases. Agile, rubber-faced singer bounces up and down in the small space allotted entertainers here and perches betimes on one of the twin Steinways, the while doing a pleasingly assorted repertoire spanning "La Vie en Rose" and "Orange Colored Sky."

Owner Dolan emcees amiably. Dick Hazard and Julie Jerome 88 the accompaniments and between-acts ramblings on popes and semi-classics that call for weeping in the beer. No dancing. *Mike.*

Bagatelle, London

London, Nov. 29.

Beverley Sisters. (3) *Edmundo Ros & Rhumba Band, Arnold Bailey Swingtet; minimum* $3.

After a session of American acts, the Bagatelle is now spotting British talent with a return booking for the Beverley Sisters, a chirping trio who first played this cafe on their return from America some time ago. In style and presentation their act remains unchanged, but its content has been varied and some new sparkling lyrics introduced.

The Beverleys adopt a technique and treatment already made popular here by visiting U. S. acts. They harmonize effectively, score strongly with a few saucy numbers, but are somewhat out of their idiom on a ballad.

In the first of their two spots, they tee off neatly with "Three Little Dreams" and follow through with an attractive "Cruel, Cruel World" and "I Hate Men." By way of variation they contribute a "Cinderella" medley which they recently recorded for Columbia and wind with "Teasin, " which is their best number. In their second show this tune is also their topper, proves to be a repeat but they also score with a punchy "Only for Americans."

The Arnold Bailey Swingtet provide nice backgrounding. Edmundo Ros crew handles rhumbas expertly. *Myro.*

Thunderbird, Las Vegas

Las Vegas, Dec. 7.

Mel Torme, Richard & Flora Stuart, The Romanos (3), *Gil Johnson, Kathryn Duffy Dansations* (7), *Barney Rawlings, Normandie Boys, Al Pellegrini, Al Jahns Orch* (11); *no cover, no minimum.*

New show at this nitery with Mel Torme as topliner, along with its diversified bill, may fill up table gaps during the pre-Xmas lull nicely. Biz has been off for the past 10 days in several places up and down the resort hotel strip, prompting some bonifacos to ride out the annual lull with medium budget shows. Thunderbird's outlay however, seems to be generous and will garner enough midweek support from townspeople to keep it in the black.

Youthful Mel Torme returns after interim of nine months to this same room. He's more stylized, nevertheless, and ignites plenty of spark. Cognescenti go for his hep way of bending musical phrases, his keen ear and sense of that beat even on a ballad. Lukewarm viewers might cavil with his hand flipping and sometimes contrived mike stance. In spite of differences. Torme can sell a song—does sell, and that's aplenty.

After warmup "Wonderful You," The Fog revives "Nevertheless," gets gabby on intro to "Let's Fall in Love," but punches lyric innuendoes over for ribtickling response. "Blue Room" is surfeited with Torme's brand of breathlessness, while "All of Me" switches to pixie. Sender is his own "Xmas Song" with nice tribute to Nat "King" Cole; then into "Jamboree Jones" complete with college boy props, for a begoff.

Richard and Flora Stuart, terp duo, win favor with first two whirls, but really sock over with "Bolero Cape Dance." Adroit twirling of satin capes coupled with deft footwork sells act big.

Openers, the Romanos, are destined to be a sleeper and will cause favorable buzzing around town. Their jet-propelled setup of acro comedy stuff is a reminder of Les Charlivels. However, Romanos seem speedier on many similar flippings. Injection of slapstick aids setups, with constant motion keeping customers eyes rolling. Act isn't content to let the heartstopping three high and forward fall close the turn, but go on for hand and chair balancing, flipovers, half and double forward and back twists sans hand assist. Running applause throughout isn't dimmed at close, when patrons award hefty mitts.

Gil Johnson's terping aids Dansations' routines both times on. First is "On the Town" spotted from the Bernstein score in sailor, gal theme. Finale is holdover from last frame. Barney Rawlings' emcee work is favorable and in song chores with Normandie Boys on production numbers. Al Pellegrini, Torme's pianist and conductor, gives capable assist. Al Jahns pilots musicrew for other acts, lends okay interim tempos for dansapation. *Will.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, Dec. 6.

Joe Reichman Orch (14), *Connie Haines, Bobby Laine & Claire, Sharkey's Kings of Dixieland* (6); *minimum* $3.

Current bill has plenty of sparkle, although leaning heavily on the musical and vocal side.

The rollicking Joe Reichman's adroit pianoing sparks it and generates plenty of audience enthusiasm. There's never a letdown from the moment he takes over to emcee proceedings until the finale. Leader is great favorite here.

He's a past master at making the customers feel right at home. His nimble-fingering at the keyboard impresses, while the rhythmic quality of his band keeps the floor crowded with dancers.

The Reichman crew produces sweet, dreamy Latin and bouncy music with equal ease but does not indulge in the urge to smother a melody under weird arrangements. The bouncing maestro's handling of the group is expert and the way he keeps the customers happy is a tribute to his warm personality and showmanship.

Topping the floor shows is vivacious Connie Haines, also paying a return visit to the Blue Room. She is a singer whose evident enjoyment of her work is communicated to her listeners. Thrush was given an excellent reception. A dynamo of vitality and a top song stylist, the winsome gal clicks with "Keep Your Sunnyside Up," "I Can't Give You Anything But Love," "Choo, Choo Idaho" and "La Vie En Rose."

Bobby Laine and Claire display versatility and agility in a fast-

(Continued on page 68)

Great in any language!

JANE MORGAN

Nightlife

Jane Morgan Charms 'Em At the Maisonette

By LEE MORTIMER

The most gorgeous blonde to show up in a ginmill in quite a spell is Jane Morgan at the St. Regis Maisonette. She has a striking wardrobe which enhances her looks. She can sing, too; but who cares?

Boston gal who got here the hard

Now the American Hit of Paris Becomes

A 'French' Hit of Broadway

New York Journal-American

NEW YORK CAVALCADE

By LOUIS SOBOL

The Morgan gal, incidentally, who has been in Europe these past five years, reveals great saleable talent. Her ingratiating charm and beauty plus her self-assurance—plus a fine singing voice and original material—make it easy to predict she is headed for the higher echelon of entertainers in this country. She draws a capacity opening night crowd to the St. Regis Maisonette—and the consensus is this girl is heading for stardom.

LA PATRIE, JEUDI 26 OCTOBRE 1950

Au Ritz-Café

Jane Morgan a vraiment assimilé l'esprit de Paris, la Ville Lumière

NEW YORK WORLD-TELEGRAM AND SUN

Jane Morgan Lure For Maisonette

By ROBERT W. DANA.

It's so nice for an American girl to come home from Paris, after four years of singing in clubs, and make her supper-club debut in the smart Maisonette of the St. Regis.

That's what beautiful, blond Jane Morgan is doing, and, judging from the supper performance the other night, she is going to prove one of our most entranci newcome

With Miss Channing, star of "Gentlemen Prefer Blondes," laughing her head off at times, Miss Morgan sang a Gallic version of "Diamonds Are a Girl's Best Friend." And, with everyone now beaming and completely attentive, she sang "C'est Tout," "Si Tu Partais," "La Vie en Rose" (the Piaf song herself) finest rendition of the Versailles' star herself, after the Versailles' closing number, and a teasing closing number, "La Maladie d'Amour," in which she nders around the ringside with microphone

VARIETY...

JANE MORGAN
Songs
23 Mins.
Maisonette (Hotel St. Regis), N.Y.

Some years ago Jane Morgan, an American, went to Paris as a singer with Bernard Hilda's Continental band, and the stay there has apparently served her well. In her first American date since her recent return, she indicates excellent potentialities.

Before her Continental trek, Miss Morgan was just another singer, but along the way she has picked up salesmanship, grooming, and the kind of personality that should project her strongly in the smart cafes. Tall with short blond hair, she has a repertoire of French and American lyrics. With a clear, strong voice marked by good phrasing and breath control, Miss Morgan opens with a neat rhythm number indicating how glad she is to be back in Manhattan.

She mixes the English and French lyrics about evenly, and when she talks off she has the customers amoring for more.

Miss Morgan has a neat change ace in her routining of rhythm, d and novelty. Occasionally es a hand mike and parades the floor to achieve a more e aura. Her arrangements good, and her general deportment unaffected. She is a "sleeper" in the chanteuse sweepstakes. *Kahn.*

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Exclusive Mgt.

BARRON POLAN

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NEW YORK

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"Toast of the Town"
Sunday, December 10th

Immediately Signed for Two Additional Guest Shots!

- Gowns by ALWYNN
- Special Material BUD REDDING

Ice Show Review

International Ice Revue

Troy, Dec. 7.

International Sports presentation of revue in two acts. Stars Eileen Seigh; features Jerry Rehfield, Bob & Peggy White, Eddie Brandstetter, Leonard Furnas, Nick Dantos, Bobby DuRay, Johnny Flanagan, De Witt Twins; production planned by Miss White and Rehfield; choreography and staging, Dorothie Littlefield; costumes, Miss White and Mrs. J. E. Luffman; setting, B. A. Butterworth; lighting, J. William Butterworth; musical director, Eddie Ackland. At R.P.I. Field House Troy, Dec. 5, '50; $3.60 top.

Entertaining though not pretentious revue is the realization of an idea which White and Rehfield formulate last spring at the conclusion of a Canadian and New York State tour with Barbara Ann Scott in "Skating Sensations of 1950." A number of the principals appeared in that show. Rehearsed last summer at Cobourg, the troupe has been playing the smaller spots in Canada for three months. Troy is the only American engagement booked; Quebec is to follow. Rehfield said that "International Revue" is a co-op venture, one of the few in the field.

A small audience in the spacious Rensselaer Polytechnic Institute Field House the second night of the engagement warmly received the 105-minute show. It lacks the size, elaborate production, spectacular costuming and brilliant lighting of better known ice displays. In spots at least, the presentation also lacks their speed, sureness and precision, although the unusually large RPI rink may contribute to this impression. The show, however, has a group of talented principals, who perform with skill, polish, daring, enthusiasm and good humor. The line—12 girls and four boys—is not large, but is young, lithe, attractive, flexible and eager.

Miss Seigh, former amateur figure skating champion and later featured in "Howdy Mr. Ice" at the Center Theatre, N. Y., shares honors with the fine adagio team of the Whites, Rehfield and Brandstetter. Miss Seigh appears four times: as the snow queen in the opening "Frozen Fantasy"; with Rehfield in a "dream waltz" climaxing the first-half closer, "Soire De Vienne"; in a tambourin number for "Gypsy Revelry," and as leader of promenade at end of closing "Canadian Hoe Down"—there are 21 on the ice for former. "Hoe Down" is not the flashiest bit, but it gives the line the best opportunity for precision skating, and draws heaviest applause. Miss Seigh, blonde, adept and daring, is a fine performer. Her figure work is splendid; the spins and twists, including one-and-a-halfs, are arresting.

Good looking, California-born Rehfield does a reasonably spectacular "Serenade" in "Soiree" before joining Miss Seigh for slick team skating. He also registers solidly as "Caravan Master" in "Gypsy Revelry," and in dress clothes, with Leonard Furnas (another capable iceer) as Debonairs in "Rhapsody in Rhythm."

The Whites score in "Poetry of Motion" and "Danse Rituelle de Feu." Man is a fine skater and superb understander. Woman does breath-catching dips, swings and spins, including an attention-holding one-arm pivot. Theirs is an outstanding act. Brandstetter, talented acrobatic skater comedian, pairs with Furnas for a humorous "A Hunting We Go" bit after the opener. He also performs in the neat "Studio of Dance" number, which dovetails into "Ballet Blah," with Furnas and Oscar Dussault. In second half Brandstetter cuts loose in "Ten Too Many," aided by spotlight men, who keep him out of focus, for laughs.

Others coming through nicely are: Nick Santos, in a high-skating routine, Bobby Du Ray, in handstands, flips and somersaults titled "Jack in the Box" De Witt Twins; Jack Flanagan (unprogrammed) in a funny "Charwoman" solo spot. Farmerettes in "Hoe Down" are: Roslyn McCleary (captain), Shirley Andrews, Shirley Luffman, Margaret Chenier, Maureen Nickolas, Grace Wood, Monique Metivier, Irene Luteck, Betty Shand, Margaret Goddard, Joan Skinner, June Solter, Jean De Witt, Joan De Witt, Joan Hyland, Margarete Chenier. Bill Cunningham and Art Nickolas also appear.

Bruce Mapes, Jr., was an added starter in "Smooth Styling." His skill and grace caught on, despite one ice-slip Mapes turned in excellent radio and television promotion for local date.

Five traveling musicians, batoned by Ackland, supplemented by five locals play the score well.

Troupe ran into two bad breaks: heavy rain opening night and no coverage by Troy or Albany papers. Extensively-equipped Field House was a little on the cool side during second half. *Jaco.*

ROY DOUGLAS

and VICKIE
"DOUBLE-TALK"
Featuring
EDDIE-ECHO
CASINO Theatre
Toronto, Canada
Manager: Matty Rosen

Puppet Artistry by
SID KROFFT
Opening December 14
TERRACE ROOM
HOTEL
NEW YORKER
New York

Skelton's Midwest P.A.'s Tied to 'Birdie' Film

Hollywood, Dec. 12.

Red Skelton will hypo the initial midwest openings of his new Metro film "Watch the Birdie," with personal appearances.

Comic has been set by William Morris office to open at the Loew's State, St. Louis, for a week starting Dec. 28, and follow it with one week at the Chicago, Chicago. In each case, p.a. will coincide with film bow.

AGMA Sets Stars for Its Annual Benefit Concert

Imogene Coca, Todd Duncan, Robert Merrill, Dorothy Kirsten, Gladys Swarthout, Patrice Munsel, Yehudi Menuhin, Elisabeth Schumann, George Balanchine and Fritz Reiner will headline annual benefit concert of the American Guild of Musical Artists at the Met Opera House, N. Y., Jan. 7. Union is promoting the event under title of the "Concert of the Year."

Others to appear include Eugene Conley, Thelma Votipka, Fedora Barbieri, Cesare Siepi, Gyorgy Sandor, Aldo Parisot, Elena Nikolaidi and the Philharmonic Piano Quarete. Deems Taylor will be emcee and Wilfred Pelletier musical director.

Miami Cafes Prep

Continued from page 65

seater nitery. On the agenda for future date are Patti Page, Jack Cole Dancers and Gloria DeHaven. Saxony hotel will feature name orchs such as Miguelito Valdes, and Teddy Powell. Plan now is to try to book in solo star attractions. Same idea is being used by the Sans Souci hotel, where Jose Curbelo is current, plus acts.

Harold Minsky has leased the Beachcomber from Ned Schuyler and preems his glorified burlesque (same unit which clicked in Las Vegas in recent weeks) the 19th. Clover Club has the Vagabonds, Rose Marie, and Gene Baylos for Dec. 29. Jackie Miles will succeed Baylos in January on a 10 week deal. Chez Paree reopens Dec. 29 with Max Furman and a modified burley policy until late February, when Dean Martin and Jerry Lewis come in a three-week run. They will be only top names featured in that room.

Art Mooney, bandleader, has taken over the La Boheme, former casino, and rebuilding spot for a late December opening. Mentioned in plans for show policy are Gigi Durston, Noonan and Marshall and a disk jock broadcast. Mooney isn't figuring on bringing his band in until he sees how the idea clicks. Leon & Eddie's is now featuring the Ha Ha Club revue (femme impersonators) as is the Jewel Box, now at the old Frolics Club, with Jackie Maye heading show there.

Intimeries such as Park Avenue Club and Bill Jordan's Bar of Music, both moneymakers, are doing well with their fresh young talent idea, buttressed by Jordan at his spot and vet Charlie Farrell at the Park Ave. Rest of clubs around the area are all pitching for trade via strip gals. There are some 20 of them in outlying and city locations, most getting by, and expecting lush returns when the tourists hit town.

Hotel cafes are expected to siphon off a good bit of the early trade. But despite extension of hours by city offcials they still can put on only one show nightly, because of the law, which makes one ayem the closing hour for music weekdays and 2 a.m. on Saturdays.

Copa City's Suit

Meantime, Copa City ops are expecting hotel owners to join them in their suit to enjoin the city from allowing the new Municipal Auditorium manager to rent the place to private enterprise such as Auditorium Attractions, Inc., and other organizations booking in "unfair competition" in the way of musical shows such as "Brigadoon" and personalities such as Eddie Cantor. Walter Jacobs of the Lord Tarleton was first to agree with Schuyler and Weinger of the Copa, and others are meeting with them to discuss the problem this week. Laurence Schwab, co-producer with St. John Terrell of the Music Tent shows here (a click last season) entered into the controversy with a statement that he believed any sort of attraction should be booked into the auditorium, on the theory that potential audiences for same abound in the area especially the thousands who cannot afford a nightclub but can pay to see a pop priced show. From looks of things now, it adds up to solid publicity break for any amusement op in the area who wants to get into the act with the matter being fought out in the local press long before the judiciary arrives at a decision. Hotel owners now have a heightened interest. Most have signed with American Guild of Variety Artists for minimum basic wage contract, after stalling when the Guild reps first contacted them on the agreement several weeks ago. All hostels now in the entertainment business, are involved in such controversies.

A BOX OFFICE ATTRACTION PLAYING MAJOR SPOTS

Just concluded, Chez Paree and Edgewater Beach Hotel, Chicago; Prince George Hotel, Toronto; Ed Sullivan's "Toast of the Town," CBS-TV.

DANNY O'DAY
"The Mahogany Kid"
Assisted by JIMMY NELSON
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HUMPHREY HIGSBY

OPENING
Dec. 20—Hotel El Rancho Vegas Las Vegas, Nevada
Jan. 11— Riverside Casino Reno, Nevada.
Feb. 1—Ciro's—Hollywood and ROXY THEATRE, New York

Mgt. LOUIS W. COHAN
203 N. Wabash, Chicago

Night Club Reviews

Continued from page 66

Blue Room, N. O.

paced dance turn that includes intricate tapping, acrobatic and adagio routines for good results.

As an added attraction, Sharkey Bonano and his Kings of Dixieland band practically bring down the house with rousing examples of genuine New Orleans jazz. The sextet has feet stomping all over the place. They open in chorus, pass the solos around and display plenty of drive with "When the Saints Come Marchin' In," "Hadacol Boogie" and other two-beat rhythms.

"Pork Chops" and "Kidney Stew," colored dancers featured with Sharkey, scored heavily with their footwork and patter.

The Reichman band also makes some outstanding musical and vocal contributions of their own. They open with ear-caressing medley from "South Pacific," and close show with a stirring musical tribute to George Gershwin.

Capacity biz when caught. *Linz.*

Oval Room, Boston

(COPLEY PLAZA)

Boston, Dec. 8.

Margaret Phelan, Eileen & Carver. Harry Marshard Orch (9), Bob Taylor Trio; c er $2-$2.50.

Margaret Phelan, with new repertoire stressing special material, is in for a two-weeker at this plush room, and is grabbing neat customer response for her vocal stint. Gal, a looker clad in a svelte black gown,

Tees off with straight version of "You Do Something to Me." She injects several "naughty" ditties, "My Darling Business Man," "Love Is a Cheat," which she tabs a "gypsy song to end all gypsy songs" the admonition to spinsters that "You Can't Take It With You" and her self-styled guide for wives, "Since I Became a Hussy for My Husband." Lyrics are cute and saucy with customers plenty attentive. Stint is interspersed with change of pace vocalizing of standards "Can't Help Loving That Man" and "Wonderful World" which she handles in pleasing manner showcasing her classical training. Winds with semi-operatic treatment of "Lover" for neat bowoff.

Eileen and Carver, solid terp duo, open bill with three nifty routines winding with fast bolero, male holding femme aloft in one hand lift while executing a rapid whirl. Gets solid response.

Harry Marshard orch furnishes neat backgrounding and purveys rhythms for customer dancing. Bob Taylor Trio fills lulls. Biz fair. *Elie.*

Bal Tabarin, S. F.

San Francisco, Dec. 6.

Flora Duane's "Gambols of 1951" with Harry Savoy, Verner & Draper, Cass, Owen & Topsy, Karl & King, Bill Clifford's Orch (11); cover $1.

The perennial quality of this miniature revue which, keeping abreast of changing moods, has evolved from the "Grandfather's Follies," produced in 1937 (an essentially Gay 90s compote) to the current standard. "Gambols" in its 51 minutes of fast moving—in some instances too fast—tempo succeeds in holding attention throughout. Show ranges from the mildly funny to the gayly spicy, with an adequate display of gams to please the wine imbibers.

There are 16 varied items in this melange, including dance routines with eight girls and four boys, the roustabout ballrooming of Verner & Draper, the knockabout comedy of Cass, Owen & Topsy and the novelty ventroing of Karl & King, who manipulate six dummies simultaneously for a solid hand. Weaving in and out of the revue is Harry Savoy whose brand of nonchalant humor is pleasant, but lacks the verve which the revusical needs. In the effort to spark the tempo at a racy clip some of the numbers are inclined to become jumpy, particularly the Floradora Sextette item in which smoother pacing would be more effective. This detail, however, is easily correctible and detracts little from the sum total which is pleasing entertainment.

Girls are attractive, costuming colorful and unit works well. Music by Bill Clifford orch is oke for both show and terping. *Ted.*

Shelburne Lounge, N. Y.

(HOTEL SHELBURNE)

Jan Arden, Joan Kibrig, The Spotlighters (3), Ram Ramirez, Milton Page; no cover, no minimum.

Shelburne Lounge, which has embarked on a show-plus-dancing, no cover, no minimum policy, apparently hasn't been able to establish a set entertainment pattern for itself. Room used two combos and a singer in its first show of the season; now it's got two singers and a combo, plus a pianist and organist. While the singers are a lad and femme and have different styles, and while their stints are broken up by piano and organ solos, the wisdom of booking is dubious.

The singers, both of whom are good and show promise, are Jan Arden and Joan Kibrig, who are reviewed as New Acts. Vocalists are accompanied by Ram Ramirez, who also does a solo piano stint and shares the intermissioning with organist Milton Page. Ramirez encountered a bit of trouble in his accompaniment of both singers, but this will probably be ironed out with work and rehearsals. Page, who tries a little too hard to dress up his arrangements, is a bit too loud for the small room. He would do well to soften his volume and play his tunes a bit more simply.

The Spotlighters, an instrumental trio comprising guitar, bass and vibes, do their own stint and supply the dance music. As a dance unit, their rhythms are a bit too much on the two-step side, and though brisk, lack smoothness. Their feature turn, in which they play with phosphorescent effects on instruments and gloves, is colorful.

Show as a whole indicates a complete lack of organization and direction. With Ramirez in the role of an emcee—a job he's unsuited for—cues were missed, some songs unscheduled, and the entire proceedings marked by a looseness amounting to sloppiness. It's obvious that someone is needed to direct the bill here. *Chan.*

RUSTY FIELDS
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Direction: AL DVORIN
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THIRD WEEK

OVAL ROOM
COPLEY PLAZA HOTEL
BOSTON
EILEEN AND CARVER

CALL
Want at once—Girl musicians, all instruments. Prefer those who double, sing harmony, both pop and Western (no hillbilly), do specialties and dance, for compact variety unit. Must have youth, be neat, and have TALENT. All interviews New York City. Write C.A.B., Box 864, c/o Variety, 154 W. 46th St., New York 19, N. Y.

Wally Overman
GAYETY THEATRE
MONTREAL, CANADA
WEEK NOV. 27
Mgt.: MATTY ROSEN, N. Y.

Russell Swam Set for AGVA Carpet For Blasting Union's New Dues Setup

Henry Dunn, American Guild of Variety Artists administrative secretary, has filed charges of conduct unbecoming a member against magico Russell Swann for going on the air to ask for the recall of the recently enacted union proposal to base its dues structure on 1% of performer's earnings.

Swann contended that once the union starts this type of taxation, the percentage becomes increasingly higher as the union accrues new expenses, and ultimately an act will be donating a healthy slice of earnings to the guild.

Swann voted against the edict, enacted at the recent AGVA national board meet in Cleveland, as a substitution of a previous idea to tax nitery operators 5% of the show's budget to bolster its welfare fund.

Union claims that in order to function properly and provide greater welfare and hospitalization services to its members a $700,000 annual budget is needed. The 1% bite is expected to bring the guild about $500,000 annually. Remainder to be made up from initiation fees and other forms of revenue. Union's expenses, it's claimed, were enlarged by attempt to organize the outdoor field, which required an additional staff.

Union, however, is still mulling a stop limit figure on the 1% nick. Instead of setting up a large accounting staff to keep track of members' earnings, a top figure will be set. Thus, if a performer such as Bob Hope earns $50,000 for one week, union may decide to collect less than $500 for that date.

Swann went on the air this week on the Barry Gray show on WMCA and spoke against the plan. The Philadelphia AGVA branch board had protested the tax and passed a resolution favoring continuation of the 5% nitery budget tax which it had introduced at last year's convention. However, it later withdrew its objections. The Chicago branch of union also proposed a resolution condemning the 1% levy, but that, too, was shelved.

Vocalist Teresa Brewer, one of London Records' top sellers, is on the road on her first personal appearance tour. She's currently at the State theatre, Hartford.

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Lynn, St. Loo, Folds, Acts Paid From Bond

St. Louis, Dec. 12.

Lynn theatre here folded last week after a two month attempt by Paul Stroud to establish a vaude policy. Acts salaries for closing week were paid off from bond posted with American Guild of Variety Artists.

Spot was the former 400 Club, once one of town's name locations, subsequently remodeled as a theatre.

Todd in Boff Preem As Gab Impresario With Thomas, Jr., N.Y. Lecture

With Tibet currently page one news as a result of the recent Red Chinese invasion, Lowell Thomas, Jr.'s current lecture tour dealing with that mountain region looks set to pull in strong returns at the b.o. Public interest undoubtedly hypoed by the Far Eastern situation, was shown by the reception which greeted Thomas' appearance at Carnegie Hall, N. Y., Dec. 5. The 2,760-seater, scaled from $1.20 to $3.60, was completely sold out for the date, with the gross hitting around $6,100, and a few hundred people reportedly turned away.

Of the coin taken in, $750 went for use of the hall on a four-wall deal, while $500 was spent for advertising and another $150 for stagehands. Current tour, which started about two months ago, is being managed by legit producer Michael Todd, in latter's first entry into gabber handling.

Stint, which runs about two hours, constitutes showing of a film, in color, with an accompanying on-stage narration by Thomas. Titled "Out of This World—A Journey to Lhasa," program deals with Thomas' expedition to the capital of Tibet, on which he was accompanied by his newscaster father. Before actually going into the showing of the film, Thomas makes a few introductory remarks, recites a humorous poem by Ogden Nash and generally manages to ingratiate himself with the audience.

Picture itself is a neat technical job, and does much to eliminate some of the mystery surrounding Tibet. The Thomases were the first Americans given permission to travel in the Himalayan region, and were accorded every possible assist from the Tibetans. Film affords viewers a looksee at the country, its inhabitants, and the primitive lives led by them. It also offers a colorful picture of an annual summer festival.

Some good dramatic moments are also offered, of which an injury sustained by the elder Thomas on the return trip is standout. The commentator had to be carried on a stretcher a good portion of the way back. The publication of a book dealing with the expedition and a series of articles and pictures in Collier's mag also resulted from the Thomases journey into Tibet. Tape recordings were also made and relayed back to India while the expedition was in progress. *Gros.*

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 12.

Sisterhood of the Jewish Community Center has extended invitations to the following patients of the Will Rogers hospital to attend their dinner in the downtown colony: Jack (RKO) Wasserman, Otto Hayman, Ben Schaffer, Walter (CBS) Romanik, Larry Garber and Genie Reed.

Helen Pelechowicz, ex-Rogerite who cured here, has joined office staff of the Variety Clubs hospital.

After long bed routine, Lee Klimick (Republic Pictures) has been upped for meals.

Albert Bagdasarian, who did a rest routine in Arizona, back at the mike at WNBZ, local station.

Kiddies of the actors colony here getting a real break this winter, the William Morris Memorial Park having installed an ice skating rink, sponsored by the Lions Club.

Al Crane, who made the grade here, now at Don's Melody Lounge on Hammond organ.

Write to those who are ill.

DANNY O'DAY
"The Mahogany Kid"
Dynamically assisted by Jimmy Nelson with his new pal, Humphrey Higsby.
Opening
Dec. 20, Hotel El Rancho Vegas, Las Vegas, Nev.
Jan. 11, Riverside Casino, Reno, Nev.
Feb. 1, Ciro's Hollywood.
Roxy, New York, in March.
Mgt. LOUIS W. COHAN
203 N. Wabash, Chicago

Set Roller Derby As House Units

A smaller edition of the Roller Derby, adaptable for theatres, has been formed. New group, labelled the Roller Speed Derby, is slated to open tomorrow (Thurs.) at the Metropoiltan Opera House, Philadelphia. Unit is designed so that it can play smaller houses. In most cases, track will be cut down to fit the stage and in some cases several front rows will have to be eliminated to accommodate the skaters. United Booking Office will tour the unit which will comprise a company of 30 which includes two teams of five each, six subs, plus attendants.

Nut of the new show is geared at $3,500 weekly exclusive of ads, and will include board of the performers as well. New Derby will shy away from the spots controlled by the Arena Managers Assn., which has a tie-in with the Roller Derby. Seven shows weekly are planned.

Because of existing tieups with networks, the Roller Speed Derby will seek local television outlets and local sponsors. Officers in the new organization are Al Munch, president; Fred Thiele, veepee, and Saul Richman, manager.

Credit CBS Buildup For Jan Murray's Par Boost From $1,750 to $4,000

Jan Murray credits his CBS buildup, as emcee of "Songs For Sale," for more than doubling his longtime N. Y. Paramount salary. Although he had been brought back for several years straight at $1,750, when Murray returns Dec. 20 he will get $4,000 weekly. He is in with the Bing Crosby "Mr. Music" picture and Louis Prima's band.

Incidentally, for the first time, Murray has a personal manager in Jack Bertell, which coincides with the tilt from $1,750 to $4,000.

SEPIA REVUE PACTED FOR MIAMI NITERY

Pittsburgh, Dec. 12.

Larry Steele, former Pittsburgh showman, will take his all-colored revue, "Smart Affairs of 1951," to Miami Beach to open Sam Singer's new Cotton Club there. It'll be the first completely sepia show ever to play a Beach spot.

Cotton Club is the former Kitty Davis club which Singer took over after his deal to buy the Click in Philadelphia fell through. He's the owner and operator of Atlantic City's Harlem Club, where Steele's "Smart Affairs" ran all of last summer.

Since then, unit has been touring theatres and cafes, having recently played Bill Green's here.

Theatre Bookers on Spot With Less Vaude Time, Higher Talent Prices

Ken Robey Reprising N. Y. Carnegie Hall Show

Ken Robey will again set a New Year's Eve show at Carnegie Hall, N. Y. Because of illness, Felix Gerstman is in charge of the show and agent Eddie Smith will book.

Set so far are Joey Adams, Jean Carroll and Red Buttons. Total promotion expenses are expected to run to $5,500. Scale from $1.50 to $4.80 will obtain.

Ringling Circus Makes Final Payment Of Claims to Fire Victims

Hartford, Dec. 12.

Checks covering a final $690,612.43 payment on claims growing out of the disastrous 1944 circus fire will be in the mail sometime next week. A last satisfaction of judgment collected from 676 claimants, signed Saturday (9) morning, makes the payment automatic. This brings to an end what members of the legal profession hail as the most successful disaster litigation settlement in American legal history.

In accepting the final payments, claimants waived their rights to interest on the claims. They did so on advice of attorneys and in doing so facilitated payments that might have been held up for years.

After the fire on July 6, 1944, in which 169 persons lost their lives and hundreds of others were injured, hundreds of claims and attachments were levied against the Ringling Brothers, Barnum and Bailey Combined Shows, Inc. The show was helpless to reorganize and resume business until some formula was found to release it from litigation which threatened immediate bankruptcy.

An arbitration agreement was worked out by the Hartford County Bar committee. Consent judgments were entered for claimants after hearings before an arbitration panel. Claims under $200 were paid by the circus "out of pocket" and the 676 claims which remained were in excess of $200 each.

Former Spitalny Vocalist In Albany Tuneup Date

Albany, Dec. 12.

Maxine, formerly featured with Phil Spitalny's "Hour of Charm" femme orchestra, and scheduled to play a principal role in "Of Thee I Sing" at Malcolm Atterbury's Playhouse during the Christmas week, will play a tuneup date in the Empire Room of the Ten Eyck hotel Thursday (14) through Saturday.

She's in Albany for rehearsals of the musical.

Theatre bookers are faced with a double-edged problem during these days of declining business. For the first time in some years the talent pacters are fearful of pacting top headliners on a 50-50 basis and at the same time feel that terrific guarantees demanded by these acts doesn't always pay off at the boxoffice.

Bookers are generally able to open up more time, especially around the Christmas holidays, but are stymied this year due to unavailability of names at "reasonable prices."

One booker pointed out that in one of his situations it cost the house $14,000 weekly to keep its doors open. With music, stagehands, picture and talent costs to be added, the house must do at least $45,000 to make profit on a 50-50 deal. In these times, he said, he's afraid to make any such commitments for fear that theatre might not make out on the proposition.

The only solution, according to bookers, are deals for reasonable guarantee plus a percentage to start at a figure where the house breaks even. However, too many top names are calling for high guarantees.

Again, television is the villain, it's claimed. The bookers say they can't blame the attitude of acts since several video dates equal a week's salary in theatres, but at the same time they're embittered at the idea that these huge demands will eventually eliminate vaudeville as a source of revenue to them as well as others who need this business.

NEW HAVEN HOTEL OPENS 114 SEAT CAFE

New Haven, Dec. 12.

Plantation Room in central Hotel Oneco, town's newest nite spot, is stepping along okay in its fifth week of operation.

Bonifaced by Lou and Dave Gherlone, 114-capacity rendezvous offers two shows nightly, except Sunday, with a $2 weeknight minimum and $3 on Saturday.

Guy Masella Orch (4) doubles on dance music and show accompaniment.

PATRICE JAN
HELENE and HOWARD
HELD OVER
CHEZ PAREE
CHICAGO, ILL.

LOEW'S

The Theatres of the Stars
★
MARCUS LOEW
BOOKING AGENCY
★
GENERAL EXECUTIVE OFFICES:
LOEW BUILDING ANNEX
160 W. 46th ST., N. Y. C. • JUdson 2-2000
J. H. LUBIN GENERAL MANAGER
SIDNEY H. PIERMONT BOOKING MANAGER

New Acts

NINO MARTINI
Songs
40 Mins.
Terrace Room, Cleveland

For supper club bow of Nino Martini, concert and former Met Opera singer, Hotel Statler shifted its nightly show schedule to 9:30 p.m. and 11:30 p.m. so that the tenor wouldn't have to compete with rattling silverware.

All the gingerbread window-dressing for his initial Statler appearance, at something reputed to be better than $3,000 per week on hotel chain, is in graphic contrast to simplicity of his vocal style and repertory.

Martini's program of operatic standards and several pop numbers seems to be geared to a sure fire denominator. Yet he sings such oldhat stuff as "O Sole Mio," "Oh, Maria," and "Sorrento" with fine appealing effect without shaking roof off its supports.

Although he stands away from mike, which he doesn't need, his superbly clear and high-ranged tenor is surprisingly modulated. He still doesn't have the physical flexibility of his voice. Sometimes appears a bit stiff or self-conscious when he lets down his operatic hair in a simple little French ditty or "I Carry You In My Pocket," but these numbers lend more human warmth to his repertory.

It ranges from "Santa Lucia" to "World is Mine Tonight," "Vous Dansez Marquise" ("You Are Dancing, Marquise"), "Estrellita," "Amapola," "Musme," and "Matinata," some of which are cut into his supper show. Both Martini and his excellent piano accompanist, Ted Haig, do act in formal dress but with an intimate musical approach nicely calculated to disarm cafegoers who won't take long-hair stuff.

Tenor rang up a couple of extra encores to satisfy crowd, which kudoed him, and 40-minute act didn't seem too long to his fans. Abby Albert's orchestra build up a showy fanfare in introducing Martini and bow him off in smart fashion. *Pull.*

ADRIEN ADRIUS
Songs
35 Mins.
Ruby Foo's, Montreal

Long a strong fave with Montreal's French-speaking audiences, Adrien Adrius moves uptown to the Starlight Roof at Ruby Foo's and works his bi-lingual material on a predominantly Anglo-American crowd with plenty of savvy and success. Short of stature and built on plump, jovial lines, Adrius sharpens his broad musichall approach in neat fashion, adapting his stage tricks to the intimery and his heavy Gallic accent builds rather than detracting from offering.

Teeing off with a song hello, Adrius maintains a hot pace, interspersing vocals with French and English patter that scores and draws plaudits for his "Monsieur Plume" and his reaction to bop talk in a comedy songalog that brings out the best in this sock performer.

For a begoff, Adrius reprises "Signor Spaghetti," which has almost become his theme song and is most requested number in collection. The nitery value of this tune is questionable; played with too much hokum and costume gimmicks, it is overdone and could stand general overhaul without losing effect. Act throughout is breezy and solid showmanship is evident during session in manner in which he handles a room and choice of song for any type of patron.

Interchange of languages makes act a natural for television and vaude showings and with necessary tightening and trimming, the guy is a cinch in the better class clubs. *Newt.*

LEE MARX
Juggler
7 Mins.
Strand, N. Y.

While Lee Marx apparently has been around for some time, he isn't listed in VARIETY's New Acts file. Marx has a fine juggling turn, embracing most of the standard routines plus a couple that are rarely seen. Following some routine pin and ball work which he enhances with a sort of drollery, he juggles pins while balancing atop a large rubber ball. As a topper, he moves the ball up and down a see-saw and then moves in and around several posts set up on the stage.

His work is characterized by an ease and sense of humor that sells strongly. A good booking for any vauder. *Chan.*

SANDRA DEEL
Songs
20 Mins.
Normandie, Montreal

Sandra Deel, from musicomedy ranks, makes her initial Montreal appearance in current Normandie layout. Gal has the voice and style that augers well for future nitery appearances. Well-groomed brunet has a freshness and charm that made her an immediate hit on opening night plus a set of pipes that carried a varied song list with finesse.

With roles in "Miss Liberty," "Annie" and "South Pacific" to her credit, Miss Deel wisely stays with show tunes for most of her numbers. Setting the pace with a trusty, "Got the Sun in the Morning" for her opener, she veers slightly to try a pop ballad, which slows routining because of over-arranging and then gets back on safe ground with "It's Wonderful" for salvos. A medley of oldies midway in offering clicks and she gets off to a hefty reception for her interp of "Honey Bun" from "Pacific." Mike technique at times leaves something to be desired on the ballad type song; she would do better staying on a show kick, leaving the torchants for the sultry chantoosies. *Newt.*

JAN ARDEN
Songs
20 Mins.
Shelburne Lounge, N. Y.

Jan Arden, younger brother of singer Toni Arden, has been limited to a couple of television appearances, with this his first nitery stint. He's got an unusual voice that with time and maturity will probably register as one of the better in the pop field. And he's got a style, modelled largely after that of his sister.

Voice has a quality of softness that attracts and holds attention. He also has an ability to hold and sustain notes, and back of the softness, an occasional burst of power that enables him to change his pacing and tone. This, plus a good musical sense, should make him a strong contender in the pop field.

His songs when caught were largely pops, including "My Foolish Heart" and "La Vie en Rose." He handles a couple of rhythm items and "Sorrento" nicely, and does a fine job with "Autumn in New York."

Arden is neatly dressed and his overall appearance is personable. However, he has a couple of nervous mannerisms, which he will have to get rid of, but generally he handles self nicely. *Chan.*

PEGGY MANN
Songs
11 Mins.
Strand, N. Y.

A veteran band and radio vocalist, Peggy Mann is caught here for the first time as a single. She's an extremely competent pop singer; has poise, good looks and dresses well. Yet, she doesn't evoke more than a moderate response.

Principal reason seems to be that she falls into the routine category of pop singers. She sings a couple of current pops and some standards no differently than dozens of other good chanteuses. Chirp is an okay vaude bet, but she'll have to achieve some distinctive styling or get different material to hit better potential. *Chan.*

DANNY CAPRI
Songs
8 Mins.
Strand, N. Y.

Danny Capri is a personable youngster with a strong, pleasant voice and a feel for pop and show tunes. He's the opening act on the Strand bill and clicks solidly. Sings a rousing "I'm Gonna Live Till I Die," then into a deliberate version of "Nevertheless." He takes too many liberties with the lyrics and rhythm of his closer, "All My Love," however.

Capri should stick to straight and simple arrangements on his pops. His selection of tunes as constituted is okay. He's got poise and an easy movement on the stage. Right now he's good bet for the better class vauders. *Chan.*

NIPSEY RUSSELL
Comedy
10 Mins.
Apollo, N. Y.

Nipsey Russell, Negro comic, seems out of element when playing a theatre date. His material is strictly of burlesque wheel idiom and unsuited for family theatre audiences. Russell would do better confining his talents to local niteries where he'd probably register strongly. Comedian presents an affable personality and nice wardrobe.

Act constitutes yarns and fast quips, most of which fall into the excessively blue category. He also does a song bit about a kid hypnotist that draws heavy mitting. *Gros.*

JOAN KIBRIG
Songs
20 Mins.
Shelburne Lounge, N. Y.

Joan Kibrig, doubling at the Shelburne Lounge from the Shubert theatre, where she's appearing in "Kiss Me, Kate," is a natural for the intimeries. Pert blonde, whose voice is tailor-made for showtunes and sophisticated ballads, has all the mannerisms and subtleties that go over in the intimate rooms.

Her opening number, "Orange Colored Sky," could be dispensed with, but following that, she's excellent on tunes like "The Boy Next Door," "My Funny Valentine" and "Call It Love." Has lots of poise, is nicely gowned and a pleasing personality. *Chan.*

LOUISE HOFF
Songs
8 Mins.; One
Palace, N. Y.

Louise Hoff, formerly partnered with comic Mickey Deems, and now on her own, shows promise as a singing comedienne. Gal, a looker, has some good material which, with sharper projection, should set her in the deluxe theatres and swank cafes.

She has a good dissertation on dance instructresses and an amusing parody on "Nevertheless." Latter needs some pointing up to achieve optimum effectiveness. Generally, she indicates promise for most media. *Jose.*

PROF. KELLER'S JUNGLELAND
Animal Act
12 Mins.; Full
Palace, N. Y.

Prof. Keller claims to be only trainer who works lions, leopards, panthers, tigers and other big cats in the same cage. He starts with a fairly lengthy dissertation most of which could be modified, but once into the cage, he paces charges through some arresting routines.

While the tricks aren't unusual, they hold interest. He controls the cats for the greater part of routine sans whip or chair, but fires a revolver for signals. *Jose.*

CLAUDIUS YOUNG
Songs
4 Mins.
Apollo, N. Y.

Negro singer Claudius Young is making his pro debut at the Apollo after winning an amateur contest at that house. Lad has nice appearance and average singing voice. However, he'll need more than top standing in an Apollo amateur tourney to draw bookings outside of this Harlem vauder.

Current stint is confined to one number, "Mona Lisa." *Gros.*

TWO BELLHOPS
Songs-Instrumental
8 Mins.
Apollo, N. Y.

Decked out as bell-hops, this sepia male duo, comes on with a guitar and bass fiddle for some okay tunes. Team augments with some light vocalling that adds to the act's effectiveness. Make good appearance with guitarist, especially, demonstrating some nimble fingerwork.

Tunes offered, all of which are given vocal accompaniment by the duo, are "Coquette," "Tea For Two" and "In The Mood For Love." *Gros.*

RICARDO & NORMA
Ballroom
8 Mins.; Three
Palace, N. Y.

Ricardo & Norma indicate that they've been around for some time. They are experienced ballroomers with a good sense of values, having some good dance designs in the straight terp passages, sparked by good lifts and spins.

They're nicely groomed and work hard. The gal sometimes appears aloof. A more relaxed stance would give a warmer aspect to the team. *Jose.*

LOU WILLS, JR.
Dance
10 Mins.; Two
Palace, N. Y.

Lou Wills, Jr., has been around for some years, but he hasn't been recorded in VARIETY's New Act files. He's one of the better younger dancers, having a good conception of routines, occasionally spiced with humor and acro stunts to point them up.

Wills has an amusing impression of Ray Bolger which is probably one of the best of the routine. He's an energetic terper who should be good for most visual media. *Jose.*

VARIETY BILLS

WEEK OF DECEMBER 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 13
Enric Madriguera O
Renald & Rudy
Charles Fredericks
Trini Reyes
Paul Regan
Music Hall (I) 14
Martha King
Bettina Rosay
Roy Raymond
Leonard Sues
Kanazawa 3
Sharkey
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 14
Collegiatones
Bobby Whaling & Yvette
(6 to fill)

Paramount (P) 13
Nat King Cole 3
Jimmy Dorsey Orc
Mickey Deems
Tong Bros

Roxy (I) 13
Elsa & Waldo
Gautiers
Steeplechase
Jean Hyldoft
Romayne & Brent
Gertrude Ribla

Strand (W) 15
Lee Marx
Peggy Mann
Tommy Wonder
Dave Apollon Co
Danny Capri

CHICAGO

Chicago (P) 15
Satisfiers
Eddie Peabody
Johnny Morgan
Consuela & Melba

Oriental (I) 14
5 Skylarks
3 Stooges
Eileen Barton
Perry Franks & J Sherman-Hayes Orc

MINNEAPOLIS

Radio City (P) 15
Mills Bros
Ethel Smith
Jay Lawrence
Colstons
Lang Tp

WASHINGTON

Capitol (L) 14
Church & Dale
Don Cumming
Weavers
3 Swifts

AUSTRALIA

MELBOURNE
His Majesty's (I) 11
Armand Perren
Marion Davies
Elinar
Devline & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Mimi de Lang
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm

Tivoli (I) 11
Guus Brox & Myrna M & H Nesbitt
Wally Boag
Babs MasKinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity 8

BRITAIN

ASTON
Hippodrome (I) 11
Frank Fox Terriers
Marjorie Scott
Les Jones
J D Sis
Maurice Keiry

BLACKPOOL
Palace (I) 11
Anton Karas
Winifred Atwell
Anna & Alexis
A & V Farrell
Doreen & Victor
Alan Clive
Evy & Everto
Harry Bailey
Mills & Belita

BOURNEMOUTH
Hippodrome (I) 11
Dickie Arnold
Josephine Russell
Hal Gerrard
Mickey Warren
Lopez 3
8 J G Girls
Jean Hobson
Bill Young
Balageurs

BRISTOL
Empire (I) 11
Amazing Chevalier Co
Johnnie Kayes
Flying Dernos
Ranleighs
Liberty Horses
Oscar Spuds Co

BRIXTON
Empress (I) 11
Pauline Penny
Wally Dunn
Les Biancas
Brockways

CARDIFF
New (S) 11
Vic Oliver
Steve Conway
June Manton
Dorothy Caston
Sylvia Campbell
Maureen Power
Douglas Argent
Ernie Brooks
Laurie Watson
Les Rayner & Betty Girl Friends
I & S Davis

EAST HAMPTON
Metropolitan (I) 11
Jack Lewis
Dawkes & Rose
Melody 6
Arthur Knotto
Pete Taylor
Ralph Humber
James Regan
Eric Marr
Bert Yates

EDINBURGH
Empire (M) 11
Joe Stein
Max Carole
7 Ashtons
Fred Sloan
Jack Parr
Ronnie Stewart

GLASGOW
Empire (M) 11
Roger Smith
Reid & Squires
3 LeRoys
Jimmy James Co
Jack Milroy
Mischa Auer
Annett & Brask
3 Adairs

HACKNEY
Empire (S) 11
Rhodes & Lane
Neal & Newington
Tony Vaughn
Tommy Dee
Caroline & Richards
Parisienne Peaches
J & A Grant

LEEDS
Empire (M) 11
Scott Sanders
Deep River Boys
Delly Kin
Max Bacon
Swan & Leigh
Noni Nita & Dody
Helga Barry
Johnny Lawson 3

NEWCASTLE
Empire (M) 11
Billy Cotton Bd
Scott & Foster
Leslie Sarony
Forbutt
Elizabeth & Collins
Billington
Duo Marno
Vernon Sis

NORTHAMPTON
New (I) 11
Sam Costa
Nitwits
Bobby Breen
Curzon 3
Martell Sis
Nixon & Dixon
Ron Perry
Hamilton & Vassi

NORWICH
Hippodrome (I) 11
Jackson Earle
Valerie & Davis
Wallace Delise & Janet
P & F Naylor
Annette Duval Gls
Billy Eves

NOTTINGHAM
Empire (M) 11
Jackley & Jee
Booth & Ziegler
Jack Melville
Suzette Tarri
Olga Varona
Herschel Henlere
Joe Black
Carsony Bros
Bebe & Belle

PORTSMOUTH
Royal (M) 11
Maurice French & Joy
Anne Shelton
Floyd & B'Nay
Charles Warren & Jean
Roy & Ray
Dollnoffs & Raya Sis
Archie Glen
Dick Henderson
Henri Vadden Co

SUNDERLAND
Empire (M) 11
Woods & Jarrett
Eddie Williams
Pep Graham

SWANSEA
Empire (M) 11
Eddie Connor
McAndrews & Mills
Eric Coste
Roberts & Phillips
Paul Gomez
Les Trois D'Artagnans
John Corrie
Berry Cameron
Marie De Vere Lovlies

WALTHAMSTOW
Palace (I) 11
Benny Lee
Pop White & Stagger
Ringle Bros & Renee
Bega 3
Max Seymour
Annette Duval Tp
Terry Scott
Harry Benet

WOLVERHAMPTON
Hippodrome (I) 11
Arthur English
Weston Bros
Val Merrall
Frank Marks & Iris Jimmy Smith
Rosa & Rosita
Francis Coudrill
Kerns & Lou

WOOD GREEN
Empire (S) 11
Jon Pertwee
Bernard Miles
Pat Hyde
Semprini
Chan Canasta
Bartlett & Massey
Roger Carne
Dorothy Gray Co

CANADA

EAST HAMPTON
Granada (I) 11
Reid Twins
Syd Amoy
Ford & Lenner
Danny O'Dare
Lilian Brown
Les Hotley 3

MONTREAL
Gayety (I) 11
Lee Davis
Thompson & Richards
Rowena Rollins
Judith Sargent
Hayden & Rose Mary
Morris Graham
Frank Stevens
Mario & Adrian
Jerry Merchant
Will Skinner Orc

Roxy (I) 11
Roxy Follies
Raoul & Suzy
Lucien Vandry
Diane
Steve Dwyer
Toto
Barabara Hoyt
Arthur Griffith
Maude Marly

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Bud Johnson
Bud Powell 3
Billy Taylor 4

Blue Angel
Connie Sawyer
Bill Hayes
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3

Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3

Cafe Society
Josh White
Beatrice Howell
Leonard Conner
Cliff Jackson
J Windhurst Orc

Copacabana
Henny Youngman
Luba Malina
M Durso Orc
Giovanni
Skylarks
Jean Caples
Chuck Brunner
Betty Harris
Mickey Devine
F. Alvares Orc

Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong

Havana-Madrid
Baer & Rosenbloom
Lily Ann Carol
Roy Kirk
Pupi Campo Orc
Jerry Cooper
Vierra Monkeys

Iceland
Alfred & Lenore
Jack Palmer Orc

Habibi
Lota
Bracha
Hillel & Aviva

El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc

L'Aiglon
Harvey Grant
Lynne Bretton
Dolph Traymon 3

Leon & Eddie's
Eddie Davis
Louise R Harris
Peggy O'Neil
Rusha Holden
Myron Bell
Jimmy Dale

La Commedia
Jo Hurt

La Martinique
Herkie Styles
Mary Hatcher
Peggy Fears
Johnny Conrad
James Hawthorne
Ralph Font Orc
Val Olman Orc

Latin Quarter
Wences
Galli Galli
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings
Nirska
Les Zoris
Genia Mel
Wilson Morrelli
Calvin Holt
Ralph Young
Art Waner Orc

Le Ruban Bleu
Bibi Osterwald
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville

Hazel Webster

Old Knick
Jerry Bergen
Arthur Barnett
Harry Fleer
Denise Griffin
Fred Ardath

Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy

Joe LaPorte Orc

D'Aquila Orc

Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart

Penthouse
Paul Tabman

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
Harold Nagel Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Ray Robbins Orc
Rookies
Carol Lynne
Farrar & Carter
Ozzie Wells
B. Pennington
Arthur Johnson

Hotel Pierre
DeMarcos
Roy Maxwell
Stanley Melba Orc
Manuel Jiminez Orc

Hotel Sheraton
Irving Fields 3

Hotel Plaza
Victor Borge
Artini & Consuelo
Nicholas Matthey
Mark Monte
Dick La Salle Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Jane Morgan
Milt Shaw Orc
Horace Diaz Orc

Hotel Shelbourne
Aaron Payne
Joan Kibrig
Ray Ramirez
Spotlighters

Hotel Statler
Ray Anthony Orc

Hotel Taft
Vincent Lopez Orc

Versailles
Edith Piaf
Emile Petti Orc

Panchito Orc

Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino

Village Vanguard
Irwin Corey
Hope Foy
Clarence Williams 3

Waldorf-Astoria
Lisa Kirk
De Mattiazzis
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
Henry Brandon Orc

Chez Paree
Stan Grover
Herb Shriner
Francis Faye
Helene & Howard
D Dorben Dcrs
Manuelitto Orc
Cee Davidson Orc

Palmer House
J & S Steele
DeLeon & Graciella
Rudells (3)
M Abbott Dcrs
Eddie O'Neal Orc

Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc

Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc

H Edgewater Beach
Honey Bros
D Hild Dcrs
Orrin Tucker Orc

Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jo Barnum
Jack Spoons
Chordinen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc

Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Peggy Lee
Dave Barbour 4
Barbara Perry
Eddie Bergman Orc
Geri Gallan Orc

Biltmore Hotel
Sonny Howard
Hoctor & Byrd
Vic and Adio
Anita Aros
Russ Morgan Orc

Ciro's
Desi Arnaz Orc
Joe Carioca
Maryce
Marco Rizo
Jesse, Jaimes & Cornell
Joyce Bryant

Mocambo
Benny Payne
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Romo Vincent
Carlton Hayes Orc

El Rancho Vegas
Gordon MacRae
Anthony, Allyn & Hodges
Sterling Young Orc

Flamingo Hotel
Toni Arden
The Kings
Harold Stern Orc
Chuy Reyes Orc
Garwood Van Orc

Last Frontier Hotel
Phil Spitalny Orc
Nick Stuart Orc

Thunderbird Hotel
Carol Bruce
The Redheads
Jacqueline Hurley
Al Jahns Orc

Capitol, N. Y.

Enric Madriguera Orch (18), *Renald & Rudy, Patricia Gilmore, Paul Regan, Trini Reyes, Charles Fredericks; "Watch the Birdie," (M-G), reviewed in* VARIETY *Nov.* 29, '50.

Capitol's current bill is generally pleasing for a pre-holiday layout. While acts are in the minor-budgeted class and there is, aside from Enric Madriguera, no real name, individual stints range from okay to strong, and overall pacing is good.

Renald & Ruby are a smooth-working hand-balancing team. While few of their tricks are out of the ordinary, they work in a slow motion that builds suspense. Costumes, or lack of them—they wear only tights—add to their effectiveness. Patricia Gilmore, who vocals with Madriguera's band, delivers okay versions of "Orange Colored Sky" and "Adios," and also registers with a Latino novelty modeled somewhat after "Manana."

Paul Regan clicks strongly with his impersonations. While most are based on stock characters of standard impressionist fare, Regan has developed a physical delivery that socks them over. He's also gotten some fairly good material, and his stint is a pleasing one. Trini Reyes sells her flamenco dances solidly, retaining a sense of authenticity while capitalizing on most of the commercial tricks. Gal is especially effective in an unaccompanied turn.

Charles Fredericks has a surprisingly varied turn. A polished baritone, he opens with an operetta piece and then a spiritual and a standard. While his singing is good, he fails to register strongly. However, when he sits at the piano and sings an expurgated version of "Foggy Foggy Dew" and "The Thing," he gains a good deal of warmth and loses some of his stiffness. His closer, "The Lord's Prayer," is especially effective.

Band plays a couple of flashy Latunes and closes with most of the company in a salute to various Latin American countries. It also backs the show neatly. *Chan.*

Circle, Indpls

Indianapolis, Dec. 9.

Ralph Flanagan Orch, Patti Page, 4 Evans, Alan Carney; "Admiral Was Lady" (M-G).

Ralph Flanagan and his orchestra and vocalist Patti Page are making friends on their first stop at the Circle. They both put more emphasis on the music and less on personality and the customers seem to like it that way. The non-musical acts, the dancing Four Evans and comedian Alan Carney also hold up their end of the bill.

Carney, however, has run into a funny one that may be a tipoff on what's coming as television spreads. The management received a number of complaints from ticketholders who said they had seen him do the same stuff he offers in his act on a TV program here lately. This reaction wasn't general, however, as his material paid off in plenty of laughs.

Miller-styled orchestras are no longer a novelty here, but Flanagan freshens the formula with some youthful ideas that give it pace and variety. He treats a tune with respect and he keeps things moving fast. His vocalists, Harry Prime, Lynn Tilton and the Singing Winds, make a nice impression.

Miss Page's appealing sincerity and lack of stylish pretense make her friends with the customers right off. They took her warbling of "Tennessee Waltz," "All My Love," "Back In Your Own Back Yard," "With My Eyes Wide Open" and "I Don't Care If The Sun Don't Shine" big, and would have stood for a lot more.

The Evans family makes a bright splash with its dancing variety. Biz wasn't too good when caught, as the weather was bad. *Corb.*

Fox, Detroit

Detroit, Dec. 8.

Dick Contino, Martha Stewart & Blackburn Twins, The Ravens (4), *Ted & Flo Vallett, Martells & Mignon* (3) *House Orch* (16); *"Dial 1119" (M-G).*

This is a smooth, neatly paced show with plenty of variety that keeps the audience applauding.

Show opens with fancy baton twirling by Ted and Flo Vallett. Then, Martha Stewart and Blackburn Twins combine happily in song and dance routines.

Changing the mood are the Ravens, a quartet who sing on the mellow side. They divide into a trio using one mike and solo bass using the other to produce visually effective harmony.

Featuring a high tenor and a deep bass, gets strong applause for "Don't Look Now," "I'm So Crazy for Love," "Old Man River," and "The Whiffenpoof Song."

Dick Contino walks on to ecstatic squeals and shrieks of distaffers in audience. His musicianship has improved tremendously since last appearance a year ago. He can make accordion sound like a pipe organ or an entire band. His numbers, "China Boy," "Mambo Jambo," "Sorrento," "Mona Lisa," and "Lady of Spain" win him a beg-off.

Winding show in fine style are adagio team of Martells and Mignon, three men and a girl, whose nifty routines are amply rewarded. *Tew.*

Strand, N. Y.

Danny Capri, Lee Marx, Tommy Wonder, Peggy Mann, Dave Apollon (4), *Florian Zabach House Orch; "Highway* 301 *(WB), reviewed in* VARIETY *Nov.* 29, '50.

Strand's pre-holiday offering is an okay bill that's smoothly paced and well-slotted. While there's a preponderance of musical acts, this is somewhat compensated for in that Dave Apollon's stint is a mixture of music and comedy.

While none of the acts are especially strong, each is individually pleasing. Singers Danny Capri and Peggy Mann and juggler Lee Marx are reviewed under New Acts. Tommy Wonder contributes a neat dance turn that's distinctive for its flash and inventiveness. His bit with a lifelike female dummy is accomplished and amusing.

Apollon is once again working with two Filipinos and a Hawaiian. Instrumentally, the unit comprises Apollon on his mandolin and a guitar, Hawaiian guitar and bass. Most of the humor revolves around the backgrounds of the personnel and their use of the English language. Musically, their turn ranges from Apollon's mandolin work on Liszt's "Second Hungarian Rhapsody" to one of the boys' crooning of "Mona Lisa." By far the better part of the act is musical portion, especially Apollon's remarkably nimble fingering of the mandolin.

Florian Zabach is his usual genial self in the emceeing chores, and he plays a couple of fine violin arrangements. The band does an excellent job of backing the show. *Chan.*

Chicago, Chi

Chicago, Dec. 8.

Duke Ellington Orch (15), *with Joe Chisholm, Al Hibbler, Howell & Bowser, Sarah Vaughan; "The Killer That Stalked New York." (Col).*

This is one of the few band shows that this house uses throughout the year. The only trouble with the package is there is too much extraneous material and not enough Ellington. As one of the few real jazz bands left, with each member of the band a standout soloist on his own, more of the Ellington library would certainly make for greater impact.

Ellington starts off show with a medley of his fave tunes, but to the avid fans, it's almost a slough-off, just a few bars of the compositions before segueing into the next number. However, it does serve to introduce the members of the band. Joe Chisholm makes a baton do tricks that a drum major never thought possible, interpolating a few dance steps as he flips the wand back and forth. He gets a big hand for his one-finger twirling climax.

Johnny Hodges and Lawrence Brown step down to pace each other respectively with sax and trombone on "Sunny Side of the Street" for neat reception. Trumpet section, five strong, come forward for "Blue Skies" and Al Hibbler takes over the mike for one of Duke's top compositions, "Do Nothing Till You Hear From Me." However, vocalist is working under handicap of a cold, and doesn't get his usual warm mitt. He follows with "Supposin," with band jamming behind him. Maestro takes over at the baby grand with all the brass riding behind him for a "Happy Go Lucky" jam session.

Howell and Bowser get laughs by berating each other for attempts on the uke and violin. While the quips may be hoary they get plenty laughs with one of them scoring with falsetto rendition of "Stay in Your Own Back Yard" and "The Nearness of You." Off to nice returns.

Sarah Vaughan, song stylist, swerves from her idiom slightly on bouncy opening number but gets back to it with solid "Summertime." Niftily garbed songstress gets in more pop groove with "I Love the Guy," and then swings back with "Thinking of You" to her fans liking and closes strong with bop treatment of "Perdido." *Zabe.*

Music Hall, N. Y.

"The Nativity;" "Starbright," with Martha King, Bettina Rosay, Sharkey, Leonard Sues, Kanazawa Trio, Roy Raymond, Rockettes, Corps de Ballet, choral ensemble, symphony orch directed by Raymond Paige; produced by Leon Leonidoff; settings, James Stewart Morcom; "Kim" (M-G), reviewed in VARIETY, *Dec.* 6, 1950.

The Music Hall's Christmas layout, like at Easter time and July 4, has turned into a traditional ceremony for the clientele of this Radio City showcase. For this holiday's trade, the stage production repeats all the pomp and spectacle which has become typical over the years for this quasi-religious pageant. As usual, the show is composed of two parts, with the latter portion switching to a more secular Xmas spirit.

Framed by the customary elaborate stage trimmings and the choral ensemble, Martha King handles the soprano role in "The Nativity," with Norman Wyatt acting as narrator and Raymond Paige batoning the massive house symphony orch. Although repeated every year, this 10-minute production still has tremendous impact. For the hinterlanders who have never seen it before, it sums up all the technical wizardry and richness of which this house is capable.

Second half of the show comprises standard production items by the ballet corps, with Bettina Rosay as the ballerina in a Christmas card number; the Rockettes with some more of their precision routines, and the glee club in some musical highjinks revolving around a greeting motif. Miss King, during a production number set in a winter resort, delivers, for some strange reason, the torch standard, "My Bill," which is out of key with the prevailing mood.

Two regular vaude turns spotted in the show are sock. Sharkey, the trained seal, performs brilliantly in his juggling and balancing routine. It's a perfect attraction for the kids who will be flocking to the house during the holiday vacation. Adults, too, find the intelligence of this mammal to be of an uncannily human quality. Certainly, this seal has the soul of a ham.

The Kanazawa trio, another vet vaude combo, deliver one of the most skillfully executed acro turns in the business. Routine is composed of risleying of barrels and the smallest member of trio with some smart "misses," which are good for laughs. *Herm.*

Capitol, Wash

Washington, Dec. 9.

Mary Raye & Naldi, Don Cornell, Pitchmen (3), *Bobby Whaling & Yvette; "Mrs. O'Malley & Mr. Malone" (M-G).*

Current Capitol lineup lacks bounce, possibly because of absence of comedy. However, it comes off smoothly and has enough appeal to send payees out happy.

Terp team of Mary Raye and Naldi earn their headline billing with a finely executed routine. Their's is an effortless performance, with one sequence following another so naturally that effect is more restful than stimulating. Terp technique is flawless, and numbers are on the sophisticated side. Personality of team manages to project across the footlights, though terpings are handled straight, sans by-play or chatter. Opening number, a slow, dreamy waltz, sets a mood which is contrasted by a fast, bright bit. The Latin flavor and hep adagio of "Begin the Beguine" send couple off with a burst of enthusiasm.

Singer Don Cornell, new RCA Victor click scores best with payees who welcome him on basis of his disk fame and cheer him along. Cornell's delivery at show caught impressed as spotty. There is an unevenness about his presentation which can well be the result of some nervousness, since it disappeared by the time he bowed off with a very winning version of "Because." Opens with "My Blue Heaven," which seemed strictly stock, then went all out, and showed up much better in "There's No Tomorrow," dressed up with the original Italian version. Does a series of takeoffs, with some identifying chatter, but never the names of the originals. However, there was never any doubt in the minds of the informed about latter, as vocal caricatures of Frank Sinatra, Vaughn Monroe, Frankie Laine, Ink Spots and Crosby followed each other. Payees liked the sequence, but went all out for the pure Cornell version of "It Isn't Fair," the tune which put lad on the list of juke faves.

Pitchmen combine music with some laughs in a watered down Spike Jones routine. With one man doing the piano chores, other two go down the line of orch instruments via zany dummies and a kazoo. Illusion of string instruments is particularly convincing. Act registers well, though it never achieves the belly laughs for which it aims. "Flight of the Bumble Bee," with a broken down fiddle and a clothes hanger as bow, and a "zither" version of the "Third Man Theme" are best bets. No showstoppers, but get good returns.

Bobby Whaling & Yvette fill the curtain raising slot with a comedy acro routine on a bike. Open with some inanities on a trick wheel, which falls apart, then go on to some neat cycling. Does okay with payees. *Lowe.*

Apollo, N. Y.

Ruth Brown, Willis Jackson Orch (13), *Nipsey Russell, Tamara & Orloff, Two Bellhops, 3 Chocolateers, Juanita Pitts, Claudius Young; "Lonely Heart Bandits" (Rep).*

With Ruth Brown currently among the top blues and rhythm sellers with her Atlantic recording of "Teardrops From Your Eyes," present sesh at the Apollo should get neat b.o. play. Gal headlines bill along with Willis Jackson orch. House by-passed a stage show last week in favor of a double-feature because of the lack of talent to make up a worthwhile bill.

Current layout spotlights the usual run of acts, except for one that's way out of bounds for theatre bookings. Comic Nipsey Russell (New Acts), besides emceeing part of the show, comes on for a solo stint with material that might prove embarrassing to most patrons.

Jackson's orch holds down band assignment with some sizzling arrangements. Bandleader, especially, gives as frenzied a demonstration of sax playing as has been seen at this Harlem vauder. Jackson bounces all over the stage, rips off his jacket and gives the general impression of being in a tantrum while handling his instrument. Aggregation, composed of three rhythm, five reed (including Jackson) and five brass, open with a snappy "On My Own" and also provide satisfactory backing for the rest of the show.

Cut down to a sextet, musicians are spotlighted near stanza's wind-up doing three numbers, all in a jump vein. Composed of maestro on sax, a piano, bass, drums, horn and trombone, crew gives out solidly with "Call of the 'Gators," "Sorrento" and "'Gator Tail."

A short tap bit is offered by Juanita Pitts, an okay looker. Gal, however, fails to demonstrate any special footwork in the little stage time she takes up. Tamara & Orloff, okay adagio team, click with their roughhouse antics, while the Three Chocolateers register in comedy-acro turn. Two Bellhops and Claudius Young are reviewed under New Acts.

In closing slot Miss Brown takes the spotlight for throaty renditions of "Same Mistake," "Teardrops From Your Eyes," "So Long" and a blues number for an appreciative hand. However her excessive mugging could be modified. *Gros.*

Stars on TV

Continued from page 1

are the most vehement against TV. First two companies, in fact, have recently edicted that not even their producers, directors, writers, etc., can appear on TV programs. (One of the few exceptions is 20th producer George Jessel.) M-G doesn't mind letting the video audiences get a peek at its exec personnel and technicians once in a while but, so long as it can gain the TV say in its star contracts, will not permit any of its marquee names on video.

These studios, along with others in the industry, have come to realize that TV can be a potent advertising medium for their product. As a result, they are following the trend towards use of video trailers, spot plugs, etc. But, they maintain, even if a star could throw in a lengthy plug for his latest film on a TV show, the benefits to be gained would never compensate for the simple fact that the public was seeing the star in action on a screen in their homes.

Studios, of course, cannot invoke the bans against freelance talent.

Once television develops its own stars, around whom can be built as much glamor as the public now associates with the film names, then the studios realize they will have a real fight on their hands. Until now, many of the most popular video personalities have been carryovers from pix, legit, vaude and other show biz media.

Palace, N. Y.

Lou Wills, Jr., Two Valors, Louise Hoff, Jackie Bright, The 4 Buddies, Ricardo & Norma, Senator Murphy, Prof. Keller's Jungle Land, Don Albert House Orch; "High Lonesome" (E-L) reviewed in VARIETY *Aug.* 14, '50.

Strategic routining gives the current Palace show some good playing values. Acts are spotted to maintain interest.

Of the newcomers on this bill, Louise Hoff (New Acts) shows up extremely well. She was previously teamed with Mickey Deems, current at the nearby Paramount. Other acts in the New Acts column are Lou Wills, Jr., Ricardo & Norma and Professor Keller's Jungle Land.

Two Valors, hand-balancers, provide rather a slow opening. Vet duo show some standard hand-to-handing and depart from the usual with the understander's double-jointed lifts. It makes for good audience values, but results in uneven execution. However, they're off to a good hand.

Jackie Bright, a repeater at this house, has a good audience participation turn. He gives things away amusingly. Most of the audience volunteers have to work for their gifts. Three of them indulge in a doll-diapering contest and five are cast for a hat-passing routine. Bright's line of chatter is good, but should refrain from ridiculing those aiding him. Garners neat applause.

The Four Buddies, singers on Savoy disks, are an unusual quartet. They're grouped around two mikes with the bass using one and partners the other. The bass gives virtually all the color to their offerings, counterparting the others with solid motifs. The basic tunes are okay, but their stage deportment is sub-par and there's not enough physical color to place them above an average song group.

In the next to closing spot, Senator Murphy delivers his usual spiel on the political and social didoes. It's virtually the same routine he's been doing for several decades and one that the Palace oldsters still revel in.

The Don Albert Orch, as usual, showbacks excellently. *Jose.*

Earle, Philly

Philadelphia, Dec. 9.

Ink Spots (4), *Ella Fitzgerald, Jackie "Moms" Mabley, Holmes & Jean; Frankie Juele's House Orch* (16); *"Surrender" (Rep).*

The Ink Spots are making their annual appearance headlining new Earle show. The act is as solid as ever in its presentation, its harmonizing and rhythm, but the pre-holiday lull seems to have descended. House was virtually full at the Saturday night show, but there were no standees. Billy Kenny, as usual, is the pacemaker for the combo and employs his effective head tones on such lachrymal items as "Time Out for Tears" and "You Left Me Everything But You." In contrast to the lanky Kenny, stubby Bill Bowen steps out for a comedy rendition of "Everybody Loves My Baby." Pianist Harold Francis gets a chance to show his keyboard stuff, during the group's chanting of "Sometime" and they make the getaway to their first great recording hit, "If I Didn't Care," for a surefire finale to the show.

Bill is nicely setup and opens with the fast and fairly amusing footwork of Jean & Holmes, mixed duo. They are followed by Ella Fitzgerald, who is always solid with the customers here. She did four numbers at the show caught and could have easily come on for more. Her selections are neatly varied and include "It's a Marshmallow World," "Can Anyone Explain," "Don't Get Around Much Any More" and the current fast number "Orange Colored Sky."

Jackie "Moms" Mabley, well known on the cafe circuits in this area, goes over well in the big vaude house with her casual, throwaway style and material that skirts the blue. She has a new gimmick to her routine, a candidate for a seat at the U. N. Her spiel is largely concerned with what the girls and elder women can do to hold the boys and their men in this country. The femme activities recommended are largely non-political. Bob Bon, former band singer and nitery act, does a straight emcee job in introducing the acts; and both Miss Fitzgerald and the Ink Spots went out of their way to beg for kudos for the nice backing by Frankie Juele's house band. *Gagh.*

Tong Bros., acro act, have worked as a trio since coming to this country over two years ago. A New Act review last week erratumed in saying they had previously worked as a duo.

Met's SRO B'way-Slanted 'Fledermaus' Looms Season's Most Unusual Work

The Metropolitan Opera, which has already provided a number of items of unusual interest under its new managerial regime this fall, is coming up next Wednesday (20) with probably the most unusual and interesting production of them all in its new version of Johann Strauss' "Die Fledermaus." It will be the first "Fledermaus" in 45 years at the Met.

Third new production of the season ("Don Carlo" and "Flying Dutchman" were the other two), it is already practically sold out, despite its upped tariff as one of three operas this season sold in a package as "first nights." Popular interest in the presentation is strong, because the production is more operetta than opera, and as much at home in legit as in longhair. (It was done on Broadway as "Rosalinda" in 1942). Especially does the Met's new offering appeal to Times Square habitues because of its strong Broadway touch.

Playwright - director Garson Kanin was called in to stage the work, in his first try at opera (and the Met's second bid to a Broadway director this season, Margaret Webster being the first, with "Don Carlo"). Kanin was also asked to supply a new book, or libretto, which he did by going back to the Haffner-Greene German libretto, used by Strauss, and to the Meilhac-Halevy French farce on which that was based, and coming up with a new version in English. Kanin called in film exec-Broadway lyricist Howard Dietz to do new lyrics.

Jack Gilford, seen on Broadway earlier this season in Kanin's "The Live Wire," was hired for the important third-act, non-singing comic role of the jailer Frosch—the first Broadway comic to have a role in a regular Met repertory production. Rolf Gerard, who did scenery for both "That Lady" and "Caesar and Cleopatra" on Broadway last season, was called in for costumes and sets.

More Odd Angles

There are other unusual angles about the production. Eugene Ormandy, for many years director of the Philadelphia Orchestra, will conduct the first few performances, in his first appearance with the Met Opera. (Ormandy will also conduct recording of the Met's version for Columbia Records.) Antony Tudor of Ballet Theatre has devised new choreography. Opening night's all-star cast will include Ljuba Welitch, Rise Stevens, Patrice Munsel, Nana Gollner, Set Svanholm, Richard Tucker, John Brownlee, Hugh Thompson, Paul Franke and Gilford.

No Wide Application Seen In Wildberg-Leonard Suit On Producer's Film Cut

Decision of N. Y. Supreme Court Judge Kenneth O'Brien last week in the John Wildberg-Claire Leonard suit, is not expected to have wide application in legit author-producer-agent dealings. In awarding producer Wildberg the $14,000 representing the agent's commission on the producer's 40% share of the $350,000 film sale of "Anna Lucasta," the court specifically noted that the deal was not a "real" one, since the author, Philip Yordan, had purchased the film rights himself, so no agent was required.

Whether agent Miss Leonard, the defendant, and attorney Herbert Silverberg, who was a co-pleader in the case, will appeal, has not been definitely determined. Since the judge's opinion hinged on a narrow aspect of the film sale, it isn't regarded as applying to most such contracts, in which the standard terms of author-agent agreements protect the percenter's rights.

In the "Anna Lucasta" case, Miss Leonard's contract with Yordan apparently didn't specifically cover the angle of the author himself buying the film rights. Even so, the judge's decision didn't affect her commission on the author's 60% share of the purchase price.

The subsequent deal, in which Yordan resold the rights to Columbia, was not involved in the dispute.

Segasture Grabs 'Wives' For B'way Production

Jack Segasture, whose production of "Sodom, Tennessee," by Howard Richardson and William Berney, is announced to go into rehearsal shortly, has also acquired the U. S. rights to "Young Wives' Tale," Ronald Jeans play which ran 45 weeks in London last season. He hopes to present it on Broadway in the fall.

Robert Perry is set to stage "Sodom."

Two Musical Tents Now Set for St. Petersburg; More Skedded for Mass.

St. Petersburg, Dec. 12.

This Florida resort, already slated to have one musical tent this winter, is now scheduled to have another. The latest setup, called the St. Petersburg Operetta, will be operated by pressagent Pat Hurley, with Wilbur Evans as production manager, Joseph Macauley co-director and Roland Fiore as musical director.

Spot will be located outside the town proper, but in the opposite direction from the Treasure Island Music Circus already being readied by Richard Aldrich & Julius Fleischmann, in association with St. John Terrell and Laurence Schwab. Also, through the latter group's tie with Rodgers & Hammerstein, it will have access to a number of properties not available to the St. Petersburg outfit, so the two projects may not be in direct competition.

The St. Petersburg Operetta will open about Jan. 15, probably with Evans and Victoria Sherry co-starring in the initial presentation. Among the shows listed for production during the season are "Merry Widow," "Vagabond King," "Naughty Marietta," "Rosalinda," "Blossom Time," "Rose Marie" and "Student Prince." The $50,000 venture is being backed by a group of Philadelphians, including John B. Kelly, brother of playwright George Kelly and father of actress Grace Kelly.

North Shore Setup

Boston, Dec. 12.

Musical tent, for in-the-round presentation of operettas and musical comedies, will be operated next summer by Louis Stern, Louis Richmond and Ben Washer at Magnolia, Mass., on the north shore between Salem and Gloucester. Spot, on the Casino grounds, was under option for a while to bandleaders Ruby Newman and Sammy Eisen, but they lost it and the new trio took over.

In contrast to the original plans of Newman and Eisen, the operation will be independent of another new musical tent to be managed by Richard Aldrich at Cohasset, Mass., on the south shore. Latter spot will be run by Aldrich more or less in conjunction with his Cape Cod Music Circus, at Hyannis, Mass. The South Shore setup is owned by a group headed by Charles D. Maginnis, a Boston architect and summer resident of Cohasset. It will be called the South Shore Music Circus and, like the Hyannis operation, will be affiliated with Music Circus of America, the St. John Terrel-Laurence Schwab-Richard Rodgers-Oscar Hammerstein, 2d, outfit.

Fla.'s Artillery Stock Set for Fifth Season

St. Augustine, Dec. 12.

The Artillery Lane Playhouse, Florida's oldest winter stock company, will open its fifth season here Jan. 5 under the management of Patricia Dutton and Jane O'Connor. Following the policy started last year, the Equity outfit will play road dates at several towns within a 100-mile radius, as well as continuing its regular schedule at the local Playhouse.

Misses Dutton and O'Connor will alternate as stagers for their 12-week season, with Hal Shafer as resident designer, Dolph Attionese as assistant, John Haney as electrician, and Charles N. Mooney business manager.

JAY ROBINSON

Who has appeared to good advantage in New York in "As You Like It", "Gayden" and "The Shop At Sly Corner" will start rehearsing soon in the leading role in Shepard Traube's production of "The Green Bay Tree."

Legit-Orch Jam Stirs Up Kaycee

Kansas City, Dec. 12.

Jam of bookings in the city-owned Music Hall last week has given rise to a running controversy over which shall have preference in the hall, road shows or concerts. During the week the 2,562-seat hall housed eight performances of "Kiss Me, Kate," and three performances by the Kansas City Philharmonic Orchestra.

"Kate" played Dec. 2-9, with matinees Thursday and Saturday, and racked up a whopping $44,000 under the banner of the John Antonello booking agency. The Philharmonic, on Tuesday-Wednesday (5-6), played its regular subscription concerts and Thursday afternoon gave a children's concert.

This necessitated starting the evening concerts a. 7:30 p.m., too early to suit most music lovers, and delayed the curtain on "Kate" till nearly 10 p.m., too late for majority of showgoers. In addition, it caused no end of crowds and jams in the Music Hall, with one audience filing out one door while a second came in another.

Whole affair boiled up Thursday evening (7) when Clarence Hoff, manager of the Municipal Auditorium, which includes the Music Hall, announced that a new plan would be put into effect next year.

(Continued on page 76)

Al Fresco Xmas Play Set by College Femmes

An open-air production of the Nativity play will be offered in Westchester County, N. Y., communities by Sarah Lawrence College students. Presentation will be offered prior to the Christmas holiday via a horse-drawn wagon, which serves as a stage. Performances will be given in parks and village squares. Towns scheduled to see the offering are Yonkers, Dec. 11; Mount Vernon, Dec. 13; Scarsdale, Dec. 15, and White Plains, Dec. 17. The closing performance will be given on the Sarah Lawrence campus, Dec. 20.

The college's travelling theatre is part of the school's theatre for the community course conducted by Madalyn O'Shea and John Blankenchip. During the past summer, eight students toured Westchester with the theatre-on-wheels.

Marks Levine
(Pres. of the National Concerts & Artists Corp.)
evaluates
Television Vs. Live Concerts
* * *
another editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

Inside Stuff—Legit

Complexity of the ANTA Play Series setup, with two separate productions being presented in the ANTA Playhouse, N. Y., at different hours of the day and evening, is indicated by the multiple payroll for the house. According to Jack Schlissel, business manager of the operation, there are five different payrolls, containing a total of about 160 names. Company of "Tower Beyond Tragedy," presented at the theatre on a regular evening schedule, includes 43 names. "Cellar and the Well" troupe, doubling on the same stage on a late-afternoon schedule, numbers 23. In rehearsal are productions of "Twentieth Century," with a cast of about 24, and "House of Bernarda Alba," with a company of 25. The house staff and crew comprise the balance of about 45.

Rex Harrison, who has a run-of-the-play contract as co-star of "Bell, Book and Candle," with his wife, Lilli Palmer, has the right to withdraw from the John van Druten comedy on four weeks' notice, effective early in February, in order to fill a verbal agreement to star in a Gabriel Pascal film production of Shaw's "Androcles and the Lion." However, the uncertain status of Shaw's estate, pending filing of his will, may delay the screen project indefinitely. Otherwise, Harris and Miss Palmer are set to remain with the Ireme M. Selznick production at least until next May 31, when all run-of-the-play contracts automatically expire under Actors Equity regulations.

Backers of "Four Twelves Are 48," the Richard Aldrich, Richard Myers, Julius Fleischmann and Otto Preminger production of Joseph Kesselring's new comedy, include Coast writer Mac Benoff, $1,000; stage manager John Effrat, $500; Fleischmann, $5,000; L. Boyd Hatch, of Atlas Corp., $1,000; May Kirschner, sister and production assistant of playwright Sidney Kingsley, $1,000; producer Malcolm Pearson, $2,000; Preminger, $5,000, and theatrical attorney and former tennis star Watson Washburn, $1,000. The venture is capitalized at $50,000.

Katharine Cornell, in her native Buffalo last week for the premiere of "Captain Carvallo," combined her visit with private business. She attended a meeting of the trustees of the $1,700,000 charitable trust fund provided in the will of her father, Dr. Peter C. Cornell. Her cousin, John Cornell, stage manager for the Theatre Guild and just appointed to the same position with "Anna and the King of Siam," also attended.

Channing Display Ads On 'Blondes' Seen Unique For Non-Starred Player

Display ads in the New York dailies Monday (11) announcing the return of Carol Channing to the lead of "Gentlemen Prefer Blondes," at the Ziegfeld, N. Y., is believed to be the first such recognition for a non-starred player in years. The ad billed the comedienne's name above the show's title, and in larger type. Miss Channing had been out of the show more than a week for a tonsilectomy.

Ad indicated that although the actress-singer doesn't get star billing in the musical, producers Herman Levin and Oliver Smith regard her as a definite boxoffice factor. It also suggested that the management will probably make a strenuous effort to keep her with the show beyond the expiration date of her contract, next May 31. It's figured she may be given the star billing at that time.

After "Blondes" opened to smash notices a year ago, with Miss Channing getting rave mentions, the question of upping her to star status was considered. However, Levin and Smith wanted her to extend her contract for a second season in return for the bigger billing. When she turned down the proposition, the management figured that it would be unwise to build up her name further, since she might become so closely identified with the musical that it would be that more difficult to replace her when her contract ran out.

During Miss Channing's absence, as on a previous such occasion, Bibi Osterwald played the part.

Basil Sydney Into 'Tree'; 1st B'way Spot in 15 Years

Basil Sydney is set for the Mr. Dulcimer role in Shepard Traube's forthcoming revival of Mordaunt Shairp's "The Green Bay Tree," according to the producer-director. The part was played by James Dale in Jed Harris' original Broadway production. An established London star, Sydney has not appeared in the U. S. in about 15 years.

Jay Robinson had previously been set for the part of Julian, played originally by Laurence Olivier, but the role of the butler, which Leo G. Carroll played in the Harris presentation, is not yet cast.

Chi Catholic Conference

Chicago, Dec. 12.

Catholic theatre conference will be held at Mundelein College here next June 13-16. Besides the legit theatre, 1,000 delegates will discuss various aspects of films, radio, and video.

Five major dramatic productions will also be presented during the seminars.

Indpls., Nat'l Hqs., Likes Legion Show

Indianapolis, Dec. 12.

"Red, White and Blue," the Le-Roy Prinz-Owen Crump musical show sponsored by the American Legion, came near making its prorata nut in four performances at the Murat (2,000) Dec. 5-8, despite a blizzard that held down attendance opening night. Take of $14,150 was best yet on tour sprung from Los Angeles after the October preem. Weekly overhead is figured at $31,000 when outfit plays without guest star, as it did here.

Attraction shapes up at this date as a fast-paced, elaborately staged vaude revue, bigger and more lavish than oldtime units in film presentation houses but constructed along the same lines. Much of the deadwood in it seems to have been eliminated en route. It now offered about two and a half hours of streamlined entertainment at a $3.60 (with tax) top.

It still depends for its heftiest punches on standard nitery and vaude turns, plus handsome production numbers with plenty of feminine charm, and tunes that fit the show despite lack of hit parade material. Audiences here gave it enthusiastic response, critics varying in degrees of approval. But attendance seemed to have been largely the result of the Legion's own efforts.

Light appeal to general theatregoers is attributed to the fear that it will hit them with a lot of propaganda, which it doesn't, and the fact that they never heard of it before. It's freely admitted at Legion national headquarters here that a mistake was made in opening it in Los Angeles rather than New York, where it would have been publicized through the usual channels. But feeling is that it will do okay, now that word is getting around that they have a show. Optimism also is based on the fact that it's now in showtown country and that shorter jumps will help cut operating expenses.

Show probably needs a suitable name to help sell it to the public and to put the finishing touch on otherwise rousing first and second act finales. Bob Crosby helped with this chore in Kansas City and Topeka. Efforts are being made to sign up Rochester for Cincinnati and Detroit engagements and Virginia Mayo and Michael O'Shea are to join the cast for the Chicago run at $7,500 a week.

Equipment could be trimmed without hurting the show any. It's said to have drops and curtains which haven't even been hung and use of lights probably could duplicate marching effect of last act finale at much less expense than 11 heavy treadmills, which stages in some spots haven't been able to accommodate. Show is said to have weekly payroll of $16,000, about double that for most big touring attractions.

Equity Welfare Fund Seen Netting $60,000 This Season From B'way Shows

Actors Equity expects to get about $60,000 this season for its welfare fund from benefit performances of Broadway shows. The fund has thus far netted $9,818 on the first three showings, of "Call Me Madam," "Affairs of State" and "Black Chiffon." It's planned to let all such coin accumulate until a bankroll of around $500,000 is on hand, after which the income will begin to be used. That may take about five years.

Next scheduled benefit, Jan. 14, will be "Bell, Book and Candle." Thereafter, the special showings will be scheduled for alternate Sunday nights, with "Country Girl" and "Lady's Not for Burning" slated so far. A total of 20 such performances will be given this season. The initial benefit, given by "Call Me Madam," Nov. 26 to standee attendance, made a net profit of $5,746 for the Equity fund, while the Dec. 3 showing of "Affairs of State" added $2,905 and last Sunday's (10) edition of "Black Chiffon" got another $1,167.

Administration of the fund will be directed by a committee composed of five (or possibly seven) representatives each from Equity and the League of N. Y. Theatres, with one member from the general public. Equity's nominees have been appointed by the union's council, but their identities won't be revealed until the League's representatives are selected.

Just what form the welfare activities of the fund will take is still indefinite, but the advice of insurance brokers will be sought on the possibilities of issuing retirement payments, sick benefits and unemployment support.

ZIEGFELD'S BOSWELL
Bernard Sobel
reprises an intimate closeup on
The Real Billie Burke
* * *
an interesting byline feature in the forthcoming
45th Anniversary Number
of
VARIETY

Phoenix Pre-Film Test On 'Story' With Douglas May Cue More 'Tryouts'

Phoenix, Dec. 12.

As a warmup for Paramount's film edition, William Wyler will present a stage edition of Sidney Kingsley's "Detective Story," with Kirk Douglas in the starring role he will play on the screen, at the Sombrero Playhouse here during the season opening Jan. 9. Several other players set for the picture version will also appear in the stock presentation, which William Shorr will stage.

The project, suggested by Ann Lee and Richard Charlton, Playhouse operators, may lead to other such "tryouts" of legit properties slated for filmization. Fact that this winter resort is within easy plane - commuting distance of Hollywood, so that many screen personalities vacation here and various stars have played guest dates at the Playhouse, lends practicality to the idea.

Only other bill set for the season is "Streetcar Named Desire," with June Havoc as star. "O Mistress Mine," in which Miss Lee appeared in the original Broadway production with Alfred Lunt and Lynn Fontanne, is also planned, but no stars have been signed for it. Arthur Sircom will be resident director, Alice Sircom (his sister) will be pressagent, Irving Stiefel will be business manager and Robert Soule designer.

Miss Lee and Charlton also operate El Teatro, Santa Fe, in the summer.

Hyams Quits Hurok After 14 Years to Stay in Legit

Barry Hyams has resigned from the Sol Hurok concert office to devote all his time to legit. He's now production associate, as well as general press rep, for the Robert Whitehead Productions. He's currently p.a. on "Member of the Wedding," and will do press on Donald Ogden Stewart's "The Kidders," as well as the Harold Clurman-Walter Fried production of S. N. Behrman's "Let Me Hear the Melody," both of which are now in the casting stage.

Hyams was with Hurok office for 14 years, mainly handling publicity, but also doing some management, such as being manager on the combination legiter-longhair "Cabalgata" of two seasons ago. He's also credited with much of the success of the Sadler's Wells Ballet last season and this in the U.S.

Brattle May Do Gingold Revue

The Brattle Theatre Co., currently partnered with the Theatre Guild in the presentation of "The Relapse," at the Morosco, N. Y., may produce its first musical in the spring, with British comedienne Hermione Gingold as star. The show, consisting mainly of material from Miss Gingold's three London revue hits, "Sweet and Low," "Sweeter and Lower" and "Sweetest and Lowest," would be cast and rehearsed in New York, tried out at the Brattle's home theatre, in Cambridge, Mass., with scenery and costumes made there, and brought to Broadway for a commercial run. It is tentatively budgeted at $60,000.

Miss Gingold, who was to have starred in the recently-abandoned Peter Cookson-Mary K. Frank production of "Lily Henry," has remained in the U. S. with the idea of appearing in a revue with the sketches and songs from the "Sweet and Low" series, which she controls.

Jed Harris Takes Over 75G 'Sun' for B'way Prod.

Jed Harris, who was brought in by Lee Sabinson to stage the play, has taken over as producer of "A Piece of the Sun," atom bomb melodrama by Edith and Samuel Grafton. He intends to present the play on Broadway this season, at an estimated cost of about $75,000.

After getting script revisions according to his ideas, Harris reportedly told the authors that he'd prefer to produce the show as well as direct, whereupon Sabinson relinquished his option.

New Secunda Musical

Leo Fuchs and Edmund Zayenda will co-star in and present a new Yiddish musical by Sholom Secunda, "Two Guys From Brazil," at the Public theatre, N. Y., Dec. 22. Featured players include Yetta Zwerling, Lucy Gehrman, Lilly Lilliana, Max Willner and Rebecca Richman.

Dallas Dept. Store Head As Local Stock Stager

Dallas, Dec. 12.

Arthur L. Kramer, Jr., prez of A. Harris & Co., local department store, will direct the second production of the new Civic Playhouse, "Detective Story," in February.

Edyth Renshaw will direct the first play, "The Madwoman of Chaillot," slated to open Jan. 17.

New Chorus Equity Complaint Setup

Arrangements to handle emergency calls 24 hours a day, seven days a week have been made by Chorus Equity. By means of a phone-answering service, members working in New York or with touring shows will henceforth be able to take up urgent problems with the union executives at any time. Setup, similar to one adopted nearly two years ago by the parent organization, Actors Equity, is expected to remedy a long-standing complaint, particularly on the part of chorus performers on the road.

System, which goes into effect next weekend, calls for officials of the union, in rotation, to be on duty over weekends. Whichever exec is available will phone the answering service at noon and 6 p.m. Saturday and Sunday, pick up any messages that have been received in the Interim, and call the member who has reported an emergency problem. In most cases, it's figured, difficulties can probably be solved in a couple of calls. If not, a hurried meeting of the executives can be called at the union office next day to deal with the matter.

In addition to the phone-answering service, Willard Swire, acting executive-secretary, doubling from his permanent job as assistant executive-secretary of Equity, can be called at home at any time on urgent business. And as another step to provide increased administrative service, Paula Purnell, a member of the CE executive committee, has been appointed acting assistant executive-secretary.

Also, the union's grievance committee has been reactivated with the idea of giving quick attention to complaints by members. And the various members of the committee are visiting the choruses backstage at all Broadway shows in order to explain the new setup. Finally, in a move to establish better relations between officials and the general membership, all members are being asked to visit the union office and get acquainted.

Cleve. Critic McDermott On Leave After Illness

Cleveland, Dec. 12.

William F. McDermott, vet drama critic of Cleveland Plain Dealer, is slowly recuperating from a critical operation involving peritonitis, that may keep him out of circulation several months. Reviewer was rushed to hospital for emergency surgery after getting a thorough checkup that revealed an abdominal abscess.

During his absence, W. Ward Marsh, film editor, and Glenn C. Pullen, his assistant, are pinch-hitting on the legit beat.

Offer 'Moon' to Guild Subscribers; D.A. Brushes B'way Ticket Hassle

Met Op's G.M.
Rudolph Bing
observes that
Opera's Becoming More Secure in U.S., Cites TV as Aid
* * *
an editorial feature in the upcoming
45th Anniversary Number
of
VARIETY

Possibility of the Theatre Guild ultimately expanding its subscription setup in New York to include "bonus" selections of shows of other managements is seen in the organization's action this week in offering its members a chance to buy tickets to Gilbert Miller's production "Ring Round the Moon" at a 50c. discount. Guild officials point out that the organization has at various times previously given its subscribers an opportunity to purchase tickets to non-subscription presentations, notably in the case of last season's "Madwoman of Chaillot" and several seasons ago with the Cheryl Crawford-John Wildberg revival of "Porgy and Bess." They minimize the prospect of making it a regular practice.

Other producers, including one member of the Committee of Theatrical Producers, have suggested that the Guild might readily widen its subscription setup to offer its clientele voluntary bonus selections of shows of other managements. Such an arrangement, supplementing the regular Guild subscription season, might include a specific number of added shows, or be left subject to the availability of suitable presentations. In any case, it's pointed out, the Guild has already launched a somewhat similar plan in its sponsorship of "bonus" productions for its subscribers in road cities.

Apparently fearing that such a plan might undercut her Show-of-the-Month Club, Sylvia Siegler was concerned yesterday (Tues.) over the Guild deal for "Ring Round the Moon." Fact that Guild sub-

(Continued on page 76)

London 'Roberts' May Fold Soon

London, Dec. 12.

With Tyrone Power and Jackie Cooper due to leave the cast Jan. 20, at the expiration of their contracts, the London production of "Mister Roberts" will probably fold at the Coliseum as of that date. During his recent visit here, producer Leland Hayward first figured on engaging another major name to succeed Power in the title part, but he's now understood planning to close the play, since business has been running just about the break-even point and any slump would put it into the red. The venture has nowhere near recovered its production cost.

As Power has a film commitment, there is no chance of his remaining with "Roberts" more than a few weeks beyond the Jan. 20 deadline. Cooper is not known to have any definite assignment, but will probably return to the U. S.

Buloff Back to Yiddish Stage in 'Salesman'

Joseph Buloff will return to the Yiddish-language stage as star of "Death of a Salesman," in which he appeared last season in Buenos Aires. The Arthur Miller drama is being produced by Goldberg & Jacobs. It opens next week, Dec. 22, at the Parkway theatre, Brooklyn.

Translated and directed by Buloff, the play will be presented there for an indefinite run, with Luba Kadison, Nathan Goldberg, Hanna Hollander, David Allen, Sonia Zomina, Lewis Norman, Max Rosenblatt, Sam Gertler and Yacob Susanoff among the cast.

"Salesman" is the fifth Broadway play which Goldberg and Jacobs have brought to the Yiddish stage.

Oldtime Jefferson City Opera House Burns Down

St. Louis, Dec. 12.

The Jefferson City, Mo., opera house, 50 years old and once the stopover between Kansas City and St. Louis of legit road companies, was destroyed by fire last week.

The building hasn't been occupied in recent years.

Fridolin Sets Strong Terms With Shuberts On Broadway 'Rooster'

Deal for Fridolin (Gratient Gelinas) to co-present his own play, "Ti-Coq" ("Little Rooster") on Broadway in association with Lee and J. J. Shubert, calls for the French-Canadian star to get a sliding scale of 5-7½-10% of the gross as author, 10% as actor and 1% as director, plus 25% of the profits from the production. Comedy-drama, originally written in French and first presented in English last season, is current in Montreal, plays the week of Jan. 8 in Toronto, opens the week of Jan. 15 in Chicago and is due on Broadway some time in February.

Play in two acts, with 12 scenes, has scenery designed by Joan Fournier de Belleval and incidental music composed by Maurice Blackburn. Various managements, including the Theatre Guild, Herman Shumlin, Saint Subber and Guthrie McClintic reportedly sought to bring the show to Broadway, with Arthur Schwartz at one point having a deal sewed up, only to break down over a difference in terms.

Fridolin was represented in the negotiations by the William Morris agency.

Cleve. Stock Co. Set To Fill in Roadshow Blanks

Cleveland, Dec. 12.

Broadway and Hollywood names are currently being sought for the stock company formed here by Ray Boyle, young strawhat producer, and Winsor French, theatrical columnist on the Cleveland Press. All-equity company will offer periodic productions at the Hanna here, filling in the lapses between roadshow presentations at the house. Plays will be put on under the banner, "Milton Krantz Presents," using the theatre manager's name. Initial production, set to run for one week beginning Dec. 25 with Bill Veeck, former prexy of the Cleveland Indians baseball club, in the leading role, will be "The Man Who Came to Dinner."

Boyle, who directed the Ring Theatre's eight-week summer season at the Hotel Allerton here last summer, is now in N. Y. on a talent hunt. He's also understood to be dickering with Charles Boyer to appear in "The Constant Nymph," Lee Tracy for "Idiot's Delight," John Carradine for "Tobacco Road" and Van Heflin for "Berkeley Square."

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Plays Out of Town

Captain Carvallo

Buffalo, Dec. 7.

Katharine Cornell production of comedy in three acts by Denis Cannan. Stars Miss Cornell. Cedric Hardwicke, John Buckmaster, Nigel Bruce, Robert Emhardt. Directed by Guthrie McClintic; scenery by Rolf Gerard; costumes by Motley. By arrangement with Laurence Olivier, At Erlanger, Buffalo, Dec. 6, 1950; $5.60 top.

Anni ..... Hope Cameron
Smilja Darde ..... Katharine Cornell
The Baron ..... Nigel Bruce
Professor Winke ..... Cedric Hardwicke
Private Gross ..... Walter Starkey
Captain Carvallo ..... John Buckmaster
Caspar Darde ..... Robert Emhardt

If the American premiere of this latest British importation, which is rather enigmatically labeled "a traditional comedy," is significant of anything, it is that Katharine Cornell's modern vehicles have seldom proved a match for her gifts, and that English humor, stage or otherwise, is no better than it is cracked up to be. Only the latter proposition could account for the fact that Denis Cannan's ineptly-written opus is now in its fourth month in London with Diana Wynyard featured.

This American version, billed as "a Katharine Cornell production," unwinds as an uninspired piece of contrived cardboard carpentry, directed and played in a broad comedy vein and with strong overtones of farce. It marks the return to the comedy milieu of Miss Cornell after a half-dozen seasons with the tragic muse. But judged by this presentation, the star should have stuck to her last. The first act has some dreary pedestrian passages, the second stanza goes slapstick and the final session proves merely a conventional wrap-up for the evening's activities.

The story line isn't impressive. A gallant captain of an invading army calls at a farmhouse in a mythical European country to arrange a billet for himself and his aide. The handsome middleaged farmer's wife repulses his seductive advances, only to fall in love with him later. To save him from death at the hands of partisans, of whom her doltish husband is a leader, she turns the tables by seducing him into an all-night assignation.

The billet is blown up but he emerges safely from her bedroom next morning. When he offers to desert to be near her, she repulses him and sends him ruefully on his way. A philosophic teacher of biology caught up in the partisan plottings, and a pair of young lovers complete the roster of onstage goings on.

Plot and motivation are jerry-built and flimsy. Guthrie McClintic directs the proceedings with bold farcical strokes, utilizing most of the stock tricks of farce with doors, closets, under-table antics and similar pieces of stage business for guffaws. There are also some touches of fantasy in the direction and acting which lend an atmosphere of unreality to the presentation. Whether or not this is helpful to the overall effect is largely a matter of taste.

There isn't much in the role of the wifely heroine which is worthy of Miss Cornell's talents. War Is war, but her mature charms seem scarcely calculated to stir the romantic captain, although a couple of fetching peasant costumes by Motley are a decided assist in accomplishing the job.

Miss Cornell, as usual, surrounds herself with distinguished players, but here it seems like a waste of talent. The wisdom of some of the casting is moot. Cedric Hardwicke's professorial partisan is a ribbon of bright comedy characterization, although it's disconcerting to see him relegated to dark closets, under tables and to low comedy business for comic relief.

Robert Emhardt projects a shrill-pitched Dickens-like caricature as the querulous husband. The romantic Carvallo is limned by John Buckmaster with a skipping touch. Nigel Bruce draws a standard portrait of a gamey old baron. The junior love interest is satisfactorily handled by Walter Starkey as Carvallo's obtuse aide and Hope Cameron as the heroine's addleheaded maid.

Somewhere between London and America, by the injection of an overdose of dialog and extraneous comedy business, the script seems to have gone off the dramatic beam. However, with a single set, small cast and Miss Cornell's faithful retinue of cash admirers, it should be able to stick around for a while. For pictures, it can be scored as a loud and emphatic no. *Burt.*

Leo Kopp, director for the St. Paul Civic Opera Co. and Chicago's Grant Park Symphony, has been signed by the Detroit Civic Light Opera Assn. to conduct its orch for the 10-week operetta season starting Dec. 25.

Little Scandal

Pasadena, Dec. 8.

Pasadena Playhouse production of comedy in three acts (six scenes) by Florence Ryerson and Alice D. G. Miller. Directed by Lenore Shanewise. Set by Scott McLean. At Pasadena Playhouse, Pasadena, Cal., Dec. 7, '50; $2.40 top.

Activities of UN personnel provide a new springboard for the familiar mistaken-identity plot revolving around the parenthood of a seemingly-illegitimate child in this new Florence Ryerson-Alice D. G. Miller script. It's a near-miss for Broadway, but "Little Scandal" has all the elements of pleasing strawhat fare and might easily make a laugh-provoking film. Good comedy writing is stretched a trifle too thin for big-time success in its present form, but careful rewriting might produce the desired tightness to make it a homey comedy click.

Laughs stem from the return home, after two years abroad, of UN worker Angela Pettigrew. She brings with her a several-day-old baby — and even her own family finds it hard to believe her story that she smuggled the infant in from Paris when its mother died in childbirth. The father is a wildcat pilot, currently somewhere in the wild blue yonder. The town, of course, is wondering whether Angela hasn't been carrying world co-operation a little too far. Everything gets straightened out in proper order after Angela has a fight with her diplomat-fiancee, staves off an attempted kidnapping by baby black-marketeers and delivers the tot to its father in time to make the final curtain clinch with her diplomat.

Laughs flow freely during the first and second acts, but action is slowed considerably when the script attempts to bridge a few serious moments. Authors have beautifully captured the flavor of smalltown life and the clubwomen characterizations are devastatingly accurate.

Well-selected cast gets the most out of the laugh lines under Lenore Shanewise's nicely-paced direction. Paul Maxey and Madge Blake are comfortably at ease as Angela's parents, to score solidly. Genevieve Johnson earns attention as a bookish spinster-neighbor, and Sally Parr and John Milton Kennedy are appealing as the leads. Production, 358th on the Playhouse's Main Stage, boasts another fine Scott McLean set. *Kap.*

College Plays

Too Hot for Toddy

Princeton, N. J., Dec. 7.

Princeton U. Triangle Club production of revue in two acts (19 scenes), with prolog. Book by Bruce H. Kennedy, Peter H. Bunce, C. Robert Jennings, Edward J. Streator, Walter H. Lieberman, III, and John H. Smith. Music and lyrics by Vincent M. Hogan, Ford Van Hagen, G. Donald Murray, Roger S. Berlind, Craig A. Nalen, Walter Clemons, Jr.; John F. Ball, Edwin G. Snyder, Streator and Jennings. Directed by Mark Lawrence. Choreography, Fred Kelly; settings, Edwin G. Snyder; costumes and makeup, George W. Lewis. Musical direction, Vincent M. Hogan. At McCarter theatre, Princeton, Dec. 7, '50; $3.90 top.

As college shows go, "Too Hot For Toddy," 59th annual Triangle Club's production, turns out to be a fairly amusing revue. However, it doesn't rate among the Triangle's long list of past hits. The production sags badly in the first act—a sharp contrast to Act II which, on the whole, proved to be more evenly paced. It needs plenty of tightening and revision.

The plot revolves around a fantasy trip in the year 2,000 A.D. Gloomy Gus and Happy, two Princeton men who escaped freezing in the great cold of 1955 (by drinking plenty of anti-freeze), go through a series of zany adventures accompanied by Peaches—the gal who can unfreeze anyone.

Choreography definitely proves to be good—and the show's best feature. Outstanding routines include the finales of both acts and "Steamroller Operators Ball." E. Howard Harvey's neat tap dancing rates special mention.

Top skits included "Il Bottletopera," a satirical singing duel between the cohorts of Pepsi-Cola and Coca-Cola, and the Newark Airport sequence in which Robert A. Shaw as "Toddy" Cranston, (the Great Hollywood Lover whose name is the magic unfreezing word) does a side-splitting take-off on a jug-eared gentleman of the screen.

Though adequate on the whole, no numbers in the score are outstanding. Best of the lot are "Love's in Town," "One Touch of You" and "Where There's a Song." The latter was composed and is sung by Jack F. Ball, who scored as Sally in last year's show and turns in another standout performance, as a slightly rattle-brained music coach, here.

By college thesping standards the hard-working cast and well-trained chorus are definitely above average, and in some cases excellent. C. Robert Jennings, as Peaches, turns in an exceptionally fine performance, while Hugh H. Wilson and Robert S. Goldman are well cast as Gloomy Gus and Happy. James D. R. Harder registers favorably with his skillful performance as the dim-witted Gerard.

Both costumes and settings are colorful and eye-appealing. Revisions are still being planned. *Shane.*

Budda Knows Best

Cambridge, Mass., Dec. 8.

Hasty Pudding production of musical in two acts with book, lyrics and music by William S. Wheeling, William Wiggin and Sidney Stires. Directed by James MacAllen. Dances by James Venable; costumes, Paul Etter; sets, David Hays. At Clubhouse, Cambridge, Dec. 8, '50.

This one isn't up to the level of other productions put on by this famed Harvard theatrical outfit, but is serves to get enough laughs from the in-the-know audience to make an entertaining evening.

Main defect of "Buddha Knows Best," which seems to have something to do with the search for a jade eye in the exotic jungles of Burma of somewhere, is the book. Apparently pretty heavy with plot at the outset, the book got thrown out along the line, with the result that the confusion as to what is going on is considerable. Thus with all chance for situation gags gone, wisecracks come out of nowhere, when there are any, and there is no sustained buildup.

The boys weren't too much happier with their music this year, either, most of the songs being too derivative, the lyrics unpointed and ordinary and the rhythms persistently beguine-ish throughout. Nearly all the songs are set in too low a key, too, which always mars an effect.

In other departments, sets, costumes, lighting, etc., the Pudding show is well up to previous standards, and the talent throughout excellent. Frederick Gwynne as Henry Atwater, the head of the mission hunting for the jade eye, has a comic deadpan style, and Nicholas Benton as the princess, makes a sock femme lurer. Sharps bits are contributed by Kerry Lyne as Isabel Taylor (who draws the show's best tune, "Love and the Night"); Lansing Lamont, Dick Button, Andrew Sisson and James Wood, with top honors going to the solo dancers Lawrence Osgood and Roger Butler.

The show is well directed and paced and draws laughs from somewhat blue material, but it needs a good deal more work on the book and at least two more top songs and a couple of dance specialties to uphold the tradition. Production numbers by the chorus are well conceived and smartly executed. Show uses a student orchestra of no great capabilities and the conductor might give the doings on the stage a little more leadership. *Elie.*

The Tender Branch

Philadelphia, Dec. 7.

Little Theatre Club of Swarthmore College production of drama in three acts (11 scenes) by Eugene Lerner. Directed by Barbara Pearson Lange, assisted by Lerner. At Clothier Memorial Hall, Swarthmore, Pa., Dec. 7, '50.

The author of "The Tender Branch" has something to say and, at times, he says it well, but there are other times, especially in the earlier portions of the play, when the action is so jumbled and overwrought as to show little hope of remedy. The pacifist theme, right now, at any rate, is loaded with anti-boxoffice dynamite.

"The Tender Branch" tells the story of Carl Randall, a midwesterner, son of a violent socialist and unbeliever, who grows up just as bitter and radical as his dad. When the U. S. enters World War II, Randall goes to a conscientious objectors' camp rather than take up arms.

Even his loving, faithful wife cannot accept the decision, and her last meeting with her husband, at the camp, finds her in a WAC uniform. After two years as a C.O., Randall is so disgusted and frayed by the monotony and lonesomeness that he changes his mind (if not his deeply-routed conviction) to the extent of enlisting as a common soldier. Later he is killed in the South Pacific and becomes a much-lauded hero.

The Swarthmore college students who take part—this is intercurricular, as there is no regular dramatic group here — deserve plenty of credit for their industry, sincerity and ambition. Barbara Pearson Lange has staged the play (with the author's help) with considerable imagination. *Waters.*

Legit Bits

Decision was reserved last week by U. S. circuit court of appeals justices **Harrie B. Chase, Thomas W. Swan** and **Learned Hand** in the suit of **Carl E. Ring** against the Dramatists Guild. Both sides had appealed the finding of the lower court . . . **Allyn McLerie**, the original Amy of "Where's Charley?," will resume the part in support of **Ray Bolger** when the **Frank Loesser** musical opens its tour Dec. 25 in Boston . . . Actress **Dorothy Storm** resigned as publicist of the Equity Library Theatre to become p.a. for **Pat Hurley's** St. Petersburg (Fla.) operetta festival . . . **Edwin Lester** is dickering for "Call Me Madam" as the principal production of his San Francisco and Los Angeles Civic Light Opera season next spring. The deal may be for him to produce the show, which would revert to **Leland Hayward's** management as a touring attraction after the two Coast engagements . . . **Vincent Sorey**, who operates the Sea Cliff (L. I.) strawhat, has leased the Newark Opera House and is seeking to book it as a road stand.

Saint Subber and **Lemuel Ayers**, producers of "Kiss Me, Kate" and the incoming "Out of This World," posted $40,000 in bonds in order to obtain a delay until January of the trial of agent **Richard LaMarr's** suit against them for a share of the "Kate" profits . . . **Betty Field** apparently changed her mind and is now set to co-star with **Elliott Nugent** in the Playwright's Co. production of "Not for Children," by her husband, **Elmer Rice** . . . **Frank Smith**, recently company manager of "Edwina Black," will be house manager of the National, N. Y., for the engagement there of the **Louis Calhern** revival of "King Lear." He's president of the Assn. of Theatrical Press Agents & Managers . . . **Robert Lewis**, who staged the **Alan Jay Lerner-Frederick Loewe** "Brigadoon" for **Cheryl Crawford**, reportedly asked for 2% of the gross, plus 5% of the profits to direct their new musical, "Paint Your Wagon,"

Lee & J. J. Shubert, already scheduled to present the **Fridolin** show, "Ti-Coq" ("Little Rooster") on Broadway next February, are also announced as planning the production of "Mrs. Candy and Saturday Night," the **Joseph Field-Irving Elman** dramatization of **Robert Tallant's** novel . . . **Arthur Schwartz**, producer of **Samson Raphaelson's** "Hilda Crane," starring **Jessica Tandy**, has already optioned a new, untitled play being written by the same author . . . "Clash by Night," the **Clifford Odets** drama of 1941, has been purchased by film producers **Jerry Wald** and **Norman Krasna** for $40,000 . . . **Martin Manulis** and **Philip Langner** planed yesterday (Tues.) to Nassau, B.W.I., to close a deal to present a 10-week winter stock season, starting late in January, at the British Colonial Hotel there . . . Screen rights to "Maggie," comedy by **Caesar Dunn**, have been acquired by Paramount for $25,000. The play was never produced on Broadway, but was tried out two seasons ago in Ft. Lauderdale, Fla.

Ted Goldsmith pressagent on the "Where's Charley?" tour, including Coast engagements as a San Francisco and Los Angeles Civic Light Opera Co. presentation . . . **Cloris Leachman**, who scored a personal click in "Story for a Sunday Evening," has turned down a picture bid for an undisclosed legit show due in January . . . Following his current date at the Capitol, N. Y., **Charles Fredericks** will resume his TV series. He has no immediate plans for returning to his home on the Coast . . . Standard Light Opera Corp. has been chartered in Albany by **Franz Steininger, George P. Clere** and **John T. Cusack** . . . **Leland Hayward**, producer of "Call Me Madam," "Mister Roberts" and co-producer of "South Pacific," is due tomorrow (Thurs.) on the Queen Mary after a European vacation.

Backers of "King Lear" have been notified to put up a 20% overcall on the $80,000 production . . . **Betsy Blair (Mrs. Gene Kelly)** will play the Queen in the N.Y. City Center revival of "Richard II," starring **Maurice Evans** . . . Author **Samuel Spewack** sailed yesterday (Tues.) on the LaGuardia for Israel. Before returning he will go to London to direct **Jack Hylton's** production of "Kiss Me, Kate," for which he and **Bella (Mrs.) Spewack** supplied the book and **Cole Porter** the songs . . . **John van Druten's** "Bell, Book and Candle" will be published Jan. 18 by Random House . . . **Carol Channing**, who returned last week as femme lead of "Gentlemen Prefer Blondes" after being out for a tonsilectomy, is conferring with **Anita Loos** about playing the title part in the latter's contemplated dramatization of her own novel, "Effie Huntress" . . . **Nancy Andrews**, understudy to **Ethel Merman** in "Call Me Madam," will double into the Maisonette, N. Y., in March, following **Julie Wilson's** engagement there . . . **Phyllis Perlman** and **Theron Bamberger** celebrated their 20th wedding anni recently.

Arthur Edwards, who appeared in several productions at **St. John Terrell's** Musical Circus in Lambertville, N. J., last summer; **Caroline Richter**, who sang at the Lyric Theatre, Houston, during the strawhat season, **John Malcolm** and **Harold Mehaffey** have been engaged to appear in "Of Thee I Sing," first musical production at **Malcolm Atterbury's**. Playhouse in Albany. Show will run three weeks. **Duncan Baldwin** and **Atterbury** will be among the regular company handling principal roles. **Gordon Seaman**, WOKO, Albany, musical director, will conduct.

Maude Adams, whom the management of the current "Peter Pan" revival was trying to locate recently in connection with the production setting a new performance record, is living in a convent on Long Island, adjacent to her old home . . . The ANTA costume ball has been postponed from Dec. 31 to Jan. 15 in New York . . . **Hume Cronyn** returned to the Coast over the weekend to complete a film scripting stint and confer about a screen acting offer. He and his actress-wife, **Jessica Tandy**, decided not to lease a house at Greenwich, Conn., as previously planned . . . Pressagent **Robert Hector** has gone into hiding to work on a play . . . Actress **Mercedes Gilbert** has published a musical pageant titled "Cavalcade of Negro Music in America," for presentation by civic and college groups.

Play on Broadway

The Cellar and the Well

American National Theatre & Academy presentation of George Freedley and R. L. Stevens production of drama in three acts (four scenes) by Phillip Pruneau. Staged by Henderson Forsythe; scenery and lighting, Paul Morrison; costumes, Ruth Morley. At ANTA Playhouse, N. Y., Dec. 10, '50; $3 top (membership rate).

Maureen Mayo ..... Ann Dearing
Grandma Mayo ..... Eda Heinamann
Theona Pringle ..... Helen Harrelson
Maud Mayo ..... Dorothy Sands
Howie ..... Edgar Grower
Miss Triumph ..... Mary Finney
Mr. Hubble ..... Henderson Forsythe
Robert Francis Mayo ..... Eric Mattson
Mrs. Farley ..... Florence Beresford
Mrs. Dennis ..... Kathleen Bolton
Mrs. Lofab ..... Hannah Toback
Young Woman ..... Alice Winston
Her Husband ..... Gerry Walberg
Mrs. Flynn ..... Susan Steell
Mrs. Haggerty ..... Fay Sappington
Mr. Haggerty ..... Frank Rowan

As the second bill in the ANTA Play Series, George Freedley and Roger L. Stevens have produced Phillip Pruneau's "The Cellar and the Well," which had previously been presented by several stock companies and little theatre groups around the country. Perhaps its chief interest in the present circumstances is its novel performance schedule, being offered at 5:30 p.m. on the same stage where "Tower Beyond Tragedy," the initial bill in the ANTA Play Series, is being played at the regular theatre hour, 8:30 p.m.

If such a setup were to prove practical, it might offer a valuable method for spreading theatre rental over a greater number of shows. But it may require considerable playgoer education, besides involving technical problems and possibly prohibitive expenses for shifting and storing scenery, re-setting lighting, etc. Regardless of whether the experiment pans out, however, it's a commendable try.

As for "Cellar and the Well," it is a down-at-the-mouth study of the ragtag Irish-American residents of a grubby South Side Chicago apartment. The author apparently intended it as a sort of combination "Street Scene" and "Awake and Sing," but the script falls considerably short of such a standard. It's a sprawling yarn about an assortment of drab and relentlessly unsympathetic characters who rant and quarrel without assuming dimension or conviction.

As a prospect for commercial presentation, "Cellar and the Well" is negligible, and it is a disappointing item in the ANTA series. The writing is labored and disordered, the staging is chaotic and the performances are understandably (under the circumstances) distraught. The cluttered layout of the multiple setting apparently stems from the script specifications. *Hobe.*

Total Legit Grosses

The following are the comparative figures based on VARIETY's *boxoffice estimates for last week (the 28th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	24	29
Total weeks played so far by all shows	544	511
Total gross for all current shows last week	$589,400	$612,900
Total season's gross so far by all shows	$12,744,000	$13,065,900
Number of new productions so far	30	20

ROAD (*Excluding Stock, Ice Shows and Outdoor*)		
Number of current touring shows reported	22	21
Total weeks played so far by all shows	478	430
Total road gross reported last week	$448,500	$399,100
Season's total road gross so far	$10,823,700	$9,199,200

Stormy Weather Sloughs Chi B. O., But 'South Pacific' at SRO $51,200

Chicago, Dec. 12.

Snow and sleet hit Chicago starting Wednesday, turning into a blizzard Thursday night. With the exception of "South Pacific" other two attractions were hit badly.

"I Know My Love," with the Lunts, opened very strong yesterday (11) for a five-week run. Sadler's Wells Ballet has a two-week SRO sign up before it starts Dec. 18. "Rose Tattoo" debuts at the Erlanger Dec. 29 and will go into an extended engagement if it catches on.

Estimates for Last Week

"Angel in the Pawnshop," Selwyn (5th wk) ($3.80; 1,000). Weather dropped this to $11,100.

"Diamond Lil," Blackstone (12th wk) ($4; 1,358). South loop location was hurt also by the elements, with $15,000 garnered.

"South Pacific," Shubert (4th wk) ($5; 2,100). Musical registered smash $51,200.

'World' $41,800, 'Death' 24½G, Hub

Boston, Dec. 12.

Legit fare this stanza consists of "Out of This World," in its third sock week at the Shubert, and "Death of a Salesman," strong at the Colonial. Only legit skedded between now and Christmas is "Second Threshold," bowing into the Plymouth, Dec. 18.

Estimates for Last Week

"Death of a Salesman," Colonial (1st wk) (1,500; $3.60). Near capacity, but gross held down by Guild subscriptions. Healthy $24,500.

"Out of This World," Shubert (1,750; $4.80); $6 weekends.) (2d wk). Complete sellout last week and this; over $41,800.

Lunt-'Love' Fine $30,700 In Second Detroit Week

Detroit, Dec. 12.

The second week of "I Know My Love" did a fine $30,700 at the Cass. First week was held to $26,800 by Theatre Guild subscription.

Current are "Captain Carvello," with Katharine Cornell and Cedric Hardwicke, at the Cass for a week, and "Brigadoon," scheduled for a fortnight at the Shubert.

'Okla.' $32,400 in Series Of Midwestern Stands

Burlington, Ia., Dec. 12.

"Oklahoma," the Richard Rodgers-Oscar Hammerstein, 2d, perennial, put on a pre-Christmas mop-up in a series of short stands last week, winding up at the Memorial auditorium here Saturday night (9) with a gross of almost $32,400. Previous dates were Sunday-Tuesday (3-5), at the Shrine Mosque, Peoria, and Wednesday-Thursday (6-7) at the Orpheum, Springfield, Ill. The Theatre Guild production didn't play a performance Friday night (8).

The current week is being split between Des Moines, Omaha, Colorado Springs and Pueblo.

'Roberts' $15,200, Prov.

Providence, Dec. 12.

The touring "Mister Roberts," with Tod Andrews in the title part, had tough pre-Christmas sailing last week, grossing only a mild $15,200 at the Victory here.

Thomas Heggen-Joshua Logan click is playing the Court Square, Springfield, Mass., this week.

'Sheba' $14,800, Frisco

San Francisco, Dec. 12.

"Come Back, Little Sheba," with Shirley Booth and Sidney Blackmer, is town's sole legit, with "If You Please," the Frank Fay opus, having shuttered after six performances at the Curran. "Sheba" which preemed last Monday (4) at the 1,550-seat Geary, garnered kudos from all crix, but chalked up only $14,800. House is scaled to $3.60.

HEPBURN-'LIKE' 27G AS BARD RULES IN L.A.

Los Angeles, Dec. 12.

Shakespeare dominated the local scene last week, but only Katharine Hepburn proved a draw. First week of "As You Like It" at the Biltmore registered the only good business in town.

Estimates for Last Week

"As You Like It," Biltmore (1st wk) ($4.20; 1,636). Slim gallery biz kept it from SRO figures, but week's $27,000 was very pleasant.

"The Man," Las Palmas (1st wk) ($3.60; 388). Unenthusiastic notices greeted advent of the Gladys George-John Dall starrer Tuesday (5). First five days only so-so $2,300.

"Twelfth Night," Century (1st wk) ($3.60; 380). Dour $1,000 for first three nights, disastrous for a production that cost $25,000. Notices didn't help, but it may hold.

'Consul' Light $14,500 In Full New Haven Week

New Haven, Dec. 12.

Despite a fine critical reception and good word-of-mouth, "The Consul" failed to hit a sturdy pace at the Shubert last week (4-9). Pre-Xmas slump, plus the general war news uncertainty, held the eight-performance, $4.20 top stand to a light $14,500, which meant a slight dip into the red.

Current attraction is preem of "Second Threshold" (13-16), only booking until "The Innocents" comes in Dec. 29-31.

Colgate U. in 1st Arena Production With 'Earnest'

Hamilton, N. Y., Dec. 12.

The Masque and Triangle, undergraduate dramatic organization of Colgate U., offered their first theatre-in-the-round production here with Oscar Wilde's "The Importance of Being Earnest," Dec. 8, 9, and 10.

Male roles were done by students, women's parts by faculty wives or ladies in the nearby community. Two of the cast were professionals, Stephen Daley (John Worthing) has played in summer stock with Barter Theatre and sung club dates in New York. Mrs. Natalie Hall Rowe (Lady Bracknell) sang leads with the American Opera Co., with St. Louis Muny, and in London.

Production was directed by Russell Speirs, of the Colgate faculty. Organization plans several "round" production in the spring, including "Twelfth Night."

'Blossom' $12,400, Tor.

Toronto, Dec. 12.

Considering the bad war news, plus Xmas shopping, "Blossom Time" did a better than expected $12,400 at $: top at the Royal Alexandra (1,525) here.

This is $1,000 better than last season's engagement.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Apple Of His Eye" (C) (Road) — Thomas Hammond, prod.; Jerome Mayer, dir.

"Captain Brassbound's Conversion" (C)—N. Y. City Theatre Co., prod.; Morton Da Costa, dir.

"Darkness At Noon" (D)—Playwright's Co., prod.; Sidney Kingsley, dir.

"Enemy of the People" (D) — Lars Nordenson, prod.; Robert Lewis, dir.

"Four Twelves Are 48" (C) — Aldrich & Myers, Otto Preminger, Julius Fleischmann; prod.; Preminger, dir.

"House of Bernardo Alba" (D)—ANTA - Stewart Chaney, Boris Tumarin, Lily Turner, prods.; Tumarin, dir.

"King Lear" (D) — Robert L. Joseph and Alexander H. Cohen prod.; John Houseman, dir.

"Rose Tattoo" (D) — Cheryl Crawford, prod.; Daniel Mann, dir.

"Twentieth Century" (D) — ANTA, prod., Jose Ferrer, dir.

"Where's Charley" (MC) (Road) —Cy Feuer-Ernest Martin, prods.

'Bless' $37,700, G & S 16½G, Phila.

Philadelphia, Dec. 12.

There will be exactly one legit house lit here on Xmas day, which breaks all modern records for booking scarcity at Holiday time. The sole active legiter will be the Shubert and its attraction will be a repeat—"The Consul," which preemed in the same theatre a year ago.

On Tuesday night (26), the Forrest will re-light after two dark weeks with the world preem of Sidney Kingsley's new drama, "Darkness at Noon" and on Thursday (29) the Walnut, which has only had two attractions (four weeks in all) this season, is skedded to get Maurice Schwartz and his Yiddish Art Theatre in "Riverside Drive," bi-lingual play in for nine days. The Locust, after a month's inactivity, opens again Jan. 1 with the tryout of "4 Times 12 Is 48." The Erlanger, indie, has no bookings in sight.

Estimates for Last Week

"Bless You All," Forrest (3d wk) (1,760; $4.55). Tryout revue continued to travel on high in third and final local stanza. $37,700 quoted. House dark until Dec. 26 when "Darkness at Noon" has preem.

D'Oyly Carte Opera Co., Shubert (1,870; $4.55). Very disappointing $16,500 in second week and company has cancelled intended fourth week, winding up three weeks' stand this Saturday (16). House dark next week with "The Consul" (return) listed for Xmas day.

SNOWSTORM, COLD NIPS ST. L. 'BRIGADOON'; 13G

St. Louis, Dec. 12.

Heavy snowstorm and freezing temperature hurt the one-week stand of "Brigadoon" that wound up at the American Saturday (9). The house was scaled to $4.27 and the gross for eight performances was approximately $13,000. The show had opened the 1950 muny al fresco operetta season with a 10-night stand.

House is shuttered until Jan. 7, when Mae West in "Diamond Lil" is skedded for a week's engagement. The house also was dark for two weeks prior to the "Brigadoon" visit.

'Streetcar' 12G, Pitt

Pittsburgh, Dec. 12.

Although "A Streetcar Named Desire" got off to a painfully slow start last week at Nixon, it wound up big and grabbed an okay $12,000, at a $2.50 top (tax excluded).

Show had been booked in for a fortnight but in view of conditions locally, that was cut in half. Nixon is currently dark until Xmas Night, when the D'Oyly Carte Co. comes in.

'Innocents' 12G, Cincy

Cincinnati, Dec. 12.

Adverse weather was reflected in the fairish $12,000 draw of Sylvia Sidney in "The Innocents" last week in the 1,300-seat Cox theatre at a $3.69 top.

"Red, White and Blue" revue, tied in with American Legion posts' sponsorship, is showing this week in the indie 2,500-seat Taft at a $3.60 top.

B'way Spotty in Seasonal Trend; 'Tower' 15G, 'Ring' 24G, 'Bell' $27,600, 'Blondes' $44,300, 'Lady's' $26,600

Despite an expected seasonal slump last week, grosses on Broadway generally held about even with the previous week. Business was somewhat spotty, however, with some moderate draws registering small gains and others slipping a bit. In the case of some of the newer entries, theatre parties were a factor in profitable totals. As usual, the solid sellouts were unaffected one way or the other.

The total gross for all 24 shows last week was $589,400, or 76.31% of capacity. The previous week's total for 25 shows was $595,500, or 75.5% of capacity.

There were no closings last week, but at least two, "Golden State" and "The Relapse," are thus far slated for this week. Two other current productions laying off next week are "South Pacific" and "Pardon Our French."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (12th wk) (C-$4.80; 1,012; $26,484). Had the limit of standees again, but party commissions held down the gross to $26,400 (previous week, $26,500).

"Bell, Book and Candle," Barrymore (4th wk) (C-$4.80; 1,066; $28,060). Topped capacity, but party commissions held the gross to $27,600 (previous week, $27,400).

"Black Chiffon," 48th Street (8th wk) (D-$4.80; 925; $22,165). About $15,000 (previous week, $16,500).

"Call Me Madam," Imperial (9th wk) (M-$7.20; 1,400; $51,847). Over $52,500 again.

"Cocktail Party," Miller (47th wk) (C-$4.80; 940; $21,600). Reached $10,500 (previous week, $10,300).

"Country Girl," Lyceum (5th wk) (D-$4.80; 995; $22,845). Over $21,400 (previous week, almost $21,600).

"Gentlemen Prefer Blondes," Ziegfeld (53d wk) (M-$6; 1,628; $48,244). Almost $44,300 (previous week, $44,000).

"Golden State," Fulton (2d wk) (C-$4.80; 995; $24,666). Nearly $8,700 (previous week, $10,500); closing Saturday night (16).

"Guys and Dolls," 46th Street (3d wk) (M-$6.60; 1,319; $39,500). Almost $40,100 (previous week, $40,700).

"Happy Time," Plymouth (46th wk) (C-$4.80; 1,063; $29,019). Nearly $24,200 (previous week, $23,800).

"Hilda Crane," Coronet (6th wk) (D-$4.80; 1,027; $26,800). About $17,300 (previous week, $15,500).

"Kiss Me, Kate," Shubert (100th wk) (M-$6; 1,361; $40,857). Over $29,900 (previous week, $31,400).

"Lady's Not for Burning," Royale (5th wk) (C-$4.80; 1,035; $27,100). Almost $26,600 (previous week, $25,600).

"Member of the Wedding," Empire (48th wk) (D-$4.80; 1,082; $24,000). Nearly $14,000 (previous week, $15,000).

"Mister Roberts," Alvin (142d wk) (CD-$4.80; 1,360; $34,276). About $13,900 (previous week, $14,200).

"Pardon Our French," Broadway (10th wk) (R-$6; 1,900; $55,800). About $24,300 (previous week, $26,900); laying off Saturday (17) and resuming with the Sunday matinee, Dec. 25.

"Peep Show," Winter Garden (23d wk) (R-$7.20; 1,519; $53,400). Reached $37,700 (previous week, $34,300).

"Peter Pan," St. James (33d wk) (M-$4.80; 1,571; $34,500). About $23,200 (previous week, $24,000).

"Relapse," Morosco (3d wk) (C-$4.80; 914; $24,300). Almost $14,400 (previous week, $13,500); closing Saturday night (16), and after laying off pre-Christmas week, reopen Dec. 25 in Boston.

"Ring Round the Moon," Beck (3d wk) (C-$4.80; 1,214; $28,000). Tipped $24,000, with parties a possible factor (previous week, $20,800).

"Season in the Sun," Cort (11th wk) (C-$4.80; 1,056; $24,967). About $23,600 (previous week, $23,500).

"South Pacific," Majestic (86th wk) (M-$6; 1,659; $50,186). As usual, all the house will hold; over $50,800.

Stock

"Arms and the Man," Arena 8th wk) (C-$3; 500; $10,600). About $4,100 (previous week, $4,300).

"Tower Beyond Tragedy," ANTA Playhouse (2d wk) (D-$4.80; 924; $23,168). Eight-performance week registered about $15,000, including $2,000 for the final showing at the membership scale of $3 top (previous week, at membership $3 top, $17,000); house is currently playing late-afternoon performances of "Cellar and the Well."

Openings

"Bless You All," Hellinger (R-$7.20; 1,543; $55,000). Revue with songs by Harold Rome, sketches by Arnold Auerbach, starring Jules Munshin, Mary McCarty and Pearl Bailey, presented by Herman Levin & Oliver Smith; production was financed at $200,000, cost about $190,000 (excluding approximate break-even on the tryout and bonds of $24,000) and will break even at around $35,000; opens tomorrow night (Thurs.).

"Cellar and the Well," ANTA Playhouse (D-$3; 924; $19,700). Play by Phillip Pruneau, presented by George Freedley and Roger L. Stevens, under the sponsorship of the American National Theatre & Academy; production was budgeted at $15,000, cost about $9,000 (excluding $3,000 in bonds) and can break even at around $10,000; opened Sunday night (3) to six unfavorable notices (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; McClain, Journal-American; Pollock, Compass; Watts, Post) and one non-committal (Hawkins, World-Telegram & Sun).

"Let's Make an Opera," Golden (M-$4.80; 769; $19,000). Audience-participation musical, with score by Benjamin Britten and libretto by Eric Crozier, presented by Peter Lawrence and Show-of-the-Month Club; financed at $60,000, cost about $54,000 (excluding $15,000 tryout loss and $6,800 in bonds) and will break even at around $14,500; opens tonight (Wed.).

Future Dates

"Out of This World," Century, Dec. 21 (trying out).

"Twentieth Century," ANTA Playhouse, Dec. 24 (rehearsing).

"King Lear," National Dec. 25 (rehearsing).

"Captain Carvalla," unspecified theatre, Dec. 26 (trying out).

"Captain Brassbound's Conversion," City Center, Dec. 27 (rehearsing).

"Enemy of the People," unspecified theatre, Dec. 28 (rehearsing).

"Second Threshold," unspecified theatre, Jan. 12 (trying out).

"House of Bernarda Alba," ANTA Playhouse, Jan. 7 (rehearsing).

"Darkness at Noon," Alvin, week of Jan. 11 (rehearsing).

"Royal Family," City Center, Jan. 10.

"Four Times Twelve Are 48," unspecified theatre, week of Jan. 15 (rehearsing).

"Angel in the Pawnshop," unspecified theatre, week of Jan. 21.

"Mary Rose," ANTA Playhouse, Feb. 25.

'BORN' $12,400 IN FINALE OF 3-WEEK D.C. STAY

Washington, Dec. 12.

"Born Yesterday" did a $12,400 final week at the Gayety theatre last week, for a total take of $45,800 during its three-week stand in Washington. The oldie had never played D. C. before.

"The Consul" opened last night (11) to a strong advance, which indicated that its single week booking might be the biggest since the house reopened for the fall season. Gayety goes dark next week and then reopens Dec. 26 with Edward Arnold in a revival of the oldie, "Apple of His Eye."

Cornell-'Carvallo' Fair $12,300 in Six at Buffalo

Buffalo, Dec. 12.

Katharine Cornell, co-starring with Cedric Hardwicke in Denis Cannan's London drama, "Captain Carvallo," pulled a moderate gross of over $12,300 in six performances at the Erlanger here.

After breaking the production in here, the actress-manager moved to the Cass, Detroit, for the current week.

Actors Fund Mulls Drive for Coin, Members to Offset Resources Dip

The Actors Fund of America, through prexy Walter A. Vincent and its governing board, is currently mulling ways of bringing additional revenue into its coffers. National charity for the past 68 years has cared for the ill and indigent of the profession. Several blueprints for a drive by the Fund to increase its endowment are under consideration.

While the Fund's resources are depleted, Vincent admits it to be plenty solvent. But expenditures are topping receipts for the first time, and since he doesn't want to dip into the principal, he feels it better to air the financial needs now than to wait until the condition becomes more alarming. Proposed campaign will include an all-out drive for new members, but, as Vincent agrees, other sources of revenue will be needed to bolster the financial structure of the Fund.

The charity dispersed $253,000 last year to the ill and needy. This figure includes sums distributed for direct relief, medical care, hospitalization and upkeep of the Fund's home in Englewood, N. J. This summer, about $32,000 above income was expended; in October, $9,000, and $6,000 last month.

National Aid Stressed

In the proposed national campaign, Vincent says, the Fund will stress that it's a national and not a local charity, which he claims most of the uniformed are inclined to believe. He'll point up that although the major relief caseload comes from New York and environs, a considerable number of out-of-town applicants are also cared for. Another point to accentuated will be that more than 80c of every dollar of revenue received, is earmarked for charity work. Vincent's chief aides in such distributions are Robert Campbell, secretary, and Alice Ryan, asst. secretary and investigator.

Fund's main source of revenue has been bequests and monies raised via series of annual benefits, wherein all legit attractions play a Sunday night benefit performance annually. Such benefits last year netted $34,208 to the Fund. Other sources come from membership dues of about 3,000 members at $2 yearly.

Lighthouse Opener

The Lighthouse Players, of the N. Y. Assn. for the Blind, will open its winter season at Carnegie Recital Hall, N. Y., with two performances of "Lady of Letters," tomorrow and Friday (14-15).

Cast will include seven blind actresses, supported by five normal professional actors.

Alan Shulman, NBC Symphony Orchestra cellist whose longhair compositions have been played by the major symphonies, has composed three pop field originals for Joe Bushkin which the latter is recording this week for Columbia Records.

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Healey-George 'Treasure' May Go Into ANTA Series

Eunice Healey, who plans a Broadway production this season of the London comedy hit, "Treasure Hunt," with Grace George as star, is being sought by the American National Theatre & Academy to present the show as part of the ANTA Play Series. Whether she does so may depend on Miss George's reaction to the offer. Also involved in the decision are the authors, M. J. Farrell and John Perry.

The play had a 41-week run in the West End last season with Sybil Thorndike and Lewis Casson in the leading parts. John Gielgud staged the H. M. Tennent presentation.

N.Y. City Ballet Garners Crix Kudos, $81,900 Take In 3-Week Fall Season

The three-year-old N. Y. City Ballet Co., which finished its fall season of three weeks at the City Center, N. Y., Sunday (10), garnered as fine a set of press notices as any U. S. dance troupe ever received, while doing okay at the boxoffice as well. Biz started slowly, with only a $19,700 take (at $3 top) the first week, but it jumped to $26,700 the second stanza, and hit a boff $35,500 the final week, for an $81,900 total.

Budget for the season will run somewhere between $90,000 and $100,000, with a deficit less than expected. Troupe felt effects of too much ballet in N. Y. this fall (Sadler's Wells, Les Ballets de Paris and Grand Ballet); the war situation, and general biz decline. It lost $3,000 in estimate take on two performances due to the recent hurricane. Company also spends little on ballyhoo and exploitation, and didn't build up a big advance, its biz hypoing steadily during its run via favorable word-of-mouth. Critics were unusually liberal with their praise, some singling the troupe out as America's No. 1 company now.

Troupe recently returned from a British tour this summer of 10 weeks, five of these in London. It presented no elaborate new productions here, although artistic director-choreographer George Balanchine offered a new pas de deux and mazurka, and received his "Baiser de la Fee" for this company. Balanchine also danced a lead in the mazurka, for his first terp appearance in 20 years, which event garnered wide press coverage. Troupe will stage its spring season at the Center in February, doing four weeks then.

Legit-Orch

Continued from page 72

This would call for alternate weeks of concerts and shows, the concerts to be scheduled one week without interference, the shows to have the following week without sharing with concerts.

Hoff's plan would set the Philharmonic back to Friday and Saturday evenings from its present Tuesday-Wednesday dates, and give the early part of the week to other concert series — Town Hall, Fritschy, Seufert and possible one-nighters. This brought a howl from various quarters, principally supporters of the Philharmonic, which has become standard fare for Tuesday - Wednesday nights every other week during the winter season. The orchestra plays the hall without rental, the city contributing the hall in support of the music program.

Being a guest tenant, the Philharmonic is put in a ticklish spot, and Dale Thompson, president of the board of directors, has called a meeting for this week to determine the orchestra's position in the jam.

Fox Midwest is watching the present controversy and any outcome which would throw bookings to its available pix house, the Orpheum. Likewise, Antonello, who has been booking in road companies for several seasons, would like to see any arrangement which would give him a clear shot at week-long dates in the Music Hall.

Off-B'way Shows

A Season in Hell

Gregor Taksa production of drama in three acts (eight scenes) by Rae Dalven. Directed by John Darley. Settings, Richard Clark; lighting, John Seig; costumes, Ruth Morley. At Cherry Lane theatre, N. Y., Dec. 9, '50.

Cast: Fred Vogel, Robert Leland, Jack Horn, Fran Lee, Donn Joyce, Lester Robbins, Harold Gordon, Richard Spahn, John Seig, Lisa Baker, Lil Franz, Maurine Holbert, Peg Mayo, Lois Beachner, Stuart Logan, John Regan, Janine Manatis, Robert Hilliard, Don Plesheite, John Darley, Carlos Tomas, Verne Beebe, Vinie Burrows.

Dealing with the relationship between two 19th-century French poets, Arthur Rimbaud and Paul Verlaine, "A Season in Hell" falls in with those off-Broadway productions that have a limited appeal, but not enough for Broadway. Subject is one that is more to the arty element than the average playgoer.

Employing an all-Equity cast, play was produced by Gregor Taksa, who plans running it at the Cherry Lane theatre for at least a month with regular evening performances and two matinees a week. Yarn concentrates predominately on Rimbaud, who began writing at the age of 12 and stopped seven years later, at which time he became a slave dealer and gun-runner.

It was during the seven-year period of composition that Rimbaud became friends with the elder Verlaine, noted symbolist poet. While together with Verlaine, Rimbaud wrote his final poetic work, "A Season in Hell." Breakup between the two resulted in Verlaine attempting to kill the younger poet and having to serve a jail sentence because of the move.

Cast turns in capable performances, with Robert Leland though a little too old in appearance to convey the youthfulness of Rimbaud, managing to project an esthetic quality. Richard Clark's scenery provides play with an authentic flavor, while Ruth Morley's costumes are impressive. John Darley's direction sets the proper mood. *Gros.*

Apartment for Rent

Brooklyn Masque Players (Lee Wenick) production of drama in three acts by Ken Parker. Directed by Jon Griffin. At Hudson Guild theatre, N. Y., Dec. 7, '50.

Cast: Jon Griffin, Barbara Howe, Len Rosenson, Frances Dinsmoor, Reuben Nadler, Chuck Tyner, Ed Huberman.

Written by ice skater-actor-author Ken Parker and originally titled "There's Always a Murder," "Apartment For Rent" has the makings of a neat meller. Certain details of the play need ironing out before it can rate as a smooth whodunit. However, even with the necessary doctoring, it's doubtful as a Broadway venture.

Yarn concerns pair of newlyweds who rent an apartment, only to get involved in a murder. A strong element of suspense is built up, but overplayed in the last act. There's also a supposedly surprise ending that could use a little more shading to keep from being obvious.

Of the cast, Ken Rosenson is standout as the male half of the married couple. Frances Dinsmoor gives a good portrayal of an alcoholic with money in the bank, while Jon Griffin does okay as a psychopathic. Latter also shows an able directorial hand. Work, which won first prize in a playwrighting contest held by the Brooklyn Masque Players this past summer, was put on at the Hudson Guild theatre, N. Y., Thursday (7) for one performance. *Gros.*

Revised Green 'Fathers' Set for '51 D.C. Reprise

Washington, Dec. 12.

The Paul Green historic pageant, "Faith of Our Fathers," which lost over $5,000 this year, will go a second summer at the D. C. sesqui amphitheatre, 4,000-seat structure newly renamed the Carter T. Barron Amphitheatre in honor of the recently deceased Loew-Metro rep here.

Decision to play a second summer was reached recently by the National Capital Sesquicentennial Commission, of which Barron was formerly executive vice chairman. His place has been taken by Melvin D. Hildreth, Democratic National Committeeman for D. C., who was recently appointed to the vacancy by President Truman.

Green is being ordered to do an extensive rewriting job on the pageant to give much more attention to the founding of the national capital. In the original production, the D.C. angle has been kissed off very lightly. Green is understood to be at work already making the changes.

Frances Starr Guest With Ohio Wesleyan U. 'Cord'

Delaware, O., Dec. 12.

Ohio Wesleyan U. last week imported Frances Starr to take the guest lead in a campus production of Sidney Howard's "The Silver Cord" for four performances, last of which was presented Monday (11).

The Wesleyan Players production was directed by Prof. R. C. Hunter, of OWN's speech department.

Offer 'Moon'

Continued from page 72

scribers are enabled to buy tickets for the Miller production at below-scale gave them an unfair edge over SOMC members who had ordered seats at the regular boxoffice price, she claims. However, Miss Siegler said she has made no protest to Miller or to the management of the Martin Beck, N. Y., where the Christopher Fry comedy is playing.

Meanwhile, Miss Siegler's struggle against Irene M. Selznick over a supply of tickets for the latter's production of "Bell, Book and Candle" reached a new extreme. Claiming that several hundred sealed and stamped envelopes addressed to SOMC subscribers and containing filled applications for "Bell, Book and Candle" tickets had been opened in the Shubert office, the SOMC president took the matter to the New York district attorney. At a hearing last week in his office with Elias Weinstock, the Shuberts' theatre booker, and Miss Siegler, with Mrs. Selznick as a witness, the prosecutor reportedly advised the SOMC prez that no criminal action was involved, but that it was a civil matter.

To Fill Orders

Mrs. Selznick, asserting yesterday that she has already given Miss Siegler more "Bell, Book and Candle" seats than specified in the contracts, indicated that rather than penalize any bona fide SOMC members, she is trying to work out a method of filling orders sent in by subscribers. She will positively not give Miss Siegler any more tickets and prefers not to have any more dealings with her, but wants to accommodate SOMC subscribers, she said.

On another front, Miss Siegler rescinded last week, on instructions from Edward A. McCaffery, New York City commissioner of licenses, a "tie-in" deal she had offered her subscribers for tickets to "Ring Round the Moon" and "Guys and Dolls." In the original letter to subscribers, it was stated that the "dual selection" deal for "Moon" and "Guys" was necessary because SOMC had been required to take the former show in order to get the latter. Miss Siegler subsequently asserted that Louis A. Lotito, president of City Playhouses, Inc., which operates the 46th street, where "Guys" is housed, and manager of the Beck, where "Moon" is playing, had okayed the letter before she sent it out.

That was denied by Lotito, who added that the SOMC deals for "Moon" and "Guys," involving different managements, had been made at different times and independently of each other. When Miss Siegler gave indications of trying to get out of her commitment for the "Moon" tickets, he had informed her that until she lived up to the agreement in full he would not release the "Guys" allotment to her, he explained.

Miss Siegler conferred at length yesterday (Tues.) with commissioner McCaffery and made arrangements to put him on her mailing list, so he will get copies of all regular SOMC communications to subscribers. On the unrelated matter of the ticket code of the League of N. Y. Theatres, which has still not been renewed, producers Herman Shumlin, Kermit Bloomgarden and Mrs. Selznick also met with McCaffery yesterday.

Radio Ed's Legiter

Houston, Dec. 12.

The Alley Theatre will present "The Magic Fallacy," stage adaptation by David Westheimer and Walter Jensen of Westheimer's novel, as its second production of the season, opening here Dec. 28.

Westheimer was former radio editor for the Houston Post and is now stationed at Ellington Field with the Air Force.

Munies Again Urge Feds To Surrender Admish Tax

Washington, Dec. 12.

Federal government was once more urged to withdraw from the admissions tax field and surrender that source of revenue to the cities, in a resolution adopted last week by the American Municipal Assn. Latter, in annual convention, followed the stand urged by the Council of States Governments, which has been urging that this field be taken from Uncle Sam and given to the states.

However, it was admitted informally by the municipal group that nothing would come of its resolution at this time. Views declared, in part:

"The admissions and amusement tax now levied by the Federal government has every characteristic of a good local tax and should be made available to all municipalities which wish to use it. To accomplish this the Federal government should withdraw from the Federal admissions tax, or institute a credit device similar to that employed with the inheritance tax."

Current Road Shows

(*Dec. 11-23*)

"Angel In the Pawnshop" (tryout) — Harris, Chi. (11-23) (Reviewed in VARIETY, Nov. 8, '50).

"As You Like It" — Biltmore, L. A. (11-16); Russ Aud., San Diego (18); Civic Aud., Pasadena (19); Aud., Riverside, Cal. (20).

"Blossom Time"—Erlanger, Buffalo (10-13); Strand, Ithaca (14); Strand, Utica (15); Academy of Music, Northamption, Mass. (16).

"Brigadoon" — Shubert, Detroit (11-23).

"Captain Carvallo" (tryout)— Case, Detroit (11-16; Hanna, Cleve. (18-23) (Reviewed in VARIETY this week).

"Come Back, Little Sheba"— Geary, San Francisco (11-16); Metropolitan, Seattle (19-23).

"Consul" — Gayety, Wash. (11-23).

"Death of a Salesman"—Colonial, Bost. (11-23).

"Diamond Lil" — Blackstone, Chi. (11-23).

D'Oyly Carte — Shubert, Phila. (11-23).

"I Know My Love" — Selwyn, Chi. (11-23).

"Innocents"—Hanna, Cleve. (11-16); His Majesty's, Montreal (18-23).

"Kiss Me, Kate" — Convention Hall, Tulsa (11-13); Home, Oklahoma City (14-16); Robinson Memeorial Aud., Little Rock (18-19); Aud., Memphis (21-23).

"Mister Roberts"—Court Square, Springfield, Mass. (11-16); Empire, Syracuse (18-23).

"Oklahoma"—KRNT Radio theatre, Des Moines (11); Omaha, Omaha (12-13); Chief, Colorado Springs (15); City Aud., Pueblo (16); Uptown, Salt Lake City (18-21); Lincoln, Cheyenne, Wyoming (23).

"Out of This World" (tryout)— Shubert, Bost. (11-16) (Reviewed in VARIETY, Nov. 8, '50.

"Red, White and Blue" (tryout) —Taft Aud., Cincinnati (11-16) (Reviewed in VARIETY, Oct. 11, '50).

"Second Threshold" (tryout)— Shubert, New Haven (13-16); Plymouth, Bost. (18-23).

"South Pacific" — Shubert, Chi. (11-23).

"Streetcar Named Desire"— Weller, Zanesville, Ohio (11); Aud., Akron (12); Shea's, Ashtabula, Ohio (13); Shea's, Erie, Pa. (14); Shea's, Jamestown (15); Shea's, Bradford, Pa. (16); Royal Alexandra, Toronto (18-23).

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Literati

Editorial Kudo To Rose

The Albany Knickerbocker News, which had been carrying Billy Rose's syndicated column, "Pitching Horseshoes," in an editorial (7) voiced tribute to the "fabulous character." Reporting that "the little dynamo of Broadway has slowed down at last and is in the shop for some rewinding," the Gannett daily added, "blessed with many talents—anyone of which would satisfy the ordinary person—he has used them all. He was a songwriter and a success at it, something to achieve in a highly competitive field. As a showman he was outstanding and it didn't seem to matter whether he dealt with a stage big enough for football, or the tiny dancing spot in an intimate night club.

"Perhaps he will be back. We are sorry to see him drop out of his role as columnist. He brought to it a fund of stories and a gift for expressive and picturesque phrases."

Chi Sun-Times Switches

Emmett Deadmon takes over the consolidated arts and amusement section of the Chicago Sun-Times, the latest in a series of economy moves for the Marshall Field paper. Deadmon also replaces Robert Pollak as drama critic, with Pollak retiring to give full time to his investment interests. Deadmon retains his job of book editor, but outside of the lead review the rest of the section will be a Saturday Review of Literature service.

Felix Borowski remains as music critic, with Doris Arden on the film end and Bentley Stegner doing the bistro beat. Bill Irwin continues as radio-teevee editor.

Great Painters' Trio

Interesting show business facet in connection with the Library of Great Painters' recent publication of three volumes on Renoir, Van Gogh and El Greco, each containing 50 reproductions in color, is that quite a few of the originals were borrowed from the private collections of top personalities in the entertainment fields, notably among film people. In fact, in combing Europe and America for originals, Harry Abrams, publisher, and Milton S. Fox, associate publisher, were astonished at the number of show biz personalities, particularly in this country, who have invested in originals of the masters. (A big percentage of the paintings contained in three volumes had never previously been reproduced in color.)

By the same token, a considerable segment of art enthusiasts currently beating the drums for the newly-published volumes are from show business (Ginger Rogers last week put in an order for 100 sets, as Christmas gifts, at $30 per trilogy).

Life mag is prepping a layout on the volumes, with John Renoir, son of the painter represented in one of the volumes, assigned for the text treatment. Latter is in Hollywood. Meanwhile, the publishers, because of the response to the initial trilogy, are at work on the next four volumes on Degas, Cezanne, Rembrandt and Toulouse-Lautrec, with the Renoir-Van Gogh-El Greco reproductions set for distribution in Britain and France, and similar deals being set for Scandinavian, Italian and Israeli editions. Latter will contain Hebrew text.

Initial three volumes has won plaudits from art critics in this country and abroad.

CHATTER

William I. Kaufman, NBC-TV casting director whose "Best Television Plays of the Year" is due shortly, now prepping a second edition, Merlin Press is publishing.

William E. Buckley elected a veepee of Holt. Edgar T. Rigg is president. Buckley joined Holt on Oct. 1, 1949, as manager of the Trade Department, after exiting Doubleday.

Fred Feldkamp, literary executor for the late Will Cuppy, has pacted with Henry Holt for a new book from Cuppy's files, tentatively titled "How to Get from January to December."

"The Maestro; the Life of Arturo Toscanini," by N. Y. Times music ed Howard Taubman, and "Puccini," by George Marek, Good Housekeeping music ed, will be on Simon & Schuster's spring list.

Authors Max Shulman and Richard Joseph back from European junkets. Former from a protracted stay in France (his first) and Joseph from an extended BOAC junket that took him into North Africa.

Arthur Todd has been appointed associate editor on Dance Observer. He's also theatre editor for Dance News, contributing editor on Dance Magazine and N. Y. correspondent for Ballet Today in London.

Walter H. Annenberg, publisher of the Philadelphia Inquirer, has gifted the Boy Scouts with a 48-page booklet containing the daily reports for the paper by John M. McCullough of the scout's 1950 National Jamboree.

Gordon Gammack, columnist for the Des Moines Tribune, just back from a three-month war correspondent assignment in Korea, gave a "Report to the People" at the 4,200-seat KRNT Radio Theatre in Des Moines Dec. 8.

Clarence R. Deuel, who resigned as circulation director of the Chicago Herald-American earlier this year after 40 years with the Hearst organization, has joined TV Times, Chicago area video magazine, as general manager and circulation director.

Ida Lupino is contributing a chapter outlining the problems of a director-writer-actress to "Lights, Camera, Action," a book about the film industry, edited by Muriel De Lisa and sponsored by the Academy of Motion Picture Arts and Sciences.

Maurice Zolotow, now that he has moved his family from Washington Square to Hastings-on-Hudson, N. Y., has discovered that "just 45 minutes from Broadway there are more trees than people." He is still trying to make the transition from "where automobiles don't bark all night."

L. A. Niteries

Continued from page 1

of the stripperies features two gals a night as part of a show of five persons. Irvin Mazzei, American Guild of Variety Artists rep here, sez this strip situation now accounts for better than 40% of all AGVA performers working in this county.

Nitery strip shows, which got underway about 18 months ago, are far from being on the downward trend. Latest recruit to the strip parade is LA's plushery, Ciro's. Herman Hover has booked Lili St. Cyr into his night spot for $1,500 weekly; the highest tab in this locale. Strip parade started at the Colony Club about 18 months ago and from there spread to the Bowery, Club Zomba and Toddle House.

Six months after the initiallers got underway, group was joined by the El Rancho, Waldorf Cellar and the Bomb Shelter, latter undergoing three quick changes in management and name prior to going into strip biz to click.

Both the Manchester Club and the Red Feather gave up "name" policies to go into the take-it-off biz. Manchester featured small combos while Feather was booking single act attractions. Failing to pull with these, clubs joined strip ranks and are now stacking 'em on the rafters.

Nice Coin

Gals working niteries are pulling in anywhere from AGVA's $75 minimum to Miss St. Cyr's $1,500 per frame. Betty Rowland, LA's long standing strip attraction, pulls in $750 a stanza and Yvette Dare pockets a neat $450 for one week's chores. According to AGVA, average hits right on $125 per stanza. Girls now doing strip acts are coming in from ranks of the chorus and two, Dorene Gray and Pat Flannery, are former Earl Carroll girls. Faith Carlton, now touring the niteries, is a tap and acro dancer and Bebe Dento came to strip clubs directly from modeling chores.

Strip bills usually include two bump-and-grind gals, a comic, a straight woman who usually does one strip and often one or two variety acts. Off nights for regular shows are finding many of the stripperies doing a "Battle of the Stripteasers." The Colony, Bowery, Last Call and Bomb Shelter all feature this gag to draw dead night crowds. Each of the clubs brings in five grind-gals who go through their paces with one being chosen as the night's top artist.

Heretofore niteries have merely been booking in shows and letting them fall as they may. Because of the success of such attractions, clubs are now preparing for full scale for shows in an all out effort to give them full production value. The Sarong Club has installed a runway at each end of the bar and features a stripper on each flat. Last Call is building a stag bar right on the stage. This enables gents to step right up and drink yet not be deprived of their gawking. Other clubs have put runways in which go the length of the room. Customers, as a result, are allowed all the comfort of their booths and are able to gaze upon the gyrations of strippers without straining the neck muscles.

Upsurge in strip casuals, of course, has made way for theatrical agency specializing. At this time, their are nine agencies handling most of the stripery bookings. Lou Dorn agency is about the largest in the territory handling the three leading strip spots; the Bowery, Colony Club and Club Zomba. Others working in this field are Grace McKee, Maury Barton, Sonny O'Neil, Alice Kirkman, Ginger Lee, William Fleck, Walter Trask, Kenneth Holland, Al Wager and Arthur Sidler.

TV New Market

Continued from page 2

licenses are identical with those for theatrical screening.

Naturally, only a small part of all the films in the possession of the Office of Alien Property will prove suitable for video. But a casual survey of the catalog shows travelogs covering all parts of the world, popular science subjects, filmed operas and concerts, animal pictures, as well as all types of features and foreign soundtracks.

In addition to usage in toto, the films are a source file of clips and stockshots for special purposes, and U. S. studios have taken out licenses to use limited portions of them.

In a few instances, OAP issued licenses to American producers for the remake rights of vested foreign pictures. Thus there is a precedent under which the Government might permit the remake of some of these pictures especially for television.

Since it first seized films, OAP has collected about $250,000 in royalties for rentals of the pictures. This indicates what might be earned through the television medium.

In the field of music, OAP controls hundreds of thousands of copyrights of popular and classical compositions. They include the entire catalogs of nearly 100 of the largest foreign music publishing firms. Subject to existing pre-war contracts, Alien Property thus has in its possession thousands of tunes which would be suitable for TV. Similarly there are vested plays, operas and operettas. For example, television rights to the "Chocolate Soldier" were recently licensed to a network, with a share of the fee coming to OAP.

OAP regulations allow considerable flexibility in the handling of royalty rates on the copyrighted material. All licenses are for a limited duration and every effort is made to comply with the evolution of standard trade practices.

Sam Marx Back

Continued from page 2

three years of uninterrupted residence in France, are on the Queen Elizabeth this week. Her son, Irving Thalberg, Jr., is of draft age.

Steve Crane and his French actress-bride, Martine Carol, are also en route to California although she has a French film commitment in February. Mrs. Sol C. Siegel is returning but her husband, the 20th-Fox film producer, is remaining in England to produce a remake of "Berkeley Square."

William Marshall, now in Paris, producing an Errol Flynn indie abroad, thinks the actor may be aboard his yacht, which is missing from its Cannes harbor basin, en route to the U. S.

On the other hand, Gregory Ratoff, Orson Welles, Eric von Stroheim, Jack Kirkland, the Bernard Bros. are among Americans remaining abroad indefinitely.

Rita and Aly to India

Madrid, Dec. 12.

Rita Hayworth and her husband, Aly Kahn, are here en route to India, in easy stages.

SCULLY'S SCRAPBOOK

By Frank Scully

Traveller's Rest, Ala., Dec. 5.

I promised my brood that if I heard one more word in praise of Gary Crosby I would put Der Bingle and his bundle of B-flat bindlestiffs where they properly belonged, and that's miles behind the Scully Circus or any performing member thereof.

Let's take the Skipper, our first flea from heaven. His hopalongs in 1950 alone would make Cassidy, Hope, Crosby and all but the interplanetary Saucerians seem like troupers who never got out of bed all year.

What's more, he did it on a shoestring, and even returned half the shoestring as proof that just because you're an American that doesn't mean you have to be taken every time you cross a frontier.

His ambition for years was to see his grandmother in Norway before the military yanked him elsewhere. Eighteen, 6 feet 3, a lieutenant in the California state guard, a cadet in a university R. O. T. C. and a corporal in a national guard air force unit, it looked as if he would be swooped up for active duty wherever he turned. Under the circumstances I favored a trip to Europe while the tripping was good. This was last May, before Korea.

But what would we use for money? I handed him a shoestring and told him to work it up from there. It was while discussing this problem that I ran into a partial solution. A young wife wanted to get home to her husband, a professor at Cambridge University. She had two children, aged 17 months and two months, and needed a babysitter. Skip offered to take on the mission and save himself 600 bucks.

The Wrong Mr. Scully

The day the party was to leave L. A. Mme. Scully gave birth to her fifth baby. The Skipper skipped down to Cedars of Lebanon hospital and announced himself as "Mr. Scully." He was allowed to see the baby. After that he zoomed to New York with his helpless trio.

I saw him off and then repaired to the hospital to see my baby. I was barred. Mr. Scully, the records showed, had already seen his baby and due to some miner infection around the chophouse, second visits were barred for a week. How do you like that? A gatecrasher I had trained from infancy had beaten me to a barrier.

In New York for eight hours he scrounged around for saucepans to make formulas for the babies and, looking far into the future, left an Air Force uniform behind so that he could thumb his way back from N. Y. to L. A., if and when he returned to the States.

Less than 48 hours after leaving L. A. he was telephoning that he had deposited his charges safely in Cambridge and was free to go to London. He reported at our VARIETY office, met *Swaff*, dated the sister-in-law of one of our Hollywood muggs and then smelled out a new busline which was to make a maiden voyage from London via Belgium, Holland, north Germany, Denmark, Sweden and Norway. He signed up as a guinea pig. The trip took four days and nights. Including all meals and hotels, the shakedown cruise cost him $60, and he even worked that one out to be paid in Norway, out of kroner Hitler had swiped from his mother and had to be put back.

Hiking For a Rest

His grandmother, 82, ran him so ragged that after three weeks of her entertainment program (there were 35 first cousins of his mother's that had to be met) he packed a rucksack on his back and hiked 100 miles into the hinterlands for convalescence.

By now he had a yen to see Paris. He could sing "The Last Time I Saw Paris" and not simulate nostalgia either, because he had been born there. But how to get from Oslo to Paris? Well, he found some more kroner of his mother's. (It seems I married an heiress but it took the Skipper to find it out.)

In Paris he fell into the loving arms of Maxime de Beix. He hadn't been in them since he was a baby. Maxime gave him the plush treatment. I suspect he saw more of Paris for less cost than a cabdriver. Then Maxime discovered that the Skipper had a yen to see Rome and, if possible, have an audience with the Pope. Our Parisian VARIETY mugg fixed that faster than you can say, "Entendu."

In Rome it seems these things were expedited through TWA. A girl there arranged for a semi-private audience. Skip thanked her. "Don't thank me," she said, "thank TWA."

"Semi-Private!" wrote the Skipper. "At least 100,000 persons were packed into St. Peter's. Far off I could see the Holy Father. I couldn't wave because I had both hands on my pockets. I had been robbed four times in one day. Following your advice I dissembled my money in various pockets, but even so I was clipped several times for small sums. They don't need a Marshall Plan in Italy. They get all the dollars they need by direct transactions."

It was so hot in St. Peter's that when he staggered out sweat was squishing from his shoes. He went over to a fountain and plunged his head in its cooling waters.

The Bath That Killed Gramp

"Oh, my goodness," cried his mother on reading this, "that's the way his great grandfather died. He was Norway's greatest historian and through a Lutheran he was granted access to the Vatican library. One day he came out overheated, ducked his head in a fountain and died of shock. He is buried in Rome, in fact."

But the Skipper seemed to have been made of sterner stuff. He survived the plunge. He next discovered that taxis had no meters and were charging all sorts of fares. So he scrounged around and found an old American motor scooter. He rented it for $3 a day and toured from Rome to the sea.

Refreshed, he sought out a priest who could help him to serve Mass in St. Peter's. He found one, but he was French and could talk no English. Skip could talk no French. So they conversed for an hour in Latin and set up the deal. That I would have loved to have seen, for nobody serves a better Mass than the Skipper.

We Cut To the Chase

He rescued his Air Force uniform and went to Mitchel Field with his right thumb pointing west. But the C.O. told him it would be a week before he could bum a ride to L.A. So he went back to Brooklyn with the sad news. It was after banking hours but the Leo Mishkins fleaned $99 among them. The Skipper grabbed one of the Flying Irishman's cutrate jobs. This got him home 13 hours overdue.

I was about to leave for the east myself as he called up from the Burbank field. "Grab a cab," I said, "because I must leave in 20 minutes for the Municipal airport and after all these months I certainly want to see you before I go."

The minutes ticked off. It looked as if I would be late for by plane if I didn't blow. Alice warmed up the motor. "Give him two more minutes," I begged.

I gave Sylvia some money and told her to pay the cab if the Skipper arrived in the next 60 seconds. Sure as a Hollywood scenario, his car tore around the corner at 7:02 p.m. "Hop in here!" I shouted. He leaped into our car and we tore off as if pursued by FBI operatives. The cabbie must have thought we were crazy.

In the hour's drive to the airport our wandering boy told us much of his adventures. He was home, happy and broke. No change. He had started out that way. Smiling, he handed me half the shoestring I gave him to start with.

Even if his name were Crosby and he could carry a tune I doubt if we could be prouder of him. Anybody else want a teen-aged baby sitter whose military commission has now been stepped up to a national status? He may not sing as well as Gary but he does quite well with one of my compositions which no Crosby has ever sung. It's called "The Cockeyed Lullaby." All of the Scully Circus, including the Skipper, were raised on it.

Broadway

Warren Duffs east over the holidays.

Metro screenwriter Harry Ruskin due in from the Coast Friday (15).

William Bradford Huie, editor of New American Mercury, resuming his lecture tour.

Ella Logan headlines opening bill of new Casablanca hotel, Miami Beach, Dec. 20.

Metro producer Armand Deutsch due east next week for preem of his "Magnificent Yankee."

Clark Gable and his wife arrive from Hollywood today (Wed.) en route to Bahamas vacation.

Douglas Fairbanks, Jr., accompanied by his wife, left for the Coast last week after a month's stay.

Irving Shiffrin, former flack for RKO and Selznick, named exec director of Long Beach (N. Y.) Chamber of Commerce.

Al Schacht to take up invite of Walter Donnelly, High Commissioner of Austria, to fly there to entertain troops for Xmas.

Joel Preston, film publicist, planed in Friday (8) from the Coast, where he confabbed with indie flack outfits for six days.

Walter Vincent, who heads the Actors Fund, named veepee and director of the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Arthur Schwartz hiding out for two weeks writing the tunes (with Dorothy Fields) for the musicalized "Tree Grows in Brooklyn" for George Abbott.

Kirk Douglas in town after completing "The Travelers" at Warners. While in Gotham, he'll star on the Dec. 17 "Theatre Guild of the Air" radio show.

Arthur Kober back to the Coast after "Bless You All" preem. Composer Harold Rome collabs with him next on his musicalization of "Having Wonderful Time."

Mirror critic Justin Gilbert and his wife, Jeanne, slated to return from Europe this week. He's recuping from emergency operation recently undergone in Rome.

Ellen (Mrs. Irving Berlin) and one of the daughters, Linda, to the Coast this weekend en route to Honolulu to join the songsmith who is with the ailing Joe Schenck.

Clifton Webb, just back from England, scheduled to appear on the Roxy stage at the first two shows Friday (15) in conjunction with the opening of his latest film, "For Heaven's Sake" (20th).

Roy and John Boulting planed in from London yesterday (Tues.) to attend the preem of their jointly produced and directed "Seven Days to Noon," which opens at the Trans-Lux 52nd St. Dec. 18.

Judy Holliday back from Washington, where she appeared in the three-week run of "Born Yesterday" at the Gayety theatre. Columbia's film version of the Garson Kanin play, in which she is also starred, opens at the Victoria, Dec. 26.

Henry Lartigue, ex-Clifford C. Fischer partner and more latterly head of Metro operations in France until resigning, cancelled a U. S. visit this month, with his wife and daughter, because of the war scare. On the other hand, Europe expects a good tourist season in 1951 on the expectations that it will be a "nervous peace" for 18 months anyway, and during that time many may essay that "last fling."

Paris

By Maxime de Beix
(33 Blvd. *Montparnasse*)

Norma Shearer going to U.S. to be with her son.

Gerge Maurer back in hospital for X-rays following his operation.

Blanche Zohar out of American hospital after successful appendectomy.

Anne Vernon filming "Edouard and Caroline" at the Billancourt studios.

"Anna Lucasta" to be done in German in Switzerland and also in Germany.

Mitty Goldin's ABC recent headliner Line Renaud to try England soon on a tour.

Harry Granick's unproduced play "Witch's Sabbath" may be done here before N. Y. via a film.

Alix Combelle band playing at a charity gala at the Ambassadors, specially reopened for the occasion.

Dany Dauberson back to Le Carroll's nitery. Colette Mars bows out to go on tour of Egypt and Liban.

Thilda Thamar to play opposite Bourvil in a new revue, "Nanar," going into rehearsal at Theatre De L'Etoile.

Darvas and Julia, before going to U.S. Latin Quarter engagement, seeking Anna Sosenko's services as personal manager.

Casino de Paris backstage invaded by young engineers whose class has picked star Claudine Cereda as godmother.

Recent bill at the ABC Music Hall featuring Line Renaud and Robert Lamoureux broke all records for house in 28 day run.

Jacques Francois, back from doing one pic in Hollywood, into a leading role in new Jacques Becker film, "Edouard Et Caroline."

Jacques Deval, with his successful "Ce Soir A Samarcande" packing them in, has a new play to open at the Edward VII theatre in January. It is "Oh Ma Maitresse."

Miami Beach

By Lary Solloway

Fox Movietone's Vivvyan Donner at the Saxony.

Fred Allen and Portland Hoffa due here Dec. 18.

Wometco's new Carib theatre (2,300 seater) opens Dec. 22 with gala festivities.

Helmut Dantine still in town (he appeared in "Angel Street" at Copa City some weeks ago) and dickering for a spot on a local AM station.

Miguelito Valdez and orch into the Saxony Hotel on the 19th. Milt Kafka, husband of Gracie Barrie, will manage the cafe there. He's looking for name attractions.

Copa City shuttered until Dec. 21 when it reopens with night club policy, with added attractions in the Lounge. Last Copa legit production, "Tobacco Road," closed Sunday (10).

Starlet Mala Powers in town for appearance at Tropical Park's Al Jolson Memorial race and publicity tie-in with next week's preem (20) of "Cyrano de Bergerac," in which she is featured.

Joseph Cotten, in town for preem of revived Civic (legit) Theatre, was cocktail partied by Sonny Shepard and Wometco circuit toppers at Lord Tarleton Hotel. He was member of the founding group some years ago, while working as ad solicitor for Miami Herald.

Palm Springs

By Dorothy Gray

Banker L. M. Giannini in at the Desert Inn.

The George Arnold Ice Show a hit at the Chi Chi Starlite Room.

Brian Donlevy purchased a home at Shadow Mountain Club, Palm Desert.

The Gordan MacRaes resting at the Racquet Club following his Las Vegas stint.

Dean Jagger, back from "War Path" filming in Montana, at the Racquet Club.

The Stanley Kramers returned to Hollywood after a week's rest at the Lone Palm.

Bill Powell among the judges at the Saturday Charleston contest, when the Firehouse Five Plus Two played their third club engagement.

Fay Bainter, at the Vaughn Arms with husband Reginald Venable, goes to New York for a Christmas night video show. They will open their desert home after the holidays.

Victor Young at Casitas del Monte Hotel for four day rest. Is currently scoring the "Bullfighter" as well as working on "Drums of the South" for Goldwyn, and "Belle Grant" for Republic.

Phil Harris and Alice Faye, Don Wilson, and the rest of the Benny radio cast and writers at the Desert Retreat. The Harrises and their youngsters to remain for a week after the Palm Springs Benny broadcast.

Jimmy Ritz at the Racquet Club, the Al Ritzes at the Lone Palm Hotel, will be joined for a family Christmas and New Years in Palm Springs by the Harry Ritzes. The brothers recently closed at Boston's Latin Quarter.

Washington

By Florence S. Lowe

Billie Holiday currently at the Brown Derby.

Milton Berle and Phil Regan amongst town's visitors last week.

Chantoosey Evelyn Knight in town to highlight annual D. C. Bar Association dinner.

Frank Braden, veteran Ringling Brothers' flack, in town to beat the drums for United Artists' "Cyrano."

"Your Air Force in Action," 14 minute documentary, has been cleared by Defense execs for TV and theatre screenings.

The Evalyn Tyner trio, with Ted Alexander and Johhny Smith, back at their Hotel Statler Embassy Room beat until after January 1.

New members of local Variety tent include Sammy Ferro, musical director of WTTG-Dumont; Herman Fournier, student booker-salesman of 20th; and Samuel Jenkins, cashier of Lippert Pictures.

Hollywood

George Seaton laid up with flu.

Bud Lollier hospitalized for a checkup.

W. Scott Darling laid up with virus infection.

Deborah Kerr home after six months in Rome.

Dick Haymes to Palm Springs for a short vacation.

John Carroll starts a cross-country stage tour Jan. 9.

Cornel Wilde and Patricia Knight in from N. Y.

Walter Jolly is the new prexy of the 20th-Fox Studio Club.

Frank Capra returned to work after a siege of throat trouble.

Patricia Morison, John Forq and Ward Bond planed in from N. Y.

Richard Long ankles UI this week to report for Army service.

Barney Balaban in town for confabs with Y. Frank Freeman at Paramount.

Tom Conlon dissolved his own agency and joined the Lichtig-Englander office.

Fritz Goodwin will succeed Jack Daley as flack for William Boyd Enterprises Jan. 1.

Robert Rossen in from Europe for a week before returning to Paris for the holidays.

Bert Reisfeld elected president of the Hollywood Foreign Correspondents Assn. for 1951.

Spyros Skouras in town for conferences with Darryl F. Zanuck on 20th-Fox releases for 1951.

Howard Keel will make a summer concert tour when he finishes "Texas Carnival" at Metro.

Louis Mandel in town for huddles with Larry Parks and Betty Garrett about their forthcoming indie film.

Lita Rio, recently judged the most popular film player in the Philippines, gandering the Hollywood studios.

Smiley Burnette joined Gene Autry's midwestern junket troupe, replacing Pat Buttram, who is still laid up with injuries.

Academy Awards theatre is showing a memorial exhibit honoring the late Harry Davenport, whose stage and screen career covered 78 years.

London

Jack Hylton planes to New York Dec. 14.

W. J. Kupper and James E. Perkins returning to U. S. for Christmas vacation.

Janet Brown quitting the "Starlight Hour" radio program on medico's orders.

Edward Dryhurst dickering for British stage rights of "Personal Appearance" and "Difference Between Us."

Emile Littler threw a welcome home party to Arthur Askey, back from a year in Australia to play in pantomime.

"Celestina," new play by Ashley Dukes, is to be produced at the Embassy, Swiss Cottage, early in the new year.

Tyrone Power and Jackie Cooper to quit the cast of "Mr. Roberts" on Jan. 20. Power stays here to make a British film.

Cyril Botham leaving Gaumont-British to take over as controller of Wigmore Films, Columbia's 16m division in Britain.

New Anglo-American musical, still untitled, being sponsored by Lynford-Joel Promotions, is skedded to come into the West End in February.

Michael Macowan is to direct the stage version of "The Seventh Veil" which Henry Sherek is presenting in the West End after Christmas. Ann Todd will repeat her film role and will be supported by Leo Genn.

Minneapolis

By Les Rees

Yehudi Menuhin here for concert.

Willie Fischer orch held over at Magic Bar.

Ted Weems into Prom Ballroom for one-nighter.

Spivakovsky soloist with Minneapolis Symphony orchestra.

Edyth Bush Little Theatre presenting "You Can't Take It With You."

University of Minnesota Theatre offering "A Phoenix Too Frequent" for a week's run.

Hotel Radisson Flame Room holding over Rosalind Courtright and Marvin Roy.

Northwest Variety club launched winter entertainment season with square dance party.

Marjorie Garretson and Alan & Blanche Lund into Hotel Nicollet Minnesota Terrace with Cecil Golly orchestra.

Lyceum has "Come Back, Little Sheba," "Brigadoon" and "Mister Roberts," the last two for return engagements, underlined.

Elaborate dedication exercises planned for Northwest Variety club's heart hospital on University of Minnesota campus March 20.

Interstate Bows

Continued from page 3

feels "it is not anti-Semitic" and has ordered the Dickens classic into release, as is his right under terms of his Rank pact.

Interstate cancellation, it is believed, will be a severe setback to other booking plans for the pic, since the Texas dates were to be in the nature of an experiment.

While Interstate, like most of the major theatre circuits throughout the country, has adhered to a policy of refusing to play films without a PCA seal, it is believed that the Breen action was a welcome out for O'Donnell. That was indicated in part by announcement of the cancellation even before the appeal of the PCA nix is heard by the MPAA board. That's slated for next week in New York.,

Board, made up of major company prexies, has given no hint as yet as to its feelings. Actually, it was said in New York, not sufficient members have yet seen the film to render an opinion. In any case, it had been assumed that O'Donnell would at least await action on the appeal filed by ELC prez William C. MacMillen.

Influencing O'Donnell's move undoubtedly was pressure brought on him both locally and from industry friends throughout the country. He has been holding test runs of the film in Dallas for various civic and religious groups and it is believed they counseled against the bookings.

Interstate topper has also had a flood of letters and phone calls from industryites. Among them was one by New York circuit operator Harry Brandt that resulted in a heated exchange of correspondence between Brandt and MacMillen. Latter threatened legal fireworks if the New York theatreman insisted on getting into the Dallas act.

Civil Liberties Protest

National Council on Freedom from Censorship, affiliate of the American Civil Liberties Union, has entered the controversy over "Oliver Twist," on the side of Eagle Lion Classics. Production Code Administration's nix of the film has been protested by Elmer Rice, Council chairman, in a formal letter to Eric A. Johnston, president of the Motion Picture Assn. of America.

Rice stated he found it difficult to understand how the MPAA, which constantly fights censorship by state boards and the like, in effect has assumed the role of a censor. MPAA explanation of its rejection of "Twist" was asked by Rice.

Danish Picture

Continued from page 3

taken by Customs. Gould is former United Artists foreign chief and now an importer-exporter of pix.

Gould's original try was made more than a year ago. It was renewed in the past several months after "Child" was brought into the U. S. under bond and shown to a group of nine leading citizens. Latter comprised a jury that saw six foreign pix which were candidates for the "Golden Laurel Award" set up by David O. Selznick.

"Child" was one of the six competing for the prize, which is designated for the film doing most to promote the cause of worldwide understanding. Jury consisted of Archibald MacLeish, former librarian of Congress and editor of Fortune mag; Fleur Cowles, exec of Look and Quick mags and editor of the about-to-fold Flair; James P. Warburg, economist, author and lecturer; Ellis G. Arnall, former governor of Georgia and present prexy of the Society of Independent Motion Picture Producers; Milton Eisenhower, brother of General Dwight Eisenhower and prez of Pennsylvania State College; John Dickey, president of Dartmouth College; Theresa Helburn, co-director of the Theatre Guild; Iris Barry, curator of the film library of the Museum of Modern Art, N. Y. and Quincy Howe, president of the National Board of Review.

Arrangement made by Selznick with Customs was that no one other than the jury could see the pic. Nine members, however, were reportedly unanimous in their feeling that the film should be admitted as a literary and moral work. Their opinions were conveyed to the Customs bureau, but were met with adamancy.

Story concerns two girls, both of whom are having illegitimate babies. One has her child; the other has an abortion. The film favors the solution adopted by the first one. Only sequence which proved anything of a shocker to the jurors was that of an actual birth. It was said, however, that that could be simply cut.

Pic was produced by Lau Lauritzen for Asa Films of Denmark. It is said to have cost 65,000 kronen ($10,000) and to have grossed 1,000,000 kronen in Denmark alone. Selznick paid 5,000,000 francs (about $13,000) for French and Belgian rights.

War Scare

Continued from page 7

spokesman, in addition, recalled that the lensing of "Vacation from Marriage," which Sir Alexander Korda produced for M-G in London during the last war, was interrupted several times by Nazi bombing raids but was nonetheless completed.

Metro producer Richard Thorpe returned last week from England, where he had been scouting location sites for "Ivanhoe," which he plans to roll early next spring. Producer Clarence Brown recently returned from a trip to Italy, where he had looked over possible locations for "When in Rome," also scheduled for production in the spring. M-G, in addition, is slated to shoot the major part of "Robinson Crusoe" in Jamaica.

Twentieth is also continuing to spread its production crews throughout the western hemisphere. Anatole Litvak is now wrapping up "Decision Before Dawn" in Germany and "No Highway" is in production in England. Coming up are "Beyond Time and Space." (formerly "Berkeley Square") in London, "Lydia Bailey" in Haiti and "The Frogmen" in the Virgin Isles.

N.Y. Hung Jury

Continued from page 2

Trynin, have already made a motion for the retrial.

Defense maintained that the material, both that in Lundberg's 1936 book and RKO's 1941 film, was from the public domain. The author's attorneys countered that by offering a memorandum by Allen Nevins, widely-known Columbia University historian. Memo was prepared at request of RKO and obtained by Lundberg's lawyers from the company's files.

Nevins asserted "It would be an error to underrate the strength" of two fundamental charges. First is that "Citizen Kane" represents Hearst (Nevins presents a whole series of similarities) and second "that for vital particulars in his portrait of Mr. Hearst, Mr. Welles has drawn upon" the Lundberg biog.

Mankiewicz testified that he did the script himself in 10 weeks at a dude ranch in Victorville, Cal. He said he used no books or notes. He said he had paged through Lundberg's book, but cast it aside as two one-sided and "tendentious," making Hearst look like he had "never helped an old woman across the street or gave a horse a lump of sugar."

Garfield and Trynin, by putting in evidence an inventory of the books in Mankiewicz's home, showed he had two copies of "Imperial Hearst," one in his bedroom and one in his library. Mankiewicz expressed surprise.

Defense introduced a deposition from Welles, which was taken while he was appearing in "Black Rose" in Morocco. Welles said he had used no books, but had relied completely on his "excellent memory for historical events." Lundberg's attorneys pointed out that Welles was 23 years old when he produced, directed, acted in and allegedly wrote "Kane."

Actually, the evidence indicated, that despite the screen credit, Welles's contribution to the writing was in editing. John Houseman, Mankiewicz testified, also helped in editing.

Case was heard by Judge Vincent L. Leibell. Defense attorney was Roy W. McDonald, of Donovan, Lesiure, Newton Lumbard & Irvine.

OBITUARIES

JOSEPH N. WEBER

Joseph N. Weber, 86, former president of the American Federation of Musicians, died in Beverly Hills Dec. 12.

Details in the Music Section.

PERLE DUDLEY

Mrs. Perle Wilkinson, 88, former actress and administrator in several women's correctional institutions, died in New York Dec. 6. Mrs. Wilkinson, known professionally as Perle Dudley, was the widow of Arthur Wilkinson, a baritone in many Gilbert & Sullivan operas.

Mrs. Wilkinson was born in Greencastle, Ind. She scored her first hit in a tour of Charles Frohman's production, "Hazel Kirke." She then became the piano accompanist for Emma Eames at her first appearance in Boston, and later, for Sarah Bernhardt in a program of readings. In the 1890s, she was chorus mistress at the Lyric and Prince of Wales theatres in London, working under Sir Arthur Sullivan.

After her husband died in 1894, she returned to this country, and was supervisor of music at Indianapolis public schools, and at the Ethical Culture Schools in New York, until 1901. For more than 20 years, she held administrative posts at the House of Refuge on Randalls Island, N. Y., and at the Reformatory for Women at Framingham, Mass. She included coaching the inmates in Gilbert & Sullivan operas among her extracurricular duties.

Surviving are a daughter and a brother.

GEORGES METAXA

Georges Metaxa, 51, Rumanian-born actor and singer, died of a heart ailment Dec. 8 in Monroe, La.

Born in Bucharest, Metaxa appeared as a musical comedy singer in New York and London. He played in "Bitter Sweet" and "The Cat and the Fiddle" before going to Hollywood, where some of his screen roles were in "Secrets of a Secretary," "Swing Time," and "The Mask of Dimitrios."

"Paris Calling," "Hi Diddle Diddle" and "The Doctor Takes a Wife" were other films in which he had roles.

Metaxa had served for a time as chief of the Cabinet of the Agricultural Ministry in his native country. He made his first stage appearance in 1926 at the Strand theatre, London, in "Hearts and Diamonds." Later he was seen in "The Blue Mazurka," "Bow Wows," "Will o' the Wisp" and "Wake Up and Dream."

In 1936 he married Mrs. Byrnece Macfadden Muckerman, daughter of Bernarr Macfadden, publisher.

CLARENCE B. GOSHORN

Clarence B. Goshorn, 57, chairman of the board of directors of Benton & Bowles, Inc., N. Y. advertising agency, died Dec. 10 at Bimini Island, the Bahamas, due to accidental drowning while on a yachting trip with Mrs. Goshorn and a group of friends. He had been attending the National Coffee Assn. convention in Boca Raton, Fla. Besides his wife, he's survived by two sons.

In 1929 Goshorn entered the advertising agency field with Erwin Wasey, Inc. where he was an account executive and plans organizer. When Arthur Kudner, then president of Wasey, left to set up an independent organization, Goshorn joined the Kudner agency as account executive and supervisor. In 1937 he joined Benton & Bowles, Inc., as vice-president and account executive. In 1942 he became president of the agency and in 1950 was elected chairman of the board of directors.

ROBERT OBER

Robert Ober, 68, an actor, who appeared in many Broadway productions, died in New York Dec. 7.

His first appearance on the stage was with Colonel Hopkins Stock Co. in Augustus Thomas' "In Missouri," and later in the farce "My Friend from India." He then spent a season with Robert Edison in "Soldiers of Fortune." In the two years following he acted in "The Little Gray Lady," "Gallops," "Forty-Five Minutes from Broadway," "Brewster's Millions," "Ready Money" and other productions.

In more recent years, he appeared in "My Lady Friends," "The Humming Bird," "You Can't Take it With You" and "The Ghost of Yankee Doodle."

Ober was a member of the Lambs for many years and a life member of the Actors' Fund of America. His wife, actress Mabel Taliaferro, survives.

GEORGE F. CALLAHAN

George F. Callahan, 77, founder and retired president of the Exhibitors Service Co., Pittsburgh film trucking outfit, died at his home in that city Dec. 9. Callahan organized the firm in 1911 and served as its head until 1946, at which time the business passed into the hands of his son, George F. Callahan, Jr.

In addition, he leaves his wife; four daughters, one of whom Connie, is wife of Pat Kennedy, former vocalist with Ben Bernie's band.

JAMES F. COYLE

James F. Coyle, 52, on sales staff of WCAU for 23 years, died in Philadedphia Nov. 8.

Last April, Coyle was appointed manager of commercial sales development for radio and television at WCAU. His wife, a daughter and two sons survive.

CEDRIC HART

Cedric Hart, regional executive of the American Guild of Musical Artists, died Dec. 5 in Hollywood after a week's illness.

He was a former orchestra leader and manager of operatic stars and was one of the organizers of the Opera Guild of Southern California.

JOSEPH DONCOURT

Joseph Doncourt, 68, retired vaudeville actor and father of CBS-TV comedian Ken Murray, died Dec. 8 in North Hollywood.

In addition to son, he is survived by wife and a daughter.

MRS. EDWARD LAPPE

Mrs. Edward Lappe, 81, midget performer, died in White Plains, N. Y., Dec. 12.

With her first husband, the late Leopold Kahn, professionally known as "Admiral Dot," she toured the U. S. and Europe.

MRS. ERIC GORRICK

Rita (Mrs. Eric) Gorrick, wife of VARIETY's longtime representative and correspondent in Australia, died in Sydney Nov. 28 after a long illness. They had only recently celebrated their silver anniversary.

IRVIN J. WAGNER

Irvin J. Wagner, 51, former Olian Chi ad agency veepee, died Dec. 3 in Los Angeles. He was a writer for the late Ben Bernie's radio shows.

Survived by wife and son.

CHARLES A. DICKINSON

Charles Alvah Dickinson, playwright and director of Padua Hills Players for 18 years, died Dec. 3 in Claremont, Cal., after a heart attack.

ANNIBALE BETRONE

Annibale Betrone, 66, Italian actor, died in Rome, Dec. 10.

He had celebrated his 50th year in the theatre two days before his death.

JULIUS HERNER

Julius Herner, 84, former concert cellist and intimate of Franz Liszt and Johann Brahms, died Dec. 7 at his home in Culver City.

Wife of Paul E. Faust, secretary-treasurer of Feature Radio, Inc., died Dec. 6 in Chicago, Husband, three sons and two daughters survive.

Isaac Fink, 66, manufacturer of theatre display frames, died in N. Y., Dec. 9. He was partnered for over 30 years in the firm of Fink & Rosenfeld. Wife and two sons survive.

Patrick P. Feltman, 53, projectionist, died in Chicago Dec. 2. He leaves wife and son.

Father-in-law of Russ Fachine, Chi head of General Artists Corp., died in Chicago Dec. 6.

Darwin C. Hawn, 75, former part owner of the Roda-Royal circus, died in Chicago Dec. 5. Survived by a brother and sister.

Ted Weisbarth, 47, still photographer, was killed in a motor accident Dec. 2 in Texas while en route to his home in Hollywood.

Thomas C. Smith, 58, writer and film actor, died Dec. 3 in Hollywood.

Mother of Billy Leech, radio singer, died at her home in Pittsburgh, Nov. 29.

Mother of Jeanie Baxter, radio songstress, died at her home in Pittsburgh, Nov. 28.

Tom Hood, 31, actor, was found bludgeoned to death Dec. 8 in his Hollywood apartment.

Father, 68, of Dorothy Young, dancer, died in Westhaven, Conn., Nov. 13.

Mother of Helen Raymond, legit actress, died in New York, Dec. 1.

Mother of Adolph Deutsch, composer, died Dec. 4 in Buffalo.

HARRY MOSS

(DEC. 18TH, 1947)

IN MEMORIAM

EDWARD B. MARKS

Nov. 28th, 1865 - Dec. 17th, 1945

MARRIAGES

Peg Bruce to Charles Gilbin, Pittsburgh, Nov. 11. Bride is music librarian at KQV.

Alice Tenney to Art Sterman, Pittsburgh, Nov. 23. He's on KQV staff there.

Frances Eisenberg to Robert Howard, Cleveland, Dec. 10. He's producer-announcer at WVKO, Columbus, O.

Barbara Rush to Jeffrey Hunter, Boulder City, Nev., Dec. 3. Both are screen players.

Marlene Heider to Bill Yonan, Chicago, Dec. 1. He's a Chi ABC salesman.

Hilary Rodd to Robert Russell, Los Angeles, Dec. 9. He's a screen writer.

Angela Alves-Lico to Rod Cameron, Las Vegas, Dec. 7. He's a film thesp.

Nova Pilbeam to Alexander Hamilton Whyte, Nov. 30, London. Bride is a film-legit actress; he's a reporter for British Broadcasting Co.

Faye Emerson to Lyle C. "Skitch" Henderson, Cuernavaca, Mexico, Dec. 12. Bride is an actress, currently spotted on her own N. Y. tele program; he's a pianist-bandleader-disk jockey, currently on radio and TV.

Mrs. Elizabeth Harkness, to Robert Montgomery, Sag Harbor, L. I., Dec. 9. He's film actor and TV producer.

Mildred Fenton to William Goetze, San Francisco, Dec. 10. Bride is head of the N. Y. radio-TV production company bearing her name; he's partnered in the ad firm of Elliott, Goetze & Boone.

Bunny Lane to William DeWire, New York, Dec. 11. Bride is a singer in the Broadway revue "Pardon Our French."

BIRTHS

Mr. and Mrs. "Chip" Cipolla, daughter, New York, Nov. 24. He's sportscaster at WGNR, New Rochelle, N. Y.

Mr. and Mrs. Bob Riggs, son, Pittsburgh, Nov. 20. Father was former trumpet player with Elliott Lawrence orch.

Mr. and Mrs. Sy Friedman, son, New York, Dec. 5. Father is assistant photo editor in NBC press department.

Mr. and Mrs. Ray Kavanaugh, son, New York, Nov. 9. Father is a musical director; mother is a former dancer.

Mr. and Mrs. George Collie, daughter, San Antonio, Nov. 27. Father is merchandising manager for WOAI and WOAI-TV there.

Mr. and Mrs. Robert Anderson, daughter, Chicago, Dec. 1. Father is ABC Central Division research manager.

Mr. and Mrs. Ed Leahy, daughter, Chicago, Dec. 3. Father is WBKB stage manager.

Mr. and Mrs. Dick Pettit, son, Santa Monica, Dec. 7. Father is publicity director for John Guedel Productions.

Mr. and Mrs. Pierce P. McCormack, son, New York, Dec. 3. Father is with Eagle Lion Classics' accounting dept.

Angels On Their Toes

Donors to American dance in the past 15 years comprise:

Lucia Chase	$2,000,000
Marquis and Marquesa de Cuevas	2,000.000
Lincoln Kirstein-Edward M. M. Worburg	250,000
Philip Leidy	250,000
Blevins Davis	200,000
Julius Fleischmann	150,000
Dwight Deere Wiman	100,000
Herbert Herbert	75.000
Katharine Cornell	50,000
Winthrop Palmer	40,000
	$5,115,000
Ballett Russe Foundation	$100,000
Ballet Theatre Foundation	50,000
Ballet Associates of America	40.000
Ballet Society	50.000
	$5,355.000

U. S. Ballet Angels

Continued from page 1

$75,000 needed for "Country Girl").

Legit angels go into a production expecting to make a killing, or receive a certain return on their investment, or at least get their coin back. In ballet, they know they won't. Anyone who invests in ballet is making a donation.

Under the best circumstances (with the exception of a partly state-endowed Sadler's Wells Ballet), a ballet company can just pay its running expenses. It has to go outside for donors to finance the new productions it must always have to keep artistically progressing and culturally in the swim.

That Shell Out Impulse

The donors—although, of course, all having money—come from all sorts of strata, being titled folk, American aristocracy, lawyers, manufacturers, poets, dancers, even legit producers and actresses. All seem actuated by pure love for the dance art, and all are seized with the driving impulse to shell out coin for cultural or artistic satisfaction that borders on the religious.

Leading U.S. ballet angel is probably the Connecticut watch and New York carpet heiress, Lucia Chase, who in the last 12 years has poured an estimated $2,000,000 into ballet, most of it for Ballet Theatre.

Vieing with her for generosity of donation has been the Marquis George de Cuevas and his wife (granddaughter of John D. Rockefeller), who have also contributed about $2,000,000 to the classic toe art. Majority of it went into the Marquis' current Grand Ballet, which dropped $150,000 alone in its recent four-week stand at the Century, N. Y. But an estimated $800,000 of it was expended in a brief eight-week season in 1944 with Ballet International at the International, N. Y.

Julius Fleischmann, yeast manufacturer and a legit angel, has put about $150,000 into the Ballet Russe de Monte Carlo since 1938. Blevins Davis, midwest industrialist, is paying the bills for the just-completed four-month tour of Ballet Theatre in Europe, estimated to have cost him $200,000.

Lincoln Kirstein, Boston department store heir, and Edward M. M. Warburg, banking house scion, between them have laid out $250,000 since 1935, first for American Ballet, then for Ballet Caravan, and now for the N. Y. City Ballet Co. Dwight Deere Wiman, legit producer, has donated $25,000 a year for four years now, or a $100,000 total, to Ballet Theatre.

Philip Leidy, Philadelphia socialite and attorney, and former husband of Catherine Littlefield, between 1936 and 1940 paid out an estimated $250,000 for his then wife's Philadelphia Ballet Co. Herbert Herbert, jewelry manufacturer, in one month in 1947 expended $75,000 on Ballet for America. Winthrop Palmer, socialite and poet, contributed about $40,000 in 1941-42 for Dance Players. And actress Katharine Cornell donated $50,000 ($25,000 each in 1946 and '47) to Martha Graham's modern dance group.

In addition, there are various organizations that have contributed to different productions of ballets, Ballet Russe Foundation expending $100,000, Ballet Theatre Foundation $50,000, Ballet Associates of America $40,000 and Ballet Society $50,000.

20th's College Frat Pic

Continued from page 1

mies of our country." Balfour demanded that the project be dropped.

Several weeks later, Skouras wrote a reply in which he stated, among other things: "I believe that it would be in keeping with our system of fair play in America, and with our treasured rights of free expression, for you and your associates to withhold judgment upon this important picture until you have seen it. Our American system has been perpetuated by the right of freedom of expression and this, of course, includes the right of freedom of criticism. Meanwhile, please be assured that the picture is being prepared in full cognizance of the facts involved in the subject matter and with a view to the greatest possible service to the public, including your membership."

The letter slapped as "an unworthy and unwarranted intimation" that 20th was giving comfort to the Reds; it pointed out that the studio had produced "The Iron Curtain," first purely anti-Commy film and such other patriotic features as "The Fighting Lady," "House on 92nd Street," "The Song of Bernadette" and "Twelve O'Clock High." Skouras added that in making such films as "Pinky," "The Grapes of Wrath," "Gentleman's Agreement," and others "which dealt with defects in our American system," 20th also served the cause of Americanism.

Skouras then teed off with this: "Now I want to be entirely frank with you. 'Take Care of My Little Girl' is indeed an exposition of the evils which are found under certain fraternities and sororities, and practices of an un-American character. It does not condemn the fraternities or sororities, but it does expose the evils and practices such as segregation and intolerance . . . It is un-American, we think, to bar a girl from a sorority because she belongs to a certain religious faith, or happens not to dress as well as her sisters, or comes from the wrong side of the railroad tracks. Some of the things that do occur are heartbreaking and wrong."

Recently L. G. Balfour retorted with his hidden threat that fraternity people might get even. He wrote to Skouras:

"Quite frankly, I think you are making a serious mistake. It seems apparent that you have joined the Communists in attacking the American College Fraternity System which has served our country and our educational system for more than a century.

"Your position will be brought to the attention of our membership, which totals in excess of 5,000,000, and I can assure you that you will not be favorably received . . .

"Your further suggestion that we wait until your attack on fraternities is publicized is a suggestion that we lock the door after the horse is stolen, particularly in view of your announced intention."

5852078

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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RADIO PITCH LURES LEGIT ANGELS

1951 as Biggest Year for Disking Envisioned by Decca's Rackmil

Depending upon a flock of political and economic factors which can't be predicted as yet, the disk industry will have the biggest year in its history during 1951, according to Decca prexy Milton R. Rackmil. In forecasting the strong upbeat, however, Rackmil stressed the "iffy" aspects of the future domestic and global situation.

Whatever else happens, the platter industry will gain from the sharp production cutbacks in other fields. Rackmil pointed out that the curtailment of such items as television sets, console radios and home appliances will force retail outlets to push platters as one of their main sources of revenue.

On the bright side, Rackmil also declared that at least 3,000,000 phonograph machines, most of them playing three speeds, had been sold during the past year. This represents, he said, a vast and continuing market for disks in the months ahead when other forms of home entertainment will not be so readily accessible. From the mu-

(Continued on page 41)

NBC's Video Tribute To Richard Rodgers; Line Up Top Stars

Special one-hour tribute via television to composer Richard Rodgers on his 25th year in show business is being lined up for the NBC video web March 4. Show, to be titled "Richard Rodgers Cavalcade," will spotlight many of the hit tunes composed by the cleffer for Broadway musicals, in association either with the late Lorenz Hart or with Oscar Hammerstein 2d, his present partner.

Program will also feature a number of the musicomedy stars who first appeared in the Broadway shows, several of whom will be making their TV debuts. Among those currently being negotiated with for the special one-shot are Gertrude Lawrence, Mary Martin, Vera Zorina, Ray Middleton, Sono Osato, Celeste Holm, Dorothy Sarnoff, Jane Froman and James Melton.

Program is to be bankrolled on the full NBC network by U. S. Shoe Corp., which will be making its debut as a video advertiser. Show will be aired from 9 to 10 p.m., in the time usually occupied by "Philco TV Playhouse." Henry Sauvaine produces.

Show-Train for 'Big Show'

New York, New Haven & Hartford Railroad will run its first show-train for a non-legit production early in February when it expects to take 1,500 commuters to a broadcast of NBC's "Big Show" in the Center theatre, N. Y.

Railroad has special roundtrip fares for the event, with the radio tickets, of course, provided cuffo.

That D.C. Music Critic Now Playing It Safe

Washington, Dec. 19.

Paul Hume, music critic of the Washington Post, apparently isn't inviting further correspondence since he got the well-publicized letter from President Truman because of the pan of daughter Margaret.

In reviewing soprano Virginia Davis' concert here lasf week, Hume started his critique, "If I may venture to express an opinion. . . ." He liked the offerings of the daughter of maestro Meyer Davis anyway.

Majors Nurse 257 Backlog in Case Of SWG Strike

Hollywood, Dec. 19.

Hollywood film studios are sitting pretty, as far as product is concerned, even if the Screen Writers Guild carries out its threat to strike. Eight major companies have a total of 257 features, either in the backlog, in the editing rooms or in various stages of production.

Completed films, ready for distribution, number 176. In addition are 48 films in the editing process and 33 shooting. Added to that are 50 story properties, completed or nearly so.

Members of the Screen Writers Guild have pledged $109,925 to date as a strike fund, in case the producers fail to agree on a new basic working agreement.

Numerous checks have been received although the pledgers are not required to put up the coin unless a strike is called.

Margaret Truman-NBC Exclusive Deal Brewing For 200G Annual Income

NBC is in the process of negotiating a deal for the pacting of Margaret Truman to a longterm exclusive as an NBC radio-TV guest star. It's reported that she stands to make $4,000 per guest shot, with a potential annual income of $200,000 if she circuits the web's AM-video kilocycles on a once-a-week basis.

The idea of wrapping up the exclusivity stems from the widespread reaction to Miss Truman's recent appearance on the Sunday evening "Big Show," when she not only held her own in the vocal department, but generally drew kudos in the comedy department as a foil for emcee Tallulah Bankhead.

WOO L.A. PUBLIC AT $102 A SHARE

By MIKE KAPLAN

Hollywood, Dec. 19.

Appeal to a pair of human frailties— the urge to make a fast buck and the desire to be a part of show business—is being made over local radio stations in a pitch to raise money for a legit show tagged "My L. A.," the first show ever okayed for stock sale by California authorities. Copy makes it sound like a "blue sky" promotion, despite the state blessing and the fact that the L. A. Junior Chamber of Commerce is one of the heavy backers of the musical.

Radio drive for funds is the latest—and, the promoters hope, the last—stage in the two-and-one-half-year campaign to get the show on the boards. Response has been fairly steady in the four weeks that "My L. A." has been seeking stock buyers, and more than $100,000 of the needed $173,000 has now been raised. William Trenk, president of the production, reports that the show will open late in February—if the present rate of stock sale continues unabated.

Public sale of shares, according to Trenk, is predicated upon the desire of those associated with the show to make "My L. A." a truly civic venture. And, he claims, stock is being bought in just that spirit. Virtually all of the letters enclosing $102 for each unit of stock mentions the purchaser's "joy and

(Continued on page 46)

CBS Rushes Coast TV City

Hollywood, Dec. 19.

Timetable on construction of CBS' $35,000,000 Television City on the edge of Hollywood is being moved up and site may be activated long before the pencilled unveiling in the fall of '52. Wrecking crews move in this week on Gilmore Stadium and ground breaking is slated for early next year.

With the war crisis becoming increasingly alarming, Columbia is moving fast to beat anticipated controls on material needed for the construction and to take advantage of available crafts before they are recruited for war production.

Paradise for Vegas

Las Vegas, Dec. 19.

Paradise City is a newly formed community, on the "Strip," just south of the city limits, by which "Strip" spots expect to avoid high gambling and liquor licenses.

In Paradise City are such gilded spots as the Flamingo, Desert Inn, the Last Frontier, the Thunderbird and El Rancho.

Armed Forces Hike Cue to Producers To Trot Out That Old Chorus Line

With prospects of the armed forces being enlarged to 3,500,000 within the next year, nitery line producers are anticipating a bonanza. With many Army camps slated to reopen, it's felt that demands for lines will be equal to that which existed during the past war. It's anticipated that every city of any size located near an Army installation will be using talent as well as lines to entice the GI trade. They're taking the cue that "there's nothing like a dame" to lure the spenders.

Presently, line production is at the lowest ebb in years. Most niteries that formerly used production have dispensed with it until times are better. Consequently many chorines have left the business for lack of employment opportunities. Producers will be hard-pressed to fill future demands, it's felt.

Even now it's difficult to get together a group that will meet metropolitan standards. Combination

(Continued on page 55)

Levenson Three-Year Deal at $3,500 a Week

Sam Levenson and CBS last week finalized a three-year noncancellable contract, with the ex-teacher-turned-comic reportedly pacted at $3,500 a week.

Levenson, who during the past two years spiraled into the TV bigtime through his guest shots, starts a weekly half-hour CBS video show Jan. 27 in the Saturday 7 to 7:30 p.m. time, with Oldsmobile picking up the tab.

Jose Ferrer Is Going to Be Busy, Without Stand-Ins

Jose Ferrer Enterprises, set up recently by the actor and two associates, is said to be for the purpose of "activating the seven lively Ferrers." It will put him simultaneously into seven different phases of show biz.

Initial venture of JFE is already under way. It is the legit revival of "20th Century," in which Ferrer and Gloria Swanson will costar on Broadway and perhaps the road. At the same time, Ferrer and his pards are planning an indie pic, a series of record albums, a sort of autobiography, a combo radio-TV package, a nitery turn and a lecture tour. Ferrer would star in all of them.

Partners in JFE are Ferrer; his attorney, Edwin M. Reiskind, and Richard Condon. Latter is a film exploitation specialist, who handled "Samson and Delilah" for Paramount earlier in the year and just wound up a chore for producer Stanley Kramer on "Cyrano

(Continued on page 55)

Allege Disk Jockey Gave Away Too Much 'Guys and Dolls' Plot

Legal action for injunction and damages against Martin Block and station WNEW, N. Y., is planned by Cy Feuer & Ernest H. Martin, producers of "Guys and Dolls," new musical comedy smash at the 46th Street, N. Y. The partners complain that Block's broadcast of portions of the show's story included plot situations and parts of the dialog.

Feuer & Martin wired disk jockey Block, "Because of your unauthorized performance of Saturday, Dec. 16, of 'Guys and Dolls' songs and material, we have notified our attorneys to institute suit immediately for injunction and

(Continued on page 41)

Pinza, Hottest Concert Prospect, Prepped For 5-Wk. 300G Nat'l Tour

Ezio Pinza is being pitched for a 1951 spring or summer concert, in what looks like the most unusual setup—as well as the hottest prospect—in years. Tour is in the works, subject to Pinza's availability. Marks Levine, prez of National Concert & Artists Corp., his manager, has prepared a presentation calling for a tour of five weeks minimum, with possibility of a sixth, and Pinza has okayed the prospectus. But actor-singer won't know until Jan. 10, when his second Metro pic, "Strictly Dishonorable," goes into production, what date his pic stint will be over, and when he'll be available for the tour. (Pinza recently finished his first film chore for Metro, "Mr. Imperium"). Levine is satisfied, feeling he can set up the tour on eight weeks' notice.

Tour would call for five appearances a week. Pinza, who is a basso, would be supported by a soprano and a tenor, as well as an orchestral unit of 28, for a company of about 35. Group would travel by private car and cover the country, tour starting on the Coast, coming as far east as N. Y. and working back to California.

With Pinza's Met Opera, "South Pacific" legiter and now film background, Levine thinks he's got the hottest card in longhair on hand. He had an offer last summer from Robin Hood Dell, Philadelphia, for a Pinza concert, for a $5,000 fee. He had an offer from the Los Angeles Philharmonic for $10,000.

Levine will play Pinza strictly on percentage, at 65-70-75%, depending on location. He says he doesn't need a guarantee. He figures a five-week tour of 25 dates will gross $300,000 for an average of $12,000 a date.

Metopera Estimates 20G on Tonight's 'Fledermaus' Preem; 'Package' Pays

Sellout of tonight's (Wed.) performance of the new Met Opera version of Strauss' "Die Fledermaus," confirms the success of the company's unique experiment with its "package" deal this season. Before the season opened, the Met offered three "first nights" in a package (at upped fees), with those desirous of buying tickets for opening night's "Don Carlo" (Nov. 6) having to purchase tix for tonight's "Fledermaus" and "Fidelio" March 6—considered three of the season's most important events.

Normal top at the Met is $7.50, with last year's opening night having a special top of $10. This year the package was sold at a $60 top for the three (with boxes going higher). Most of the house for the three nights was sold this way, the few remaining tickets then going on single sale. With this package deal, the Met has received about $120,000 gross, or $93,000 without tax, on the three performances, with probability the net figure may go to $95,000 by March, when the third opera, "Fidelio," is done.

Met management arbitrarily

(Continued on page 20)

SIMPP Proxy
Ellis Arnall
reviews
The Indies' Position in the Wartime Economy
* * *
an interesting editorial feature
in the
45th Anniversary Number
of
VARIETY
Due Soon

Alleged Widow Back in Court on W. C. Fields Will

Chicago, Dec. 19.

Mrs. Elith Williams, 71, of Chicago, was back in court here last week, alleging she is the widow of W. C. Fields. Mrs. Williams' petition, filed in Probate court, asks that the comedian's will be broken and claims that $50,000 of the estate is in Illinois. If winning this amount, however, Mrs. Williams stands to collect Fields' full $900,000 bequest.

Mrs. Williams claims she married the comic on June 24, 1893, while Fields was an itinerant entertainer in New York. Fields, it's alleged, married her under the name of William Ward and she bore him seven children before he deserted her in Chicago in 1910.

Half share in the estate was given Harriet V. Fields, the widow, after extensive litigation in Los Angeles.

Johnny Hyde Dies At 55 on the Coast; Morris Agcy. Veepee

Hollywood, Dec. 19.

Johnny Hyde, 55, William Morris Agency v.p., who died Monday (18) of a heart attack at Cedars of Lebanon hospital, was generally regarded as one of the top agents in the field. He helped foster such stars as Betty Hutton, Lana Turner, Esther Williams, Rita Hayworth, June Allyson, Gloria De Haven, Robert Walker, Lew Ayres and others. He was among those to develop the independent film production deals for top stars.

Hyde had had a heart ailment for the past two years. He was brought back from Palm Springs Sunday (17) to the hospital from which he had been discharged a few days earlier following a second coronary occlusion. He was rushed back to the institution after complaining of chest pains.

Hyde, born in Russia, came to the U. S. at an early age with his parents' family act, the Nicholas Haidabura Imperial Russian Troupe. He himself was not a performer, but all his brothers, sisters and his parents worked in the act

(Continued on page 46)

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Berle Adding To NBC Stint As Producer

Milton Berle moves into another phase of his video career in 1951 when, in addition to his still No. 1-rated "Texaco Star Theatre," he's slated to join the ranks of NBC production echelon in a producer-consultant capacity. Berle, who has been on top of all aspects of his own Tuesday night TV show, has long had a yen to assert his production-directorial talents, and talks with NBC have been going on for some time.

Martha Raye is slated to move into the vacated Fred Allen slot on the Sunday night "Colgate Comedy Hour" either in January or February, with probability that Berle will take over the production-directorial reins.

Miss Raye has been identified with Berle's own show, having done a number of guest shots.

Flynn Would Determine Republic's 'Major Studio' Status in Suits Vs. WB

Hollywood, Dec. 19.

Errol Flynn asked in superior court, in a pair of suits, to determine status of his 12-year starring contract with Warners. Actions stem from Warner-Flynn hassle over actor's appearance in "The Blood Line," William Marshall indie made in France and set for Republic release.

Flynn said Warners notified him that his contract provides for outside pix if such pix are distributed by "a major releasing agency," and that since Republic was not considered a major he had breached his contract. One suit asks court to determine whether Republic holds a "major studio" status in the industry; the other asks that Republic and Marshall be restrained from releasing "Blood" until Republic's status is determined, and also that Warners be restrained from suspending him or cancelling his contract.

So, You're a No. 1 Bestseller!
details
Budd Schulberg
in an exposition on the travail that goes with suddenly being projected into the Literati Limelight
* * *
an amusing byline piece in the
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Out Soon

Broadway, Incorporated

By JOE LAURIE, JR.

BROADWAY, SR.—A guy who has played everything from one o'cat to the Palace.

BROADWAY, JR.—A youngster in show biz who is being weaned on the Borscht Circuit and small nightclubs.

TIME: Now. PLACE: Times Sq.

JUNIOR: Have you been listening to these disk jockeys lately?

SENIOR: Yeh, and I got a beef. Did you notice when they introduce an actor or a comedian, they nearly always say he or she is a star!

Jr.: What's wrong with that?

Sr.: Because if you wanna get technical, we only have maybe a half a hundred real stars in all of snow biz, if even that many.

Jr.: What do you mean?

Sr.: I'll bet a lot of people don't know that a star is billed over the show, or picture. If they are billed under the show or picture they are featured players. Now tell me how many guys or gals that are introduced, not only by disk jockeys but by m.c.'s and even in the newspapers, are entitled to that billing?

Jr.: Oh well, you know they got to give a guy some billing, and it doesn't mean anything to the M.C. to give 'em star billing.

Sr.: Oh, I know why it's done. But years ago when you said a guy was a star it meant a lot. It meant that he or she had proven themselves in show biz, that they were a drawing card at the b.o. It meant that they worked hard for years to get to that position, it meant that they were big enough to demand and get a percentage of the take at the b.o.

Jr.: Come to think of it, you are right. I've noticed some guy or gal makes a hit recording and immediately their press agent gets busy and makes 'em a star. They don't mention the other 50 or 100 recordings that they made that didn't even pay for the wax.

Sr.: That's it, a guy makes a hit in a show, they call him the star. You may never hear of him again, a one-timer, but from then on he is always introduced as a star. Did you know that W. C. Fields after being a feature and headliner for years was just a feature in "Poppy" when it started but when he proved a draw he became the star? Al Jolson was a riot at the Winter Garden for years before he became a star (in billing). Years ago when the great George M. Cohan did a pic called "The Phantom President" he was the billed star, but nearly all of the exhibitors starred Jimmy Durante because Jimmy could draw 'em in and Cohan's name meant nothing at the b.o. in the little towns.

Jr.: Weren't there any over-night stars year ago?

Sr.: You don't mean over-night stars, kid, because stars are not made over night—you mean synthetic stars—maybe put dough in a show on condition they were starred, but they didn't last long. The same goes for the old vaude days. To hear the m.c.'s today everybody was a headliner in vaudeville. They had many headliners, but very few proved dynamite at the boxoffice. Through the years a lot stood up: Eva Tanguay, Irene Franklin, Alice Lloyd, Sophie Tucker, Belle Baker, Van & Schenck, Bayes & Norworth, Sara Bernhart, Elsie Janis, Ethel Barrymore and a few more, and there were a lot of feature acts who were great, most of 'em entertained the people that the headliners brought in, but remember, there was one headliner and a few feature acts on a bill and the rest were acts. Plenty good, mind you, but no headliners or special attractions.

Jr.: I noticed some guy may be a star in night clubs but are just features or attractions when they play theatres or pictures or even radio.

Sr.: It's a different kind of show biz today, kid. Years ago just a few acts would step out of vaude into musical comedy, pic and radio—but today the average actor spreads his stuff to all branches of the show biz; night clubs, radio, pics, TV, legit, musical comedy; that's why I always say the actors ought to have just one union and one card that would let 'em play in all branches of show biz.

Jr.: I heard someone on the radio say there were too many actors today.

Sr.: Listen, kid, they've been saying that for years. There's always too many in every line, and in show biz especially. But the bad ones or the ones that can't make the grade eventually get out, but they always can be gotten back on the least provocation. It's just in the blood. Of course actors stick longer in show biz, even when things are rough and they know in their hearts they stand no chance of getting anywhere.

Jr.: What's the reason for that; aint's actors smart?

Sr.: Sure they're smart, but in show biz there is always that long-shot hope of getting a great part, or singing a hit song or do a great bit in a pic, anything that would make 'em a hit, and a hit gets you in demand, and when you're in demand you get plenty of loot, and when you have fat bankbooks, you forget all about the tough times you went through to get there, you just kinda laugh it off. Many a star didn't click until they were along in years, like Frank Bacon to just mention one.

Jr.: How many of our present day stars do you think will live, I mean live in the history of show biz?

Sr.: When you say live, you must mean 100 years from now. I doubt if anybody we know or have seen the past 50 years will become immortal—maybe. Charlie Chaplin, and I still say maybe. There were great clowns and actors and actresses that were world renowned in their time that are forgotten today. Al Jolson may be remembered because he made the first talkie. Writers have a better chance than actors, guys like Irving Berlin must live through his songs. They will sing "White Christmas," "Easter Parade" and "God Bless America" as long as all of 'em last, and they all will last as long as the world. Jack Norworth through his "Take Me Out To the Ballgame," George M. Cohan through his "Over There," and a few more, but of all the lists of immortals that have been gotten up by newspapers, I don't remember ever seeing an actor's name, did you?

Jr.: Tell you the truth, Senior, I don't read that stuff.

Sr.: Well, to tell you the truth neither do I. I get my education listening all night to all the disk jockeys; they know everything. If they don't they bring up some guy that does.

Jr.: I listen to 'em too, but not so much for news. I like to hear some new gags when they have comics ad libbing, but they don't seem to use anything that is funny.

Sr.: Well, it's late at night and I guess they are tired.

Jr.: I know it's kinda tough. I found when I work in clubs that it's hard for people to applaud or laugh with a toothpick in their hand or mouth.

Sr.: Gee, we started off talkin' about calling everybody stars and we end up with toothpicks.

Jr.: Well, what's your solution, Senior?

Sr.: I'm not tryin' to solute anything, kid. I only say we should never worry about show biz, there will always be entertainment and the kids of today will be the real stars of tomorrow, but let's not go overboard on adjectives, like the press agents of pictures did, calling everything, tremendous, gorgeous, terriffic, etc. Being a good actor or comedian or singer or dancer is pretty good. The greats just come once in a while—that's why they're GREAT!

U. S. OKAYS WB CONSENT DECREE

Par Allows Phonevision 12 Films, But in Order of Their Original Playing

Paramount has imposed a significant qualification in making 12 pix available to Phonevision for the 90-day test it will make in Chicago next month. Par gave the pay-as-you-go video system a wide choice of five or six years from which to pick the product it wanted, but insisted that the 12 films must be lifted in a block from the Paramount release schedule in the same order as they originally appeared.

Cdr. Eugene F. McDonald, prexy of Zenith, owners of the Phonevision system, has accepted the Par restriction. Choice has been made from a group of pix that started in release about mid-1947. Other companies are allowing Zenith to select whatever individual films they desire which were released prior to August, 1948.

Par's stand is that it is giving the films to Phonevision for free, for an experimental run and thus wants a fair test. It feels, therefore, that Zenith must take the bad with the good, as might ordinarily be expected in buying a program of product. A test of nothing but top pix chosen from release schedules over a long period of years would prove little, according to Par toppers.

It now appears very likely that the twice-postponed experiment will get under way Jan. 1. It is understood that Zenith has lined up about 75 of the 90 pix it needs. Metro, Warner Bros. and RKO each is contributing 15. Columbia, Republic and Eagle Lion Classics are also providing some.

20th-Fox and Universal are giving Zenith nothing as yet. Spyros Skouras, 20th prexy, has taken the attitude that the company's first

(Continued on page 20)

Phonevision's 3-a-Day

Phonevision will offer its subscribers three shows a day during the three-month test now slated to begin in Chicago Jan. 1. Pix will be shown at 3:30, 7 and 9 p.m.

Different pic will be exhibited each show, with the films repeated at varying hours on subsequent days.

Theatre TV Proves B.O., Pub Relations Value Via Truman Speech Coverage

Theatre television again proved its value as a public service medium last Friday night (15), when nine theatres in the east and midwest carried President Truman's speech to the nation. At the same time, reports from these houses also evidenced big-screen video's boxoffice value. Several of the exhibitors pointed out that the radio fireside chats of the late President Roosevelt had cut severely into their grosses. By bringing President Truman's "chat" directly into their theatres, they also retained their customers.

Speech furnished Paramount with the first opportunity to bicycle a print of the President's speech from its Broadway Paramount to its Brooklyn Paramount theatre. Broadway house, utilizing Par's intermediate film method, carried the speech as it was picked up

(Continued on page 16)

Wilder Sets Chevalier For H'wood Production

Paris, Dec. 19.

Maurice Chevalier has been pacted by William Wilder for a picture he will make next spring in Hollywood. It will be a story, with songs about Chevalier's loves.

Director, who came over primarily to find out about making some Marshall Plan shorts in Germany, left today (Tues.) for a couple of days in Munich and a visit to Switzerland before returning to the U. S. in February.

GLOBETROTTER

W. A. S. Douglas

discourses on a

Wilshire Boulevard

Aurora Borealis

* * *

an interesting byline feature in the

45th Anniversary Number

of

VARIETY

Out Soon

Goldwyn Moves To Show Pooled Skouras Income

San Francisco, Dec. 19.

Attorneys pressing the Samuel Goldwyn monopoly action against Fox West Coast will ask the U. S. district court here for an order compelling Charles P. Skouras to reveal whether he and his two brothers, George and Spyros, pool their incomes from their respective theatre and film company interests. The FWC prexy maintained a steadfast silence, on the advice of his legal reps, when questions on a possible pooled revenue arrangement were put to him by Goldwyn counsel Joseph Alioto during deposition proceedings last week.

Prompting Alioto's queries were said to be rumors persisting in the trade which closely link the operations of the three brothers, and with all adhering to the same business patterns. Skouras is skedded to resume his testimony at a new hearing here on Jan. 4, but, prior to this, Alioto is expected to seek the court order directing him to make known the facts on the alleged pool.

Obvious objective of querying by Alioto is to establish that such a Skouras pool, working arrangement or division of profits would preclude effective competition between the United Artists Theatres circuit, of which George Skouras is head, and Fox West Coast, of which Charles Skouras is top man. It also was intimated the working arrangement covered the Skouras circuit in N. Y., plus M. A. Naify's Golden State chain in this area. The probing went into great detail concerning the operations of the Frisco Bay Area FWC organization and its affiliates. After two days of questioning the Skouras deposi-

(Continued on page 16)

HADACOL SHOW PROFITS SET FOR FILM PROD.

Chicago, Dec. 19.

Profits from the Hadacol medicine show, which has been touring the country with top talent, are being earmarked for film production. Louisiana State Sen. Dudley LeBlanc, who spent $200,000 in luring talent to his patent-medicine traveling company, will be heading for the Coast on Jan. 5 with the view of branching out to pix-making. LeBlanc is said to be figuring on siphoning off excess profits from the medicine show.

Prexy of the Hadacol firm, LeBlanc is set to rent 600 theatres throughout the country on Christmas Day. Holders of Hadacol boxtops will be admitted to showings of Hopalong Cassidy films.

Meanwhile, LeBlanc's reps on the Coast are planning a testimonial for him.

FORMAL NOTICE DUE THIS WEEK

Warner Bros. this week became the third major film company to reach full agreement with the Government on terms for divorcing its theatres from production-distribution. Representing the final major hurdle to be cleared, approval unofficially was given by the U. S. Treasury Department, which was called upon to rule on the taxation aspects of the reorganization.

Due within a few days is a formal announcement on the settlement, which means WB exit from the antitrust suit filed against the eight principal film firms 12 years ago by the Department of Justice. Latter approved the WB plans for separation several weeks ago.

Schedule now provides for entry of the consent decree at a hearing on Jan. 4, by the U. S. statutory court in N. Y., which heard the trust case, with thi sto be followed by formal ratification by stockholders at a special meeting to be called in February. N. Y. court set the hearing date yesterday (Tues.) at the request of the Justice Department.

Although WB would be permitted a full year to effect the theatre split, apparently the company intends to complete the job by next

(Continued on page 20)

Schary, Schenck, Goetz In N.Y. Meet to Talk Production Increase

With exhibitors still clamoring for more product, a group of top Metro execs will get together in New York next week to scout the possibility of boosting the output of the M-G studios. Company is releasing 40 features this year as compared with the 36 distributed in 1949. With the market evidently in a position to absorb a greater number of films, M-G may hike its total to 45 during 1951.

Participating in the huddles will be prexy Nicholas M. Schenck and other homeoffice execs; production veepee Dore Schary and Metro's British production chief, Ben Goetz. Goetz and Schary are both due in N. Y. Saturday (23). Sales veepee William F. Rodgers is slated to leave for his annual Florida vacation the preceding day, but he'll

(Continued on page 16)

Trustee Certain for Hughes' Stock; Stockholders Get Info This Week

With the complete collapse of the Harry Brandt deal and only 11 days left before divorcement of the RKO theatre and picture companies becomes imperative, it appeared certain this week that Howard Hughes' interest in the circuit would be trusteed.

Meantime, the group of Wall streeters who have been in revolt at Hughes' management of the company was involved in a series of intricate maneuvers that might have tremendous effect on the future of either or both the film or theatre company. The operation is in a temporary lull period, however, pending actual separation of the two divisions and the change of the stock in them from a "when-issued" to regular basis.

Divorcement is required under the anti-trust consent decree by Dec. 31. Actually, the theatre and picture firms will function together as a unit for the last time Dec. 29. All requirements have been fulfilled for separating them and they'll begin operation on the new basis Jan. 2.

Stockholders this week will receive a letter informing them that Bankers Trust, N. Y., has been ap-

(Continued on page 16)

Clarence Brown

is of the opinion

It Isn't the Old Joke

That's Necessarily Best

* * *

a byline feature in the upcoming

45th Anniversary Number

of

VARIETY

Rights to Comm'l Products Key To Sherman Plan

A unique angle for financing indie production is being attempted by Harry Sherman. Vet producer, who originated the "Hopalong Cassidy" series, is lining up investments in a new group of pix by manufacturers and wholesalers who would get the rights to commercial products that are corollary to the films.

The commercial licensees would actually be prepaying royalties on products growing out of the pix. Whether or not they got their advances back out of the royalties, they'd be in the position of second-money investors in the films and would independently profit or lose

(Continued on page 4)

Spain Accepts Griffis

Washington, Dec. 19.

Stanton Griffis has been accepted as ambassador by the Spanish government.

The Paramount biggie resigned as envoy to Argentina last month and went off on a "sabbatical." At that time Griffis reported to President Truman and was asked to take the Spanish post. Griffis will be first U. S. ambassador to Spain in five years.

Moscow Goes to Town With 'Mr. Deeds,' But Without Any Payoff

"Mr. Deeds Goes to Town," which the Associated Press reported over the weekend is now playing as an anti-American propaganda piece in Moscow, was not sold to the Russians. Prints of the 1936 Columbia release were available in many countries of Europe before and after World War II and could easily have been picked up by the Soviet propaganda-makers.

Motion Picture Export Assn., which handles the Russian territory jointly for the American companies, has been trying to make a deal with the Russians for a block

(Continued on page 19)

National Boxoffice Survey

Biz Swings Low; 'Solomon' Champ for Fifth Week in Succession; 'Dance,' '2 Weeks' Next in Line

First-run theatres are currently rounding out the week before Christmas, always one of slowest sessions of the year, and total biz shapes up lower than in recent years for many locations. Reports from VARIETY correspondents in some 24 key cities indicated it is a case of the sluggish trend, reported prior to pre-Xmas influence took hold, being accentuated by the familiar pre-Yuletide lull. The few top films that are doing nice or big trade are the rare exceptions.

For the fifth week in a row, "King Solomon's Mines" (M-G) is retaining its grip on first place even though it is 100% holdover or extended-run. In the face of slow biz generally, this opus did not report a single sour session.

Second money is going to "Let's Dance" (Par) for the second successive stanza while "Two Weeks With Love" (M-G) is edging up to third spot. "Dark City" (Par) will wind up fourth, with "American Guerrilla" (20th) in fifth. "Two Flags West" (20th) is displaying enough to take sixth place while "Highway 301" (WB) and "West Point Story" (WB) round out the top eight list. Outside of the first six pictures, few are showing sufficient strength to ordinarily place among the winner. "Kansas Raiders" (U), with steady trade in one key and good takings in another, and "I'll Get By" (20th) class as best runnerup entries.

Because nearly all exhibitors are waiting until just before Christmas Day to launch their stronger product, only one new film looms as a potential boxoffice favorite in current frame. It is "For Heaven's Sake" (20th), which got away to a solid start at N. Y. Roxy despite opening in the rain and having to battle the current downbeat.

Of the several reissue combos spotted in an effort to bolster trade at a minimum rental, "Gilda" (Col) paired with "Platinum Blonde" (Col) is collecting the most sizeable coin. Mild in Chicago, Providence, Minneapolis and Baltimore, this combo shapes nicely in Portland and okay in Toronto. "Pinocchio"-"Make Mine Music," both RKO-Disney pix, are doing solid trade at N. Y. Criterion, where they are giving this house its best week in a long time. "The Milkman" (U), which opens at N. Y. Mayfair soon, looms big in Portland and okay in Toronto.

"Southside 1-1000" (Mono), while spotty, is checking in with a fair Boston round and is okay in Cleveland. "High Lonesome" (EL) looks fine in Denver. "Two Lost Worlds" (EL) is rated big in Frisco.

(*Complete Boxoffice Reports on Pages 10-11*)

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MERRY CHRISTMAS

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DAILY VARIETY

(Published in Hollywood by Daily Variety Ltd.)

$15 a Year $20 Foreign

New RKO Theatre Co. Tied Up In 25 Suits Totalling $71,279,500

New RKO theatre company, upon launching independent operation on Jan. 1, will be enmeshed, along with other circuits and the distributors in a total of 25 civil suits which seek injunctive relief and combined total damages of $71,279,500. However, in listing the suits in organizational papers, the theatre firm states many such cases figure to be settled, with the plaintiffs receiving only a small fraction of the amount of alleged damages, or no cash consideration at all.

New RKO film firm will be a co-defendant with other distribs in a total of 109 civil actions. These were not listed.

Topping the list of plaintiffs in the suits against the RKO chain and others is Eagle Lion Classics. Latter, charging the firm with a conspiracy with Loew's and the distribs, is demanding total damages of $15,000,000.

Partial list of other plaintiffs and the amount of alleged damages follows: Adelman Theatres, Delaware, $2,346,000; Ancore Amus., N. Y., $9,124,000; Beathcorp, Inc., N. Y., $2,250,000; Bendslev, Boston, $3,200,000; Doniger, N. Y., $5,076,000; Garbose, Boston, $3,200,000; Metropolitan Playhouses, N. Y., $9,000,000 (agreement reached but not yet terminated); Radio Centre, N. Y., $3,648,000; Joseph Anthony, N. Y., $2,250,000.

The Profit Range

Pro forma statements show that the RKO circuit, if it had operated separately from production-distribution, would have shown this profit range over the past five years: 1945, $3,680,244; 1946, $6,073,150; 1947, $6,359,635; 1948, $3,974,137; 1949, $4,173,385.

This compares with the financial results of the new pix company if it had operated independently, as follows: 1945, profit of $2,111,489; 1946, profit of $6,271,157; 1947, loss of $1,787,417; 1948, loss of $5,596,154; 1949, loss of $4,218,681.

However, on the more favorable side so far as the new film company is concerned, it is pointed out that numerous production economies have been effected within the past two years which figure to be reflected in future fiscal statements. These include a studio overhead cut of $2,000,000 annually.

Company has 23 features of its first year's program either completed and awaiting release or in the process of cutting and editing. Of these, 10 were brought in at budgets less than $500,000; seven were in the $500,000-$1,000,000 range, and the remaining six cost $1,000,000 to $1,500,000.

Copyright Attorney
Julian T. Abeles
details another chapter from his Ozark legal upbringing with an amusing saga
The Proof of the Puddin'
* * *
one of the many editorial features in the
45th Anniversary Number
of
VARIETY
Out Soon

UPT's Net for 1st 11 Mos. Soars To $11,560,000

United Paramount Theatres had estimated consolidated earnings of $2,126,000 for the October and November fiscal months, including capital gains of $167,000, and $597,000, which previously was reported as undistributed earnings of non-consolidated, partly-owned companies. Newly added profit brings the total net of UPT for its first 11 months to an estimated $11,560,000.

Figures were given by UPT prexy Leonard Goldenson at the corporation's first stockholders' meeting in N. Y. last Friday (15). He said he anticipated some decline in the current month because of the traditional pre-Christmas boxoffice slump.

Speaking generally, Goldenson commented that rearmament, renewal of inflation and the various curbs on consumer buying are likely to mean stepped-up film business. National state of emergency invariably results in the public's going on an entertainment spree, he added.

Only business enacted at the stockholder conclave was approval of the UPT stock option plan for key personnel. Under the program, Goldenson and others are entitled to buy the treasury-held stock at 95% of the market value as of last Friday, which was 17⅝. Goldenson will receive options to purchase 75,000 shares at that price, and options for 12,500 shares each to go to vicepresidents Walter W. Gross, Robert M. Weitman, Edward L. Hyman and secretary-treasurer Robert H. O'Brien. About 50 other members of the organization will be given similar privileges for lesser numbers of shares. The others to be covered by the plan have yet to be determined.

ASCAP Near Pic Deal

American Society of Composers, Authors and Publishers is nearing a windup of it negotiations with the major Holly producers on performance fees. Rest of the majors are following the pattern set in the ASCAP deals with Metro and Columbia which were completed several months ago. Performing rights society looks to collect about $800,000 from the majors and indie producers.

Details are on P. 35 in the Music section.

Split Near For UPT, Interstate

Dissolution of the United Paramount Theatres partnership with Karl Hoblitzelle in the operation of Interstate Circuit, extensive Texas chain, is anticipated shortly as a consequence of the new $45,000,000 UPT credit arrangement. Well equipped with cash as a result of the refinancing, UPT now is in a strong position to buy out its partners, with the view to subsequently divesting portions of the properties to third parties.

If the Interstate deal goes through as expected, it's likely that Hoblitzelle, as president, and general manager-vice president Robert J. O'Donnell, as well as others of the chain's execs, would continue in their posts under UPT employment contracts.

Policy of UPT prexy Leonard Goldenson is to disclose new deals only after they have been consummated. For this reason there has been no official comment on Interstate. However, it is known that this dissolution would be highly desirable since it would carry UPT substantially ahead of its schedule for partnership splits, as called for in its consent decree with the Government.

Sherman Plan

Continued from page 3

in proportion to the success of the series.

One group of pix will be built around the "Hashknife Hartley" character. They'll be sagebrushers budgeted at around $100,000. There will also be another group of big westerns in color to cost around $500,000 each.

Sherman, partnered in the deal with Neil Agnew, former Paramount and Selznick Releasing Organization sales topper, has a deal with Eagle Lion Classics for distribution. Five-year pact calls for four of the major oaters and six in the "Hashknife" series each year.

Sherman After Coin

At the moment, Sherman is attempting to arrange financing for the first half-dozen, which would include two biggies and four little ones. He has a commitment from Bankers Trust, N. Y., for initial financing on four to six pix if he can arrange the second money. He's trying to arrange for about $400,000 in the latter category from wholesalers and manufacturers.

Bank has a unique and strong gimmick for its protection in its deal, which is undoubtedly making it even tougher than normal to line up secondary money. And that is, that all the pix it finances in the initial group will be considered as a package. Bank must get its coin back on the entire package, rather than on each individual pic, before the second-money investors begin to participate.

Manufacturers as Angels

Sherman has been attempting to line up manufacturers on the royalty prepayment angeling plan for months and has discovered it to be a long and tedious process. He hopes to achieve success in time to start production in March. He's been selling the potential investors, of course, on the fact that the commercial licensing rights on the "Hoppy" series, for instance, have proved much more valuable than the pix themselves, so here's a chance to get in on the ground-floor.

Bankers Trust is being very patient regarding its commitment, giving Sherman all the time he needs to line up other money. It's intrigued by his ingenious method of financing and anxious to see how it pans out.

Gamble, Depinet Press for Quick TOA-COMPO Truce; Bid for Myers

From Punch to Punchlines; Pugs' Yen for Thespis
by
Harry Hershfield
* * *
an editorial feature in the forthcoming
45th Anniversary Number
of
VARIETY

A second attempt of the committees headed by Ted Gamble and Ned E. Depinet to settle the differences between Theatre Owners of America and the Council of Motion Picture Organizations will take place this week. Initial effort two weeks ago was stymied by inability of Depinet to line up his full COMPO committee for the session.

Quick action is imperative this week, since Gamble is planning to leave New York for his home in Portland, Ore., for the Christmas-New Year holidays. Gamble is the sparkplug of the TOA group which favors a compromise arrangement with COMPO. On the TOA committee with him are exec director Gael Sullivan and board member Simon H. Fabian.

Gamble at the first session with Depinet put before the COMPO prexy a compromise formula on TOA's demand that it be given increased representation on the COMPO board. The nine other constituent groups in the all-industry public relations organization would have to agree to this to make it operative.

Principal hurdle is TOA's competitor in the national exhib field, Allied States Assn. It is understood that members of the Depinet committee have been in touch with Allied board chairman and general counsel Abram F. Myers in an effort to win him to the compromise.

It is hoped by the others in COMPO that TOA and Allied will take a reasonable view in light of the present war emergency and might forget differences that would ordinarily hold them apart. Gamble's principal difficulty in making a compromise is that he cannot go farther than a number of TOA's member groups are willing to go—and that's not too far. These groups want representation on the COMPO board though it will mean little in view of the system of voting by organizational units. Myers' headache is to avoid making it appear he has bowed to TOA's demands.

COMPO committee which is slated to meet with the Gamble group includes, beside Depinet, Leo Brecher, William F. Rodgers, Harry Brandt, Robert Coyne and an Allied rep as yet undisclosed.

Govt. Emergency Seen Key to TOA's Link With COMPO

Despite the continuing squabble, it was clear this week that Theatre Owners of America will participate as a member of the Council of Motion Picture Organizations in any project stemming from President Truman's national emergency edict. While actually outside the COMPO fold because of differences on the all-industry's board makeup, it was said that TOA, like other industry outfits has pledged its support to the Government and would hardly back away at this time.

Actually, the state of emergency as proclaimed by Mr. Truman has had the effect of putting the pressure on both TOA and COMPO officials to reach an early compromise. Industry feeling, of course, is that in order to do a complete job in any Government assignment the trade must be fully unified.

However, if th TOA group is unsuccessful in its attempts to win additional representation on the COMPO board, and consequently refrains from becoming a member, the theatre association still could take part in COMPO affairs as concerned with the emergency.

Meanwhile, COMPO spokesmen said in N. Y. this week that the organization is prepared to handle any job given by the Government. Group has individual representatives in all key cities in addition to numerous regional units throughout the country. Thus, it was added, the machinery is virtually all set and ready to roll, and all that is now awaited is a specific assignment.

Any production activity, as called for by any Government agency, will be supervised by the Motion Picture Industry Council on the Coast.

BOB HOPE IN SURPRISE P.A. AT FETE FOR IMPY

Bob Hope made a surprise appearance at the film industry testimonial for Mayor Vincent R. Impellitteri at the Hotel Astor, N. Y., Monday night (18). Hope's cue to bow on was an announcement by Impellitteri that he brought along a substitute to handle the emcee chores. Comedian thereupon took the gavel in hand.

Close to 1,000 of the area's theatre operators and reps of all other branches of the business joined in the salute to the city's new first citizen. Event of the evening was a presentation of "Mayor and the Movie—50-Year Cavalcade," which depicted Impellitteri's climb to the top, along with the development of pix theatres in the city. Cast of 65 persons, headed by Walter Abel, enacted the pageant. Show ran 110 minutes, as written and staged by Paramount's Justin Herman. Robert M. Weitman supervised.

Acad Pays $450 To Save Grauman Oscar

Hollywood, Dec. 19.

Academy of Motion Picture Arts and Sciences spent $450 Monday night to keep an Oscar from falling into outside hands. Exec secretary Mrs. Margaret Herrick yodeled the winning bid at a Roy J. Goldenberg auction of effects of late Sid Grauman.

How high Academy planned to bid isn't known, but it is known that Acad was determined, ever since it became known that Oscar given Grauman in 1948 would be auctioned, to keep it from falling into hands of outsiders.

Burstyn Planning 5-Pic 1951 Release

Foreign film distrib Joseph Burstyn, who has restricted his releases to two a year in the past, is planning to send out five in 1951. First of them, "Ways of Love," opened its New York run at the Paris last week. It grossed almost $13,500, very good.

Scheduled for release in six to eight weeks is "The Girl From the Marshes," story of a four-year-old Italian girl who was recently sainted. Pic, in Italian, won best direction prize for Augusto Genina at the Venice Festival and was handed a silver ribbon for best film of the year by the Italian government. After that Burstyn will release "Wozzeck," based on the book for the opera of the same name by George Buechner, but not on the opera itself. It has no music.

Also on Burstyn's spring slate is "Berliner Ballade," a German-made satire with music on present-day Germany. It was produced by Alf Teichs. To be released next winter is "Prison of Parma," based on Stendahl's "House of Parma." It stars Gerard Phillipe and was made by Christian Jacque and Scalera Films with a combo of Italian and French actors.

Judge Weighs Piracy Suit on 'Wilson' Pic

Judge Samuel Kaufman reserved decision Friday (15) after a two-day trial in New York federal court of a $500,000 piracy suit brought by Anthony R. Pinci against 20th-Fox. Pinci, who claims he wrote a play called "Woodrow Wilson" in 1929, charges that the film company wrongfully used his work in its 1944 release, "Wilson."

Pinci asserts that in 1936, at 20th's request, he turned his play over to the late Earl Carroll, then acting as the firm's Coast agent. Script was returned In 1937, according to the complaint, but three years later was presented to the company's New York office.

In the course of the trial, 20th production chief Darryl Zanuck and writer-producer Lamar Trotti filed depositions in which they maintained that they had never seen the Pinci script although they admitted that the play had been submitted to the company. Zanuck produced the 1944 "Wilson" while Trotti authored the screenplay.

Europe to N. Y.

Alicia Alonzo
Mr. & Mrs. Joseph Hummel
Burl Ives
Nora Kaye
Mr. & Mrs. Ben Stahl
Alida Valli

L. A. to N. Y.

Tallulah Bankhead
Saul Bourne
Eddie Cantor
Valerie Cardew
Charles Coburn
Jerry Colonna
Gary Cooper
Marlene Dietrich
Clark Gable
Greta Gynt
Reuben R. Kaufman
William Keighley
Robert L. Lippert
Jeffrey Lynn
George Macready
Marilyn Maxwell
Johnny Meyer
Bruce Millholland
James A. Mulvey
Robert Newton
Howard St. John
Dorothy Sarnoff
Dore Schary
Martha Scott
Sam Shayon
Walter Slezak
Mary Statz
Bill Watters

N. Y. to L. A.

Paul Benson
Ed Cashman
Dan Fish
Florence Gershwin
Walter Gould
Renee Jeanmaire
Lawrence Kent
Abe Lastfogel
Lou Levy
Diana Lynn
Colette Marchand
Roland Petit
Catherine Turney
Max Weinberg

N. Y. to Europe

Roy Boulting
Maurice Carrere
Ed Gruskin
Irene Hilda
David Niven
Anna Neagle
Spyros Skouras
Earl I. Sponable
Polyna Stoska
Louis Vaudable
Herbert Wilcox

N. Y. BOOKING SHAKEUP LOOMS

See Early Fade of Rank-ELC Reciprocity Pact; Both Unhappy

Eagle Lion Classics and J. Arthur Rank will probably break off their relationship prior to the finale of their five-year pact at the end of 1951. Neither side is happy with the current arrangement, making it likely that the deal will be terminated as soon as arrangements can be made, probably during the early part of the year.

Break would be a two-way affair. It would end distribution of Rank product by ELC in the U. S. and handling of ELC pix by Rank's General Film Distributors in England. Move would follow a similar action by Republic last month in terminating distribution of its films in England by Sir Alexander Korda's British Lion releasing setup.

Universal's deal with Rank, which parallels that of ELC, will be unaffected. It is also a five-year contract expiring Dec. 31, 1951, but there is every expectation it will be renewed. Situation differs in that Rank owns 15% of the stock of U, making him the largest single shareholder.

U and ELC split distribution of Rank product in the U. S. A committee determines which pix go to which distrib, but in general U has had the pick of the crop, with minor films going to ELC. What the latter turns down goes to small indie releasing organizations. More and more has been going in that direction in the past year, with ELC turning up its nose at it.

Everything but the top pix will go to the indies if and when the ELC deal is terminated. There won't be too much else, however, after U skims off the cream, inasmuch as Rank has greatly curtailed production since the original pacts were negotiated in 1946.

Possibly likely to profit will be the new Lopert Films Distributing Co., set up in New York last week to handle British and other specialized art product. Paradoxically, Rank's competitor, Korda, would

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Morris L. Ernst
discourses on
A Barrister's Grim Humor About Creative Talent
* * *
one of the many interesting byline pieces in the upcoming
45th Anniversary Number
of
VARIETY

Hep Execs Seen As Best Arbiters, Hear Two Cases

Two new and unique arbitration cases came into prominence this week, both supporting the argument that persons immediately familiar with industry complexities are best qualified to consider disputes on clearances and other trade practices.

Serving as arbiter in the first proceeding was Jay Emanuel, Philadelphia theatre operator and tradepaper publisher, who based his decision on the single and dual pic policies of the theatres involved. Second complaint was heard by a panel comprising circuit operator Ted R. Gamble, Metro sales chief William F. Rodgers and RKO distribution topper Robert Mochrie.

Trio agreed to hear the latter case at the request of the complainant, William Goldman, whose clearance demand for his Esquire theatre, Philadelphia, if granted, could upset the entire zone system in that city. Gamble, Rodgers and Mochrie have the case under advisement, with their decision due this week.

Goldman had leased the Esquire (formerly the Grange) to Warner Bros., but when the lease expired last year he took over the operation. He refurbished the house at claimed high expense and thereupon demanded of the distribs the same prior run for the entire area given the Logan theatre, also a WB house. Major problem facing the three arbiters is that bringing the Esquire up to the key run could injure houses other than the Warner group and other distribs not a party to the complaint in any way. On the other hand, if Goldman has proved justification for the prior run, they fail to see how it can be denied. Adjacent to the Esquire is the Bromley, also WB, but this is a lesser situation and only indirectly involved in the case.

House Policy

House policy figured largely in the decision rendered by Emanuel. Plaintiff in the proceeding was the Hyway theatre, which straddles the

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Big Concession by M-G On MPEA Extension Of Japanese Operations

It took considerable convincing by Eric Johnston and company prexies at the Motion Picture Export Assn. board meeting last week to get Metro to back down from its decision to strike out on its own in Japan. Metro already had two men on the scene in Tokyo setting up an organization there and had issued releases to the Japanese press announcing its intent of breaking away from the MPEA.

Metro is therefore considered to have made a large concession and other companies to have won an important victory in getting the distrib to agree to a six-mouth extension of MPEA operations there. That means continuation of joint releasing by the majors through the co-op until the end of 1951.

War clouds over the Far East were the convincers for Metro prez Nicholas M. Schenck and Loew's International topper Arthur Loew when they found the nine other member companies and Johnston, prez of the organization, lined up soldly in the argument against them.

Without the war threat several of the other distribs, it is understood, would also have voted to go on their own, thus ending the MPEA operation. Once one or two companies break away, others feel it competitively necessary to follow.

In addition to the war, several of the distribs were influenced by their experience in Germany, where Loew's likewise struck out on its own, to be followed by the other companies. Consensus now is that they might have been better off with the joint operation for another year or so. Business individually has not quite been up to estimates, but that is minor compared with the plethora of quotas and other restrictions Yanks are facing.

$1,569,000,000 Pix B.O. Revealed for '48

Washington, Dec. 19.

The nation's film theatres took in $1,569,000,000 at the boxoffice in 1948, including the Federal 20% admissions tax and the various local and state amusement taxes, the U. S. Census Bureau reported today (19).

The figures, a part of the 1948 census of business, are exclusive of the drive-ins and the few portable motion picture theatres.

The comparable receipts in 1939, the last previous date when a Federal census of business was taken, were $673,000,000.

WB-LOEW'S DEAL UPSETS TRADITION

Complete overhauling of booking practices in the N. Y. area has been threatened as a result of the three-picture deal which Warner Bros. made with the Loew's circuit last week. WB has booked "Breakthrough," "West Point Story" and "Glass Menagerie" with Loew's in what represents a major reversal of standard operating procedure. Warner product has invariably played the RKO chain in N. Y. for years.

Since the Loew's and RKO circuits are the only principal circuit outlets after first-run in the area, all distribs are affected by the switch. Any continuation of WB product in the Loew's spots obviously would mean less playing time for the other distribs traditionally aligned with that chain.

Although the existence of any agreement on a division of product has been denied by the two circuits, it is clear that RKO has shown a preference for RKO Radio, 20th-Fox, Warner's and half of Universal's product. Loew houses primarily have been taking the output of Metro, Paramount, United Artists, Columbia and the balance of U.

New WB deal with Loew's throws the present system completely out of balance not only dealing with the two primary circuits, but with subsequent outlets as well. Century Theatres, Randforce, Skouras, Brandt and Prudential chains all customarily follow either Loew's or RKO as the pix come off the latter circuits and they, too, figure to be upset by the WB hop to Loew's.

Reason for the surprise switch was said to be two-fold. Film companies generally are becoming more inclined to break away from old habits as prompted by changing marketing conditions, and WB is no exception. Thus, the major, no longer averse to change in a booking pattern, decided to negotiate with Loew's. Terms were worked out and the deal was set.

Further encouraging the WB break with RKO, it was intimated, was the desire of the two circuits in N. Y. to make it apparent that they are not engaged in any conspiracy on product division. That the two have an agreement on sharing films of the majors is charged in the pending $15,000,000 anti-trust action instituted by Eagle Lion Classics.

$9,764,000 Slide In '50 Pic Divvies

Washington, Dec. 19.

Film industry dividends continue far in the ruck of what they were in 1949. Reported dividends for the first 10 months of 1950 aggregate $28,887,000, a dive of $9,764,000 below the same period of the preceding year, according to figures released by the U. S. Commerce Department.

The big spread is explainable in a few companies, a Commerce spokesman pointed out. For instance, Stanley Co. of America—Warner's subsidiary — cut melons totaling $7,240,000 for its stockholders in the first 10 months last year. This year it has reported nothing. RKO paid three quarterly dividends aggregating $1,775,000 in 1949 but nothing this year. And the total Paramount dividends are off by $706,000.

While Columbia Pix dividends are running $327,000 back of last year, its November dividend will more than wipe out this discrepancy. The dividends of Republic Pictures were up $500,000 from last year.

Commerce estimates that the publicly reported dividends total about 60 to 65% of all dividends paid in any industry.

Grinieff Promises UA Lifesaver If McNutt Regime Is Eliminated

Art Arthur
who used to be a newspaperman himself, analyzes the shortcomings of the sneer-and-hate approach to Hollywood coverage (and that goes for some of the dubious pressagentry) in a searching piece entitled
If You Call It News
* * *
an interesting byline feature in the forthcoming
45th Anniversary Number
of
VARIETY

Exhibs Inviting B.O. Fatigue Via Duals: Lichtman

Chicago, Dec. 19.

Al Lichtman, 20th-Fox veepee, lashed out at exhibs for "leaning too much on Hollywood" and for showing double-features, at what might be characterized as a mutual back-slapping banquet in honor of Allied Theatres of Illinois' 20th birthday. Speaking before major exhib and distrib toppers Friday (15), Lichtman singularly set responsibility for the current doldrums on the exhib, stating that poor showmanship and programming are leaving a bad taste in the mouth of the public.

"Business in the past has been too good to all of us," he said, pointing out that the theatre operator must shoulder some of the load now with good showmanship. Lichtman implied that the exhib has become fat and sassy from prosperous days, and must now start paying attention to the condition of his theatre and "play only single pictures with well-balanced short subjects.

Veepee disclosed 20th's upcoming production plans for '51 and '52, recently mapped out with company prexy Spyros Skouras and production head Darryl F. Zanuck. He said that 20th is optimistically sinking over $100,000,000 into picmaking in the next two years: $50,000,000 for 36 pix in '51 and $50,400,000 for '52.

Lichtman scoffed at teevee as the industry's top adversary. "It's tough competition only because it's free; its quality doesn't come close to films."

Balance of industry leaders spoke warmly of good feeling between exhibitor and distributor. Allied prexy Jack Kirsch asked that the biggies on hand return to Chicago sometime in January to map out a circumvention campaign for the biz drop. Huddle had originally been called for Dec. 14, but Kirsch reportedly cancelled out because of lack of cooperation.

House darkenings are at a stand-

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U Promotes Dana To Eastern Sales Chief

Peter T. Dana has been promoted from district manager to eastern division sales chief for Universal, succeeding Charles J. Feldman, who recently was upped to national sales topper. Feldman said the Dana appointment was in line with the firm's policy of promotion from within the ranks.

As district manager, Dana supervised the Albany, Buffalo, Cleveland, Detroit and Pittsburgh exchanges. He started with the company in 1930 as a salesman. Successive promotions made him branch chief in Albany, Buffalo and Pittsburgh. He was upped to the district post in 1946.

Jacques Grinieff appeared yesterday (Tuesday) to be moving into the United Artists picture with both feet in a last-fling effort to keep the company afloat. Foreign film trader arrived in New York from huddles on the Coast with promises that if arrangements could be made to eliminate the Paul V. McNutt management group, he could provide temporary and then permanent relief for the ailing company.

While most trade observers were highly pessimistic that Grinieff could pull the trick after many other operators had failed, there appeared to be no other solution on the horizon to the company's affairs. The group with which attorneys for owners Mary Pickford and Charles Chaplin had been negotiating on the Coast for several weeks have passed from the picture.

The negotiations were with Carol Gray, chairman of the board and treasurer of Burr & Co. Latter is an underwriting house specializing in small businesses. It was formerly in New York and is now on the Coast. Gray reportedly proposed to keep the company alive temporarily while he made a survey and recommendations.

Grinieff's Chaplin Confabs

Grinieff, during three weeks in Hollywood, confabbed with Chaplin and his attorney, Loyd Wright, as well as with Miss Pickford's counsel, Clinton Latourette. He talked with Miss Pickford on his arrival in New York yesterday. Developments, if there are any, on his plan should occur within a day or two.

If he can get the cooperation from the owners, which they have indicated they are ready to give, Grinieff said he can bring temporary capital into UA to tide it over

(Continued on page 19)

Skouras, Sponable To Switzerland to Scout Big-Screen Video

Possibility of a further cut in the price of theatre television equipment is seen in the current trip of 20th-Fox prez Spyros P. Skouras and research chief Earl I. Sponable to Switzerland to view a new big-screen system developed at the University of Zurich. While the Swiss system is said to be still in an early development stage, the fact that Skouras and Sponable traveled to Europe to scout it indicates it has commercial possibilities. Thus, if it's found to be acceptable, it will undoubtedly be put on the market in the U. S. and, through competition with the other systems currently in use, will undoubtedly force the price down.

Swiss system is entirely different from any yet seen in the U. S. in that it is direct projection, but utilizes an external light source, such as a carbon arc, and creates projection through extremely rapid rotation of globules of a mineral water substance known as Eidophor. Light is reflected from these globules in a manner similar to the reflection of light from a pool of oil. Globules would also reflect colors, which reportedly makes the system especially adaptable to color video for theatres. Use of a carbon arc light source indicates that the system can provide a "throw" as long as the standard 35m film projector. While that advantage is also inherent in Paramount's intermediate film method, it is not present in the direct projection system built by RCA for use with a Schmidt optical system.

Engineers from the Univ. of Zurich, as well as several Swiss business men owning commercial rights to the system, have been in the U. S. for huddles with theatre execs. A description of the system was recently published by the Society of Motion Picture and Television Engineers. It's said that the original working model set up by the Swiss occupied two full floors

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Pagan Love Song
(SONGS - COLOR)

Metro release of Arthur Freed production. Stars Esther Williams, Howard Keel; features Minna Gombell, Charles Mauu, Rita Moreno. Directed by Robert Alton; associate producer, Ben Feiner, Jr. Screenplay, Robert Nathan and Jerry Davis, based on book by William S. Stone; music, Harry Warren. Freed, Nacio Herb Brown; camera (Technicolor), Charles Rosher; editor, Adrienne Fazan; special effects, A. Arnold Gillespie, Warren Newcombe. Previewed, N. Y., Dec. 12 '50. Running time, 76 MINS.

Mimi Bennett	Esther Williams
Hazard Endicott	Howard Keel
Kate Bennett	Minna Gombell
Tavae	Charles Mauu
Teuru	Rita Moreno
Manu	Philip Costa
Tani	Dione Leilani
Papera	Charles Freund

"Pagan Love Song" is one of the weaker entries in Arthur Freed's long string of Metro musicals. Filmed almost entirely in Hawaii, but localed in Tahiti, picture is backgrounded by some lush tropical scenery that, in better times, would probably start a raid on the travel agencies.

With the exception of the boxoffice pull to be derived from the names of Esther Williams and Howard Keel, that's about all the picture has to offer. It will naturally get top playing time and, like other M-G musicals, should do its share of business.

Withal, the picture has a pleasant charm about it that helps project it as sheer escapist entertainment. Action is pegged on the thinnest of story lines but its ivory-towered presentation of the carefree life to be found on a never-never South Seas isle will evoke the right reaction from any hard-working day-dreamer. While the tunes lack the punch to merit much commercial plugging, they're sold neatly by Miss Williams and Keel. And the usual dazzling production numbers are limited to two, which in itself fits in with the indolent nature of the film.

Miss Williams does capably in the thesping singing, and, especially the swimming departments. Keel, who scored as Frank Butler in M-G's version of "Annie Get Your Gun," repeats in "Love Song" in a part that doesn't require him to do more than give out with his robust baritone and act pleasantly. Minna Gombell returns to film acting after a long absence in a role that's almost a walkon. Rest of the cast handle their chores competently.

Screenplay, scripted by Robert Nathan and Jerry Davis from William S. Stone's novel, "Tahiti Landfall," has Keel as a schoolteacher from the States who comes to the island to take over a run-down plantation willed him by an uncle. Miss Williams is an English gal born and raised there, who lives with her wealthy family but also doubles into the idyllic native life. Against the sultry tropical background, they meet, fall in love, quarrel and are reconciled for the fadeout—and that's about all there is. Irresponsible but lovable natives wander in and out of the action to help keep things moving.

Robert Alton's direction is capable, but his talents shine in the two production numbers. One is a brilliantly-executed native sword dance, with a large chorus garbed in native costume and grass skirts to make it a Technicolor eyeful. Second is Miss Williams' water ballet, apparently lensed under water. Ludicrous lead-in to the number (it's a dream sequence) mars its initial impact but Miss Williams' under-water artistry, backed by some more of that Techni-hued scenery, give it top scoring ability. Special effects created by A. Arnold Gillespie and Warren Newcombe rate mention for the number. Other technical credits are up to the usual ace Metro standards, including Charles Rosher's fine lensing. *Stal.*

Oh, Amelia

"Oh, Amelia," French-made, tradeshown in N. Y. Friday (15), was reviewed in VARIETY from Cannes, Oct. 19, 1949, under its original title, "Occupe-Toi D'Amelie". ("Look After Amelie"). Reviewer *Mosk* stated, pic's "interesting production and slick treatment make it a good U. S. bet." Tabbed as "a sophisticated comedy which will please in most situations," film concerns itself with a young man about town who must marry to receive his inheritance. In summation, review declared: "film attempts to become a satire on the turn-of-the-century bourgeois, but does not quite bring it off due to its stagey structure." Marquee-wise film stars Danielle Darrieux and was directed by Claude Autant Lara, who also megged "Devil in the Flesh."

Picture is being released in the U. S. by Lux Films.

Miniature Reviews

"Pagan Love Song" (M-G) (Songs-Color). Esther Williams, Howard Keel in pleasant musical, okay boxoffice.

"The Man Who Cheated Himself" (20th). Fairly interesting melodrama of a cop involved with murder, but moderate b.o.

"Under the Gun" (Song) (U). Prison-break melodrama with good twists and fair b.o. chances.

"The Company She Keeps" (RKO). Drama of femme parolees, okay chances if exploited.

"Trail of Robin Hood" (Songs-Color) (Rep). Fair Roy Rogers oatuner with guest list of oldtime western names.

"Call of the Klondike" (Mono). Okay entry in Northwest Mountie series.

"Stage to Tucson" (Color) (Col). Routine western with Rod Cameron, Wayne Morris and color to help.

The Man Who Cheated Himself

Hollywood, Dec. 18.

20th-Fox release of Jack M. Warner production. Stars Lee J. Cobb, John Dall, Jane Wyatt; features Lisa Howard, Alan Wells, Harlan Warde. Directed by Felix E. Feist. Screenplay, Seton I. Miller, Philip MacDonald; story, Miller; camera, Russell Harlan; editor, David M. Weisbart; music score, Louis Forbes. Tradeshown Dec. 13, '50. Running time, 80 MINS.

Ed Cullen	Lee J. Cobb
Andy Cullen	John Dall
Lois Frazer	Jane Wyatt
Janet	Lisa Howard
Nito Capa	Alan Wells
Howard Frazer	Harlan Warde
Pietro Capa	Tito Vuolo
Mrs. Capa	Mimi Aguglia
Mr. Quimby	Charles Arnt
Mrs. Quimby	Marjorie Bennett
Blair	Bud Wolfe
Rushton	Morgan Farley
Olson	Howard Negley
Medical Examiner	William Gould
Airport Clerk	Art Milan
Butler	Gordon Richards
Detective	Terry Frost
Machetti	Mario Siletti
Attorney	Charles Victor

A fairly interesting melodrama that plays off in okay fashion is presented in the apt but awkwardly titled "Man Who Cheated Himself." Independently made by Jack M. Warner (son of Jack L. Warner), and being released by 20th-Fox, it should rate moderately satisfactory returns in the general dual market.

Story poses an obvious plot, but scripting, playing and direction give it a lift; the production appurtenances are good. A factual technique is used for the telling which, along with the location filming in San Francisco, helps to get it over.

Lee J. Cobb plays the title role, a homicide cop with a long and good record. He becomes involved in a web of circumstances when Jane Wyatt, the girl he is chasing, kills her husband and he tries to cover up for her. John Dall, Cobb's younger brother who has just joined homicide, draws the case as his first.

Good police work, despite Cobb's cautious intervention, eventually leads Dall to his brother, and climax comes when Cobb and Miss Wyatt hide out in San Francisco's long-abandoned Fort Point to await the lifting of road blocks. Dall traces them there and when they make their break at night the law closes in.

Felix E. Feist's direction keeps the footage moving and there is a good measure of anticipation built up by the handling. Performances are uniformly good, particularly those of Cobb and Dall. Miss Wyatt does her spoiled rich woman role excellently, even though not quite suited to the casting. Lisa Howard, as Dall's bride, appears to advantage, and other trouping assists come from Alan Wells, Harlan Warde, Charles Arnt, Tito Vuolo and Mimi Aguglia.

The Seton I. Miller-Philip MacDonald script, from Miller's story, rates some smart atmospheric touches in the lensing by Russell Harlan, and the Louis Forbes music score sets the mood. Fort Point sequences, both in lensing and in suspenseful direction, stand out. *Brog.*

Hallmark's 4 a Year

Chicago, Dec. 19.

Hallmark Productions, whose first indie film was "Mom and Dad," will now embark on a steady policy of four pix a year, according to prexy Kroger Babb. Pix will fall in the medium-budget bracket.

Outfit's newest opus, "One Too Many," which is slated for release after the first of the year, is a diatribe against alcoholism. Juvenile delinquency, sex and cancer have, or will, come up for Hallmark surveillance.

Firm is currently holding international convene at Stevens hotel.

Under the Gun
(ONE SONG)

Hollywood, Dec. 15.

Universal release of Ralph Dietrich production. Stars Richard Conte, Audrey Totter; features John McIntire, Sam Jaffe, Shepperd Strudwick, Gregg Martell, Phillip Pine. Directed by Ted Tetzlaff. Screenplay, George Zuckerman; camera, Henry Freulich; editor, Virgil Vogel. Previewed Dec. 12, '50. Running time, 83 MINS.

Bert Galvin	Richard Conte
Ruth Williams	Audrey Totter
Langley	John McIntire
Gower	Sam Jaffe
Milo Bregg	Shepperd Strudwick
Nero	Gregg Martell
Gandy	Phillip Pine
Sherbourne	Don Randolph
Nugent	Royal Dano
Five Shot	Richard Taber

A number of story twists keep "Under the Gun" from being just another melodrama and its boxoffice indications for the general market are fairly good. Performances stand up and there's a good touch of authenticity gained by location filming in Florida, locale of the plot.

The George Zuckerman screenplay hinges its meller factors on a penal law custom that pardons a trusty if he shoots an escaping prisoner. Richard Conte is a big-shot New York gambler who takes time out for murder while returning from a Miami vacation. Audrey Totter, a girl singer he has picked up, fails to carry through with a perjury scheme and he draws a 20-year sentence in a southern prison camp.

Conte carefully maneuvers his way to a trusty position and then talks Sam Jaffe, a fellow prisoner, into attempting to escape. It's a deadly game the two are to play. If Jaffe is gunned down by Conte the former's family will be provided for and Conte gets a pardon. It all comes off as the gambler had planned, except that details of the scheme are revealed in Jaffe's daily diary of prison life, and Conte is trapped and killed while trying to flee.

Ted Tetzlaff's direction gets a nice element of suspense into the story-telling and crams quite a bit of action into the chase sequences. Conte gives his tough role a strong performance but his co-star, Miss Totter, rates only a few scenes.

Supporting players are firstrate. John McIntire scores as a wily "cracker" sheriff who is much smarter than appearance or actions would indicate. Jaffe's portrayal of the philosophical prisoner clicks. Shepperd Strudwick, a perjuring southern lawyer, Royal Dano, a trusty, and the others appear to advantage.

Ralph Dietrich's production has an excellent gloss and a realistic look that is expertly displayed by the good camera work. There's one tune, the oldie "I Cried For You," used in a nitery sequence. Technical assists are topnotch. *Brog.*

The Company She Keeps

Hollywood, Dec. 19.

RKO release of John Houseman production. Stars Lizabeth Scott, Jane Greer, Dennis O'Keefe; features Fay Baker, John Hoyt, James Bell, Don Beddoe. Directed by John Cromwell. Story and screenplay, Ketti Frings; camera, Nicholas Musuraca; editor, Robert Swink; music, Leigh Harline. Tradeshown Dec. 14, '50. Running time, 82 MINS.

Diane	Lizabeth Scott
Larry	Jane Greer
Tilly	Dennis O'Keefe
Judge Kendall	Fay Baker
Mr. Neeley	John Hoyt
Jamieson	James Bell
Smitty	Don Beddoe
Mrs. Seeley	Bert Freed
Mrs. Haley	Irene Tedrow
Mrs. Griggs	Marjorie Wood
Mrs. Harris	Marjorie Crossland
	Virginia Farmer

Title of "The Company She Keeps" doesn't tip that this is a drama of femme parolees and the problems they face during rehabilitation. Cast lineup is good, as are the performances, and the story has its interesting points. With strong exploitation, its boxoffice chances shape up okay.

Jane Greer is the parolee, released after serving two years of a five-year bad check term. She becomes the ward of Lizabeth Scott, parole officer, and starts a determined course towards reformation. The Ketti Frings script makes the character human, with weaknesses that do not ease her along the way to rehabilitation.

The dialog has punch, talk being the kind that would seem to fall naturally from a girl with a past record of misdemeanors, reform schools and shady living. A human element is Miss Greer's yen for a man and good times, a desire that has her make a play for Dennis O'Keefe, loved by Miss Scott. The flirtation becomes serious and cues the dramatics that occur when Miss Greer tries to aid another parolee who has slipped, is again arrested and saved from a return to prison only through the sacrificial intervention of Miss Scott.

John Cromwell's direction moves the dramatics along ably, building to a number of high spots that liven up the show and give the principals some good histrionic moments. Miss Greer makes her role count, and Miss Scott, in what is for her an offbeat character, registers strongly. O'Keefe holds his own in what is principally a woman's story.

John Houseman's production is marked by good casting in the supporting roles. Among them are Fay Baker, the parolee who gets Miss Greer in trouble; John Hoyt, a judge; Bert Freed, police officer; James Bell, Don Beddoe and Irene Tedrow.

Tight editing keeps the footage down to 82 minutes. Lensing, music score and the other technical phases are well done. *Brog.*

Trail of Robin Hood
(SONGS-COLOR)

Hollywood, Dec. 12.

Republic release of Edward J. White production. Stars Roy Rogers, Trigger (equine); features Penny Edwards, Gordon Jones, Jack Holt, Foy Willing and the Riders of the Purple Sage; guest stars Rex Allen, Allan "Rocky" Lane, Monte Hale, William Farnum, Tom Tyler, Ray Corrigan, Kermit Maynard, Tom Keene. Directed by William Witney. Written by Gerald Geraghty; camera (Trucolor), John MacBurnie; editor, Tony Martinelli; songs, Jack Elliott, Foy Willing. Previewed Dec. 11, '50. Running time, 67 MINS.

Roy Rogers	Roy Rogers
Trigger	Smartest Horse in Movies
Toby	Penny Edwards
Splinters	Gordon Jones
Guest Stars	Rex Allen, (Arizona Cowboy), Allan "Rocky" Lane, Monte Hale, William Farnum, Tom Tyler, Ray Corrigan, Kermit Maynard, Tom Keene.
Jack Holt	Jack Holt
J. Corwin Aldridge	Emory Parnell
Mitch	Clifton Young
Murtagh	James Magill
Pia	Carol Nugent
George	George Chesebro
Sheriff	Edward Cassidy
Foy Willing and Riders of Purple Sage	

Roy Rogers' screen hero career is certainly varied. This time his chief interest is in seeing that Christmas trees are cut and put on the market at a price poor kids can afford. Around that base, Republic has woven a fair outdoor actioner that will get by in the situations at which it is aimed.

Script gimmick has Jack Holt a retired screen star and now raising Christmas trees at cost to cheer the poor. A commercial firm competes and, through a crooked woodsman operating on a percentage, gives Holt a bad time harvesting and marketing his trees. Rogers contributes enough heroics, however, to see that the Holt crop reaches the big city in time, principally because a lineup of oldtime western stars comes to the aid of their retired friend.

Plot idea is okay, but development is juvenile, the playing and direction just adequate. Pacing is slow, too, making the 67 minutes running time seem longer than proper for an outdoor actioner. A lot of chases, patently-staged fisticuffs and several arson blazes are devices used to simulate movement.

Guest stars contributing their bits are Rex Allen, Allan "Rocky" Lane, Monte Hale, William Farnum, Tom Tyler, Ray Corrigan, Kermit Maynard and Tom Keene. Penny Edwards does the femme lead and also assists on one of the three tunes. Mild comedy is contributed by Gordon Jones and Carol Nugent. Heavy of the piece is Clifton Young.

Rogers and the Riders of the Purple Sage, headed by Foy Willing, croon "Get a Christmas Tree for Johnny" and "Ev'ry Day is Christmas in the West," cleffed by Jack Elliott. Third number is Willing's "Home Town Jubilee."

Production mounting by Edward J. White should have used new locales as outdoor sites have been seen in too many recent Rogers films. William Witney's direction of the Gerald Geraghty story can't always keep it moving. John MacBurnie did the Trucolor lensing. *Brog.*

Seven Days to Noon

"Seven Days To Noon," British-made, which opened at the Trans-Lux 52d St., N. Y., Monday (18), was reviewed in VARIETY from London, Aug. 23, 1950. "A tense and topical theme is the main ingredient of this new British-made Boulting Bros. production," reviewer *Myro* stated. He went on to say "the major handicaps this film will have to overcome are complete lack of marquee names for both the British and American markets. Powerful exploitation, however, may make this a big grosser on both sides of the Atlantic." Pic deals with an atom scientist, mentally deranged because his work is being used for destruction, who warns the Prime Minister of England that unless atomic bomb production ceases by noon of the following Sunday (seven days after receipt of the letter), he'll blow up all of London with a stolen bomb.

Picture is being released in the U. S. by Distinguished Films.

Call of the Klondike

Hollywood, Dec. 13.

Monogram release of Lindsley Parsons production. Stars Kirby Grant, Chinook (canine); features Anne Gwynne, Lynne Roberts, Tom Neal. Directed by Frank McDonald. Screenplay, Charles Lang; based on story by James Oliver Curwood; camera, William Sickner; editor, Ace Herman. Previewed Dec. 12, '50. Running time, 44 MINS.

Rod	Kirby Grant
Chinook (dog)	Chinook
Nancy	Anne Gwynne
Emily	Lynne Roberts
Mallory	Tom Neal
McKay	Russell Simpson
Mencheck	Marc Krah
Fred Foley	Paul Bryar
Billy	Pat Gleason
Luke	Duke York

This entry in Monogram's Northwest Mountie series is an okay lowercase feature for lesser situations. It's done along formula lines with enough action to make it acceptable in the market at which it is aimed.

Kirby Grant is again the dauntless Mountie, enforcing law and order in the north woods with the help of Chinook, his educated canine. This time they go to a remote trading post to investigate some murders and locate Anne Gwynne's father, who mysteriously vanished after discovering a lost gold mine.

The hero pair gets involved in some ambushes and rough and tumble scraps before being able to pin the killings on Tom Neal, who, with his sister, Lynne Roberts, is stealing the gold via a secret tunnel from their worthless mine into the rich lode. The Charles Lang script, based on a James Oliver Curwood story, tosses in a number of suspects to confuse the Mountie and acceptably ties together the loose ends when the heavies are brought to justice.

Cast goes about its chores agreeably under the okay direction of Frank McDonald. Lindsley Parsons' production supervision provides some nice outdoor values to help the story. Lensing, editing and other technical credits are standard. *Brog.*

Stage to Tucson
(COLOR)

Hollywood, Dec. 15.

Columbia release of Harry Joe Brown production. Stars Rod Cameron, Wayne Morris; features Kay Buckley, Sally Eilers, Carl Benton Reid, Roy Roberts, Harry Bellaver, Douglas Fowley. Directed by Ralph Murphy. Screenplay, Bob Williams, Frank Burt, Robert Libott; based on novel by Frank Bonham; camera (Technicolor), Charles Lawton, Jr.; editor, Charles Nelson; music score, Paul Sawtell. Previewed Dec. 8, '50. Running time, 81 MINS.

Grif Holbrook	Rod Cameron
Barney Broderick	Wayne Morris
Kate Crocker	Kay Buckley
"Doc" Benteen	Carl Benton Reid
Jim Maroon	Roy Roberts
Gus Heyden	Harry Bellaver
Annie Benson	Sally Eilers
Ira Prentiss	Douglas Fowley
Sam Granger	John Pickard
Chantry	Olin Howlin
John Butterfield	Charles Evans
Juan Lopez	Boyd Stockman
Bartender	John Sheehan
Eddie	Reed Howes
Sheriff Pete Deuce	James Kirkwood

Some good action helps what is just a fairly routine western. Its formula ingredients have been dressed up with Technicolor and generally okay movement to rate "Stage to Tucson" an average ride through the action situations.

Plot is another of those war-between-states affairs, this one taking off about the time the north and south were drawing up sides. Basic story line deals with theft of Arizona stagecoaches for sale to the Confederates in Atlanta—a premise that stretches credence too thin—so that the union's western supply line will be broken.

Rod Cameron is the troubleshooter sent to Tucson to get a line on the missing stages. Working with him on the mystery is Wayne Morris. In between they indulge in fisticuffs over the favors of Kay Buckley, stageline employee. Plot goes off on a num-

(Continued on page 18)

Manon

"Manon," French-made, tradeshown in N. Y. Friday (15), was reviewed in VARIETY from Paris, April 6, 1949. At that time reviewer *Buch* gave it a "50-50 chance of getting through the American censors." Noting pic is "practically of Hollywood quality," review continued with: "it is the story of the moral disintegration of a young man ensnared by a girl who has no moral standards." A modernized version of the Abbe Prevost novel, story deals mainly with a wayward girl and her faithful lover. Tail end of the film, however, switches from exclusive concentration on the two lovers and concerns itself with the problem of Jewish refugees in Israel.

Picture stars Cecile Aubry, young actress who since has been signed by 20th-Fox. Film is being released in the U.S. by Discina International Films.

WISE UP TO WHYS OF B.O. DIP

Co-op Advertising, Merchandising Agreed on In N.Y. as Biz-Getter

Series of N. Y. circuit op conclaves on ways and means of bolstering business continued yesterday (Tues.), with discussion primarily centered on jointly-sponsored campaigns to promote the industry institutionally in the N. Y. territory.

Participants at the session were in agreement on the need for joint effort, largely through cooperative advertising and merchandising. Suggestion was made that the various circuits contribute a portion of their ad budgets to the overall bid for new patronage but machinery for this and a public service enterprise, which also was taken up, was not fully determined.

Meetings began last Thursday (14), as called by Fred Schwartz, Century Theatres v.p. and general manager. Participating are reps of almost all other major circuits in the N. Y. area, including Loew's, RKO, Fabian, Brandt, Joelson, Randforce, Cinema, Prudential, Rugoff & Becker and Reade.

Yesterday's meeting, which was at the Hotel Astor, began in late afternoon, recessed for dinner, and continued through late in the evening. The conferences parallel on a local level the nation-wide confabs of theatremen, sponsored by S. H. Fabian, which were held for an exchange of views on how to combat current boxoffice fatigue.

Hollywood Scripter

Ken Englund

under the Roman influence, notably of director Vittorio de Sica's "The Bicycle Thief," lets himself go with complete Hollywood abandon in a satire on

The Cadillac Thief

* * *

an amusing byline piece in the upcoming

45th Anniversary Number

of

VARIETY

U in 498G Bond Buy at 481G Cost

Taking advantage of its currently strong cash position and the depressed market value of its 3¾% sinking fund debentures, Universal during November went on a money-saving spree of buying the securities up in advance. It acquired $498,000 of the bonds at a cost of $481,102.

Anticipatory buying of the series, which runs until March 1, 1959, is in keeping with U policy. It acquired $679,000 worth of the debentures at a cost of $643,923 during the year ended Oct. 28 in anticipation of future sinking fund requirements.

Between regular and advance retirement of the bonds, U reduced the issue from $5,430,000 on Oct. 29, 1949, to $3,897,000 as of Nov. 30, 1950. That's $1,533,000 for the 13 months.

For the fiscal year ended last Oct. 28, ordinary requirements were met by acquisition of $356,000 worth for $325,455 in cash. These, together with $258,000 worth (which cost U $203,838) held in the treasury as of Oct. 29, 1949, were retired. In addition, $299,000 worth of the debentures purchased in advance were used to satisfy the March 1, 1951, sinking fund obligation.

Of the November advance buying, plus the debentures in the treasury, $599,000 worth were retired in anticipation of Sept. 1, 1951, and March 1, 1952, obligations. That still left a balance of $279,000 in debentures in the treasury in anticipation of needs.

U has also reduced slightly the amount of its 4¼ cumulative preferred outstanding. As of Dec. 14, it held 4,200 shares in its treasury, compared with 4,120 the previous month.

Columbia, Warner Bros. and 20th-Fox likewise were strengthening their financial position by reducing the quantity of securities on the market. Col increased its treasury holdings of its $4.25 cumulative preferred during November from 3,870 shares to 4,170. Warners acquired 125,000 shares of its common for its treasury, currently holding 495,000 shares.

20th, which has been buying in its $1.50 and $4.50 preferred, reported that it had reduced the number of shares of the $1.50 listed on the New York exchange by 2,800, leaving a new total of 128,935. It also acquired 200 shares for its treasury, now holding 48,500

Goldman Opens 3d New Philly 1st Run Deluxer

Philadelphia, Dec. 19.

While a number of exhibitors throughout the country are now shuttering their theatres in the wake of a dipping boxoffice, William Goldman, indie Philadelphia exhib, launches his third new midtown deluxer Saturday (23). With these three houses, Goldman is moving steadily forward with his project, which is backed by the local Chamber of Commerce and a number of businessmen's groups, to relocate Philly's entertainment centers in the heart of the city.

Exhib has been able to open the three new houses through his ability to buy first-run product for them, which was granted him after two lengthy anti-trust suits in the U. S. district court here. He won not only the right to preferred product but also collected heavy damages for his then-closed Erlanger.

New theatre is tagged the Midtown and preems with Paramount's "Goldbergs." Other two houses are the Randolph and Goldman, with all three strung along Chestnut street, Philly's main shopping center. Exhib decided to put his three houses in that section on his theory of "impulse buying"—that entertainment lures shoppers and shoppers are potential film patrons. Philly's other film houses are scattered over various centers and, to date, there has been no coordinated entertainment district.

Goldman plans to operate his three theatres as separate ventures. Each will play a certain type of film and cater to a different type audience. The Goldman will continue playing general top product; the Randolph is to concentrate on pictures with special appeal to women, and the new Midtown will serve as a showcase for long-run product.

Rep Sets $2,000,000 '51 Expansion Plan

Hollywood, Dec. 19.

Republic is budgeting $2,000,000 for an expansion program in 1951, the result of a survey of business conditions here and in Europe. Approximately $1,500,000 will be spent on the home lot and the rest in the British Isles.

Company recently established sales and distribution branches in London, Cardiff, Dublin, Belfast, Manchester, Glasgow, Newcastle, Liverpool, Leeds and Birmingham.

J. E. Perkins to Coast

James E. Perkins, Paramount managing director in England, currently visiting the states, left N. Y. yesterday (Tues.) for the Coast on personal affairs.

Also visiting the U. S. is Pilade Levi, major's general manager in Italy.

PRESSURE ON FOR AUDIENCE STUDY

With film industry execs bemoaning the way some of their old customers have apparently lost the film-going habit, there's increasing pressure in the trade for a personalized, door-bell ringing survey to ascertain the reasons. General belief among most industry toppers is that "we'll never know why people aren't going to their theatres the way they used to unless we go out and ask them in person."

Backers of such a survey do not specify how such a research project should be financed, or whether results of the survey should be made public. (Council of Motion Picture Organizations recently turned down an offer by the Univ. of Michigan to do the job when the university insisted that it have the right to publicize the answers it came up with.) But, according to one industry spokesman, "let's do a thorough, honest job, without trick questions which will bring in answers to soothe but not cure."

He added: "We spend money to test titles, to learn audience reaction via comment cards. That's all very well, but now let's get out to the different sex and age groups and ask some down-to-earth questions."

Survey, as visualized by this exec, would ask adults: (a) how often do you go to filmeries? (b) how often did you go three or four years ago? Ten years ago? If less now, why? Public would be asked, "Is it television, the cost-of-living, inconvenience of parking, trouble getting baby-sitters (and the cost of that), radio, double features, starting times, or what?" This industryite would also ask youngsters whether they like pictures, if TV is keeping them at home or if their parents discourage their going to their nabe filmeries.

"Let's ask people in all walks of life their impression of movies, of Hollywood, what kind of pictures they like and dislike and what they'd like to see on the screen," the exec said. "Are the old stars something they've grown weary of? Is the story more important than the stars? Let's find out whether people go to the movies just for recreation without knowing about the pictures, whether they depend on critics (especially in key cities), word-of-mouth, radio commentators or some other medium?"

Same exec declared that such a survey would also reveal the deleterious effect that pressure groups, religious organizations, etc., have had on Hollywood product. In line with this, he noted that the motion picture is up against unfair competition when it opposes TV, "because our product is heavily restricted and censored, whereas television is not."

Petrillo Nixes Indies On Additional Fees Of Pix Sold to Video

Hollywood, Dec. 19.

James C. Petrillo, prexy of American Federation of Musicians, has nixed offers of indie producers to pay to AFM additional fees on films subsequently sold to video. I. E. Chadwick, head of Independent Motion Picture Producers Assn., reportedly offered video payment of 25% of original musicians' fee, plus about 5% of video income for AFM welfare fund.

Chadwick had been endeavoring to reach solution with Petrillo since Monogram was barred from using musicians after being accused of disposing of films with AFM soundtracking to video. Petrillo, here for funeral of Joe Weber, ex-AFM prez, conferred with Coast rep J. W. Gillette on the indie producers' plea for deal, and stated Monogram situation remains status quo. Only outside contributing producers, like Hal E. Chester and Jan Grippo, can secure services of AFM members for music scores.

Film Stocks Given Investment OK by Wall Street Analysis Firm

Despite recent stock market declines, film company issues were given substantial recommendation this week by Arnold Bernhard & Co., investment advisers and publishers of a widely-used market analysis service. Published survey by the firm declares that the competitive effects of telelished survey by the firm declares vorcement resulted in the past month's downward trend. However, the firm adds, neither of these will "adversely affect the basic long-term earning power and the intrinsic value of these companies."

Investment firm states it "especially" recommends purchase of Columbia Pictures, United Paramount Theatres, Universal and Warner Bros. Subsequent recommendations are Loew's, Technicolor, 20th-Fox and Paramount Pictures.

Bernhard outfit concedes television has made some inroads on motion picture attendance but contends the movie-going habits of the American public still are not likely to change. Films, it was said, constitute one of the "cheapest forms of entertainment and, as such, we believe, will continue to attract good attendance at the boxoffice."

Firm notes there was a significant, contraseasonal revival of interest in film entertainment during July and August, which reflected increased consumer incomes, improved quality of pix and lesser entertainment value of summer replacements on television. Uptrend in theatre attendance, it was added, held through October but thereupon turned downward because of increased teevee set ownership and improved video enter-

(Continued on page 19)

Philip Dunning

waxes satirical in

What Next?

(Meaning, in Show Biz, of Course)

* * *

one of the many byline features in the forthcoming

45th Anniversary Number

of

VARIETY

Govt. Prod. Group To Mull Materials Shortages Jan. 10

Washington, Dec. 19.

As the rearmament program steps up, show business is beginning to feel the shortage of materials all along the line, with indications that other shortages are due. Among steps of the past few days:

1. Nathan D. Golden, chief of National Production Authority's motion picture and photographic section, sent out invitations to leaders in the motion picture equipment field to serve on a Government advisory committee. First meeting will be held here Jan. 10. It will be an organization session during which industry problems and needs will also be discussed.

2. Silver Sensitized Good Industry Advisory Committee—the raw film manufacturers—met last week to warn that any sharp increases in Government rawstock demands would have to result in civilian cutbacks, some of these affecting the motion picture industry. It was disclosed that the raw film industry is operating at virtual capacity today and that any major expansion in facilities would take about two years.

3. The NPA photographic apparatus and equipment advisory committee met with Government officials to protest the base period chosen by NPA from which to cut back allowable light metals. The group represents manufacturers of cameras, lenses, projectors and similar equipment. It also urged war contracts quickly for its members; otherwise, it said, when the cutbacks come its skilled labor will drift away to other fields.

4. Radio and TV were given more to worry about when NPA said it was preparing to cut back civilian use of cobalt. This will probably reduce production of sets in 1951. Cobalt is used in manufacture of magnets for radio and TV speakers as well as other instruments. Cutback order is due within the next few weeks.

5. While the President's proclamation of a state of emergency has no immediate effect on show business, the indication is that price controls and wage ceilings will be arriving soon. Construction of amusement buildings has already been halted, except for hardship cases.

Chi Prod. Shortage

Chicago, Dec. 19.

Product shortage now looms likely in the Chicago Loop due to the two-week limitation on picts. The rapid-fire turnover has seen all top-quality product slated for 1950 release run the gamut here.

20th has the highest in-and-out record, booking nine films downtown since Oct. 22. Paramount has played five and Warners four. And in the past five weeks Metro has squeezed in five.

NPA OK's Bldg. To 12 Hardship Cases

Washington, Dec. 19.

Since the theatre construction freeze went into effect Oct. 26, National Production Authority has given the okay to 12 hardship cases and has rejected one, NPA disclosed yesterday (18). Construction work approved amounts to about $800,000. Six of the projects involve drive-in theatres, six standard picture houses, and one is for a community playhouse.

Following 13 cases were disposed of: Plaza theatre, Salem, Mass., finally okayed for repairs after an initial refusal, amount not given; Loew's Orpheum, Boston, okayed for $10,000 of alterations to theatre building; New York Life Insurance Co. okayed for work on a theatre part of a commercial structure in New York City, location and amount not given; Springfield Theatre Guild, Inc., okayed for construction of $100,000 community theatre playhouse; James B. Cagle, Pell City, Ala., okayed for $15,000 work on a drive-in, 4½ miles north of Pell; Milford L. Miller, Panama City, Fla., okayed to build drive-in there, amount not given; Giddens & Reston, Mobile, Ala., okayed for $65,000 theatre in Chickasaw, Ala.; Charles F. Vatterott approved to continue on $178,180 theatre in village of St. Anne Theatre, near St. Louis.

Also, Great Plains Amus. Co., Kansas City, approved for $105,000 drive-in at Lincoln, Neb.; Copper Foundation, Lincoln, Neb., approved for work on $150,000 theatre building in Oklahoma City; Modern Theatres, Inc., Tulsa, okayed for $120,000 drive-in there; Lippert Productions, Hollywood, approved for $30,000 of work on a drive-in in San Francisco. Only rejection was handed out to Mundo Enterprises, Little Rock, Ark., which wanted to do $45,000 of work on a theatre in Alamo, Texas.

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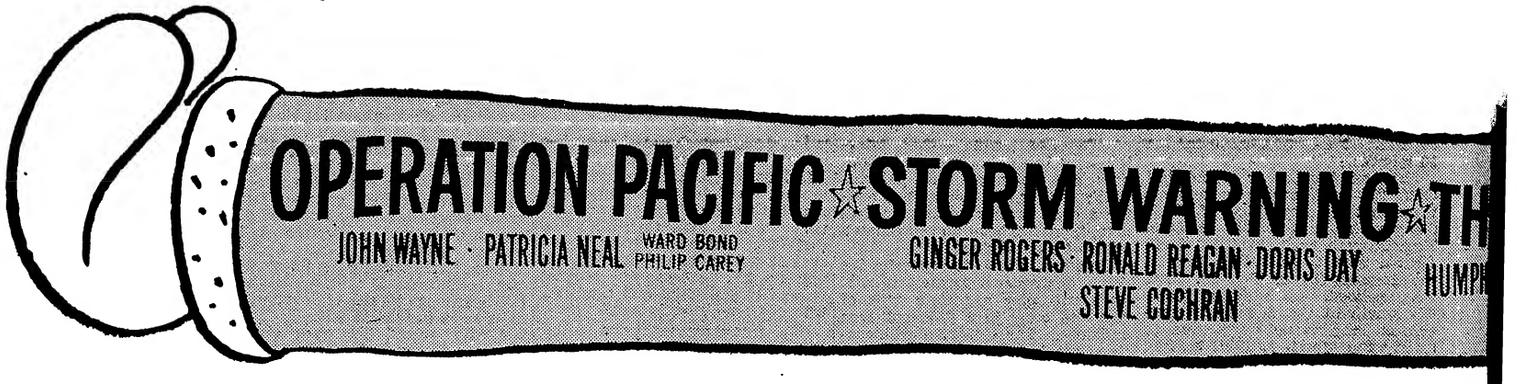

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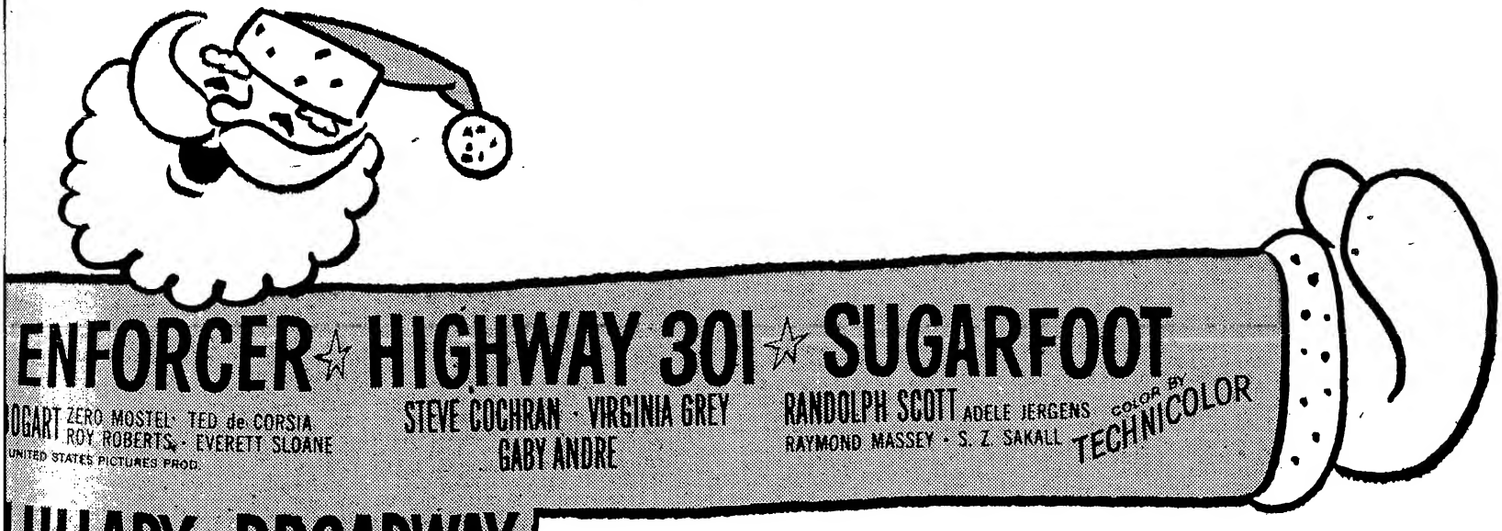


Hot Weather, Holidays Hit L.A. But 'Guerrilla' OK $36,000; 'Dance' Mild 20G, 'Highway' 26G, 'Thief' Dim 10G

Los Angeles, Dec. 19.

Soft biz gait is continuing here in the face of pre-Xmas shopping, with seven newcomers very spotty. Hot weather also is no help. A satisfactory $36,000 shapes for "American Guerrilla" in five theatres with some help from a small price boost. But elsewhere biz is sluggish with even "Let's Dance" only getting mild $20,000 in two Paramount houses.

"Two Weeks With Love" looks thin $20,000 in two sites. "Highway 301" is only light $26,000 in three locations. Price raise is proving no help to "Emergency Wedding" which is heading for sour $11,000 in two spots "Mystery Submarine" is under $17,000 in five theatres while "Once a Thief" is dim $10,000 or less in three.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"American Guerrilla in Philippines" (20th). Okay $36,000. Last week, "All About Eve" (20th) (3d wk), $26,800.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1) — "Highway 301" (WB). Light $26,000. Last week, "West Point Story" (WB) (3d wk), $16,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Two Weeks With Love" (M-G) and "Under Mexicali Stars" (Rep). Thin $20,000. Last week, "King Solomon's Mines" (M-G) (4th wk), $20,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1) — "Emergency Wedding" (Col) and "Beyond Purple Hills" (Col). Sour $11,000. Last week, "Joan Arc" (RKO) and "Counterspy Scotland Yard" (Col), $14,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Let's Dance" (Par) and "Trail Robin Hood" (Rep). Mild $20,000. Last week, "Tripoli" (Par) and "Indian Territory" (Col) (L.A. only) (2d wk), $11,200.

Orpheum, Hawaii, Beverly Hills Music Hall (Metropolitan) (2,210; 1,106; 855; 50-$1)—"Once a Thief" (UA) and "Lightning Guns" (Col). Slight $10,000. Last week, "Three Husbands" (UA) and "Roll, Thunder, Roll" (EL) (8 days), $12,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Mystery Submarine" (U) and "Outlaw Gold" (Mono). Dull $17,000. Last week, "Undercover Girl" (U) and "Father's Wild Game" (Mono), $14,000.

Four Star (UA) (900; 60-$1) — "Thunder Rock" (Indie) (reissue) (2d wk). Small $1,000. Last week, $1,800.

Fine Arts (FWC) (677; $1.20-$2.40) — "Cyrano" (UA) (5th wk). Opened fifth frame today (Tues.). Last week, good $6,500.

Broadway Grosses

Estimated Total Gross
This Week $422,000
(Based on 18 theatres.)
Last Year $451,200
(Based on 17 theatres)

'Highway' Okay $15,000 in Cleve.

Cleveland, Dec. 19.

Downtown houses are not feeling much of an upbeat in attendance although the weather is better and there appears to be a let-up in Yule shoppers' spree. "Miniver Story" is not doing much for the State. Hipp's "Highway 301" shapes standout with okay session.

Estimates for This Week

Allen (Warners) (3,000; 55-80)—"Southside 1-1000" (Mono). Oke $10,500. Last week, "Deported" (U), $11,500.

Esquire (Community) (704; 55-80) — "Show Business" (RKO) and "Lady Takes Chance" (RKO) (reissues). Sad $1,500. Last week, "Outrage" (RKO) (2d wk), $3,500.

Hipp (Warners) (3,700; 55-80) — "Highway 301" (WB). Biggest in town at okay $15,000. Last week, "Midnight and Dawn" (Col), $14,000.

Palace (RKO) (3,350; 55-80) — "Buffalo Stampede" (Indie) and "Hell Town" (Indie) (reissues). Fair $9,000. Last week, "Joan of Arc" (RKO), $8,500.

State (Loew's) (3,450; 55-80) — "Miniver Story" (M-G). Dreary $8,000. Last week, "Let's Dance" (Par), $13,000.

Stillman (Loew's) (2,700; 55-80) —"Let's Dance" (Par) (m.o.). Good $6,000. Last week, "Dial 1119" (M-G), $6,200.

'Daughters' Hep $18,000, Mont'l; 'Capture' $7,000

Montreal, Dec. 18.

"Three Daughters" is pacing the field this round with nice take at Palace. Despite heavy censoring, "Joan of Arc" is way down in second Capitol stanza. "Capture" looms okay at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Three Daughters" (M-G). Nice $18,000. Last week, "Odette" (EL), $15,000.

Capitol (C.T.) (2,412; 34-60) — "Joan of Arc" (RKO) (2d wk). Off to $8,000 following hefty opening session at $15,000.

Princess (C.T.) (2,131; 34-60) — "Right Cross" (M-G). Fair $11,000. Last week, "Tripoli" (Par) (2d wk), nice $10,500.

Loew's (C.T.) (2,855; 40-65) — "Toast New Orleans" (M-G) (2d wk). Off to $16,000 after smash first week at $25,000.

Imperial (C.T.) (1,839; 34-60) — "Capture" (RKO) and "Interrupted Journey" (RKO). Oke $7,000. Last week, "Dark City" (Par) and "Holiday Rhythm" (Par), $9,500.

Prov. On Skids Albeit 'Raiders' Oke at $9,000; Reissues Get No Place

Providence, Dec. 19.

All houses are slipping here, with nothing to get excited about except the fact that Christmas is only a week away. Majestic is doing fairly well with "Kansas Raiders." Loew's State has reissue combo of "Mutiny on Bounty" and "Day at Races," but they are very slow.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Below par $8,000. Last week, "Deported" (U) and "Appointment With Crime" (Lip), $9,000.

Majestic (Fay) (2,200; 44-65) — "Kansas Raiders" (U) and "Father's Wild Game" (U). Steady $9,000. Last week, "Undercover Girl" (U) and "California Passage" (Rep), $8,000.

Metropolitan (Snider) (3,100; 44-65) — "Black Angel" (Indie) and "Tangier" (Indie) (reissues). Dim $5,000. Last week, "Woman on Run" (U) and "Palooka Squared Circle" (Mono), fair $7,000.

State (Loew's) (3,200; 44-65) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Drab $9,500. Last week, "Miniver Story" (M-G) and "Next Voice" (M-G), $9,000.

Strand (Silverman) (2,200; 44-65) —"Winslow Boy" (EL) and "Perfect Lady" (EL). Opened Monday (18). Last week, "Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL), sad $5,000.

'CITY' BRIGHT $13,000, TORONTO; 'WIDOW' 9G

Toronto, Dec. 19.

With Xmas shopping, plus lack of product appeal, only first-run house doing any outstanding business is "Dark City," fine at Imperial. Other attractions are only fair to light.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor); (1,059; 955; 470; 698; 694; 35-57)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Oke $11,000. Last week, "Shakedown" (U) and "Hit Parade '51" (Rep), $12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Miracle 34th St." (20th) and "Adventures Sawyer" (SRO) (reissues). Fair $7,000. Last week, "Tripoli" (Par) (2d wk), $6,000.

Imperial (FP) (3,373; 38-77)—"Dark City" (Par). Fine $13,000. Last week, "Odette" (EL), same.

Loew's (Loew) (2,096; 48-67)—"To Please Lady" (M-G). Fair $8,000. Last week, "Miniver Story" (M-G) (2d wk), $6,500.

Nortown, University (FP) (959; 1,556; 38-77)—"Breaking Point" (WB) (2d wk). Mediocre $8,000. Last week, $10,000.

Odeon (Rank) (2,390; 50-90)—"Reluctant Widow" (EL). Light $9,000. Last week, "Harriet Craig" (Col), $11,000.

Shea's (FP) (2,386; 38-77)—"Born to Be Bad" (RKO) (2d wk). Poor $6,500. Last week, $8,000.

Uptown (Loew) (2,743; 38-67)—"Milkman" (U) (2d wk). Down to $4,000 after last week's fair $6,500.

K. C. Slow But Power $14,000

Kansas City, Dec. 19.

Biz is slow here with shopping activity at peak, and lightweight attractions generally the rule at first-runs. One of stronger magnets is "American Guerrilla" at three-house Fox-Midwest combo, topping the average for trio. Midland has pair of new pix, "Fuller Brush Girl" and "Last of Buccaneers," but most others have reissues. Weekend weather was favorable.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Dedee" (Indie) and "Good Time Girl" (EL). Best here in weeks, strong $3,300. Last week, "Return Jesse James" (Lip) and "Shot Billy Kid" (Lip), $2,500.

Midland (Loew's) (3,500; 45-65)—"Fuller Brush Girl" (Col) and "Last of Buccaneers" (Col). Light $10,000. Last week, "Harriet Craig" (Col) and "Midnight and Dawn" (Col), ditto.

Missouri (RKO) (2,650; 45-65)—"Born to West" (Indie) and "The Thundering Herd" (Indie) (reissues). Slim $7,000. Last week, "Outrage" (RKO) and "Rio Grande Patrol" (RKO), first 4 days, with "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), second half, same.

Paramount (United Par) (1,900; 45-65)—"The Buccaneer" (Par) and "Ladies Big House" (Par) (reissues). Slow $7,500. Last week, "Highway 301" (WB), about same.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "American Guerrilla" (20th). Strongest entry in town, fairly good $14,000 or better for Tyrone Power opus. Last week, "Wyoming Mail" (U) and "Shakedown" (U), slim $10,000.

Det. Dismal at B.O.; 'Breakthrough' Okay $17,000, '2 Flags' Drags at 20G

Detroit, Dec. 19.

Another dismal week is facing Detroit exhibs as Christmas shoppers continue to hurry by the box-offices in quest of gifts. Only half-stable entry this round is "Breakthrough" which may come through with an okay session at the Michigan. "Two Flags West" is shaping slow at Fox. "King Solomon's Mines" is holding to nice total in fourth round at Palms. "Undercover Girl" is shaping weak at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Two Flags West" (20th) and "Eye Witness" (EL). Light $20,000. Last week, "Dial 1119" (M-G) plus Dick Contino stageshow, $29,000.

Michigan (United Detroit) (4,000; 70-95)—"Breakthrough" (WB) and "Revenue Agent" (Col). Okay $17,000. Last week, "West Point Story" (WB) and "Counterspy Scotland Yard" (Col), $10,000 in second week.

Palms (UD) (2,900; 70-95) — "King Solomon's Mines" (M-G) (4th wk). Nice $12,000. Last week, $15,000.

Madison (UD) (1,800; 70-95) — "Hamlet" (U). Slow $5,000. Last week, "Dark City" (Par) and "Stars Over Wyoming" (RKO), $11,000.

United Artists (UA) (1,900; 70-95)—"Undercover Girl" (U). Weak $7,000. Last week, "I'll Get By" (20th) (2d wk), $6,000.

Adams (Balaban) (1,700; 70-95) —"Two Weeks with Love" (M-G) (2d wk). Slim $8,000. Last week, $9,700.

Downtown (Balaban) (2,900; 70-95) — "Ravaged Earth" (Indie). Poor $7,000. Last week, "House of Frankenstein" and "House Dracula" (Indies) (reissues), $6,000.

Hub Hobbled by Yuletide Shoppers; 'Southside' Slow 14G, 'Midnight' 12G

Boston, Dec. 19.

Plenty of shoppers in town but the influx of reissues at most major houses are not much help. Biz is better on the weekends than ordinarily at this time of year because of hypoing effect of downtown Xmas trimmings. "Southside 1-1000" at Paramount and Fenway is not more than average, while "Between Midnight and Dawn" at Memorial looks mild. "State Secret" looks fair at Astor in fourth week. Elsewhere biz is mostly sluggish.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "State Secret" (Col) (4th wk). About $4,000 after fair $5,000 for third.

Fenway (NET) (1,373; 40-85) — "Southside 1-1000" (Mono) and "California Passage" (Rep). Fair $4,500. Last week, "Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL), okay $6,000.

Memorial (RKO) (3,500; 40-85)—"Midnight and Dawn" (Col) and "Last of Buccaneers" (Col). Mild $12,500. Last week, "Mad Wednesday" (RKO), $18,000.

Metropolitan (NET) (4,367; 40-85)—"Tars and Spars" (Col) and "Thousand and One Nights" (Col) (reissues). Mild $11,500. Last week, "Jackpot" (20th) and "Look Before You Love" (Indie), $16,000.

Orpheum (Loew's) (3,000; 40-85) "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Sluggish $10,500. Last week, "King Solomon's Mines" (M-G) (3d wk), okay $11,500.

Paramount (NET) (1,700; 40-85) — "Southside 1-1000" (Mono) and "California Passage" (Rep). Mild $9,500. Last week, "Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL), neat $15,000.

State (Loew) (3,500; 40-85) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Slim $6,000. Last week, "King Solomon's Mines" (M-G) (3d wk), oke $6,800.

Key City Grosses

Estimated Total Gross
This Week $1,828,000
(Based on 24 cities, 195 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,923,000
(Based on 24 cities, and 196 theatres.)

'2 Weeks' Paces Pitt, Fairish 12G

Pittsburgh, Dec. 20.

It's the week before Xmas, and all through the film houses, the story's about the same as in the past years—no biz. Penn has the lightest of the pre-holiday films in "Two Weeks With Love" and will get what there is of the shopping crowds seeking relaxation. Other theatres are mainly very heavy. "Where Danger Lives" is going nowhere at Stanley despite heavy campaign for Howard Hughes' new star, Faith Domergue.

Estimates for This Week

Fulton (Shea) (1,800; 45-80)—"Southside 1-1000" (Mono). Hardly keeping above $5,500, slow. Last week, "Deported" (U), $6,500.

Harris (Harris) (2,300; 45-80)—"Midnight and Dawn" (Col). Nothing much for this one either at $6,000. Last week, "All About Eve" (20th) (3d wk), $8,000.

Penn (Loew's) (3,300; 45-80)—"Two Weeks With Love" (M-G). Fairly presentable $12,000. Last week, "King Solomon's Mines" (M-G) (3d wk-8 days), nice, $8,500.

Stanley (WB) 3,800; 45-80)—"Where Danger Lives" (RKO). Building new Howard Hughes star, Faith Domergue, but all for naught. Dull $9,000. Last week, "Let's Dance" (Par) not too good at $11,000 in 9 days.

Warner (WB) 2,000; 45-80)—"Outrage" (RKO). Off to slow start but picked up some over weekend and should hit okay $6,000. Last week, "West Point Story" (WB) (m.o.), $5,000.

'HIGHWAY'-'SOUTHSIDE' OK $12,000 IN BUFF.

Buffalo, Dec. 19.

Film theatre biz is droopy here this stanza, with pre-Xmas lull on in earnest. Probably the best showing is being made by "Highway 301" paired with "Southside 1-1000" which looms okay at Paramount. Elsewhere grosses range from moderate to drab. "I'll Get By" is not doing too badly in second round at the Center.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Mrs. O'Malley and Mr. Malone" (M-G) and "Three Husbands" (UA). Light $10,000 or less. Last week, "King Solomon's Mines" (M-G) (2d wk) (9 days), nice $11,000.

Paramount (Par) (3,000; 40-75)—"Highway 301" (WB) and "Southside 1-1000" (Mono). Passable $12,000. Last week, "Fireball" (20th) and Arthur Godfrey Unit with Billy Gilbert and Bill Lawrence, $13,500.

Center (Par) (2,100; 40-75)—"I'll Get By" (20th) (2d wk). Down to $8,500. Last week, fancy $13,000.

Lafayette (Basil) (3,000; 40-70)—"Emergency Wedding" (Col) and "Pygmy Island" (Col). Drab $6,000 or less. Last week, "Kansas Raiders" (U) and "Paper Gallows" (U), $9,000.

Century (20th Century) (3,000; 40-70)—"Mr. Lucky" (RKO) and "Lady Takes a Chance" (RKO) (reissue). Modest $7,500. Last week, "Outrage" (RKO) and "California Passage" (Rep), $8,000.

Tracy's 3-Episoder

Hollywood, Dec. 19.

Spencer Tracy will play three separate roles in "Jealousy," a three-episode picture, at Metro, slated for filming in spring when he completes his job in "The People vs. O'Hara."

Don Hartman will produce "Jealousy," which consists of a comedy, a drama and a tragedy.

'2 Weeks'-Mills Bros. Sock $34,000 in Mpls. Despite Pre-Christmas

Minneapolis, Dec. 19.

Week before Christmas, traditionally the film theatres' worst, finds Radio City engaged in a daring experiment. Trying to whip adverse seasonal and severe weather, the big Paramount has an expensive stageshow headed by Mills Bros. and Ethel Smith, coupled with "Two Weeks With Love." Paying off with big total, way ahead of recent film biz there. Radio City upped its scale to $1 after 5 p.m. against 85c formerly for such stage-film layouts.

Otherwise, the spotlight is mostly monopolized by holdovers. It's the fifth week for "King Solomon's Mines" and third for "All About Eve."

Estimates for This Week

Century (Par) (1,600; 50-70) — "All About Eve" (20th) (3d wk). Good $5,000 after excellent $7,500 preceding stanza.

Gopher (Berger) (1,000; 50-70)—"King Solomon's Mines" (M-G) (5th wk). One of the season's top grossers here. Will go still another week. Satisfactory $4,000. Last week, $4,500.

Lyric (Par) (1,000; 50-70)—"Rio Grande" (Rep) (m.o.). Here after Radio City break-in. Well-liked, but under a handicap. Fair $4,000. Last week, "If This Be Sin" (UA) and "Once a Thief" (UA), light $3,000.

Radio City (Par) (4,000; 65-$1)—"Two Weeks With Love" (M-G) and stageshow, headed by Mills Bros. and Ethel Smith. Entertainment bargain even at new high scale (15c and 20c over previous tariff). But seasonal and weather handicaps are hurting somewhat. Despite this, looks sock $34,000. Last week, "Rio Grande" (Rep), $8,500 at 50c-70c.

RKO - Orpheum (RKO) (2,890; 35-70)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues) split with "Midnight and Dawn" (Col) and "Last Buccaneers" (Col). Oke $5,500. Last week, "Breakthrough" (WB), okay $8,000.

RKO-Pan (RKO) (1,600; 35-70) — "Breakthrough" (WB) (m.o.). Okay $5,000. Last week, "Girls Under 21" (Indie) and "Girls of Road" (Indie) (reissues), $4,500.

State (Par) (2,300; 50-70) — "Desert Hawk" (U). Okay $6,000. Last week, "Panic in Streets" (20th), $6,000.

World (Mann) (400; 50-85)—"Ecstasy" (Indie) (reissues). So-so $2,000. Last week, "Toast New Orleans" (M-G) (2d wk), tepid $1,900.

Bad Weather, Pre-Xmas Slough Chi; 'Dark City'-Vaude Dim at $32,000, 'Deported' Dull 10G, 'Angel' Sock 6G

Chicago, Dec. 19.

Loop is crippled this week with bad weather, weak holdovers, and reissues, with all houses stalling until Xmas. Only two new pics opened this session, Chicago, with "Dark City" and Eddie Peabody onstage, should hit only slight $32,000 for frame. "Deported" looms mild at Palace with $10,000.

Oriental bill of "Two Weeks With Love" plus Three Stooges and Eileen Barton onstage looks tired in third round with weak $18,000. Reissue bill of "San Quentin" and "Alcatraz Island" only okay $11,000 at State-Lake.

"King Solmon's Mines" is still steady in fourth stanza at the Grand at $12,500. "Southside 1-1000" and "Surrender" at Roosevelt loom poor $8,000 in second week. Woods, with second week of "Kansas Raiders" looks only $12,000.

World, bringing back "Blue Angel" for long-run, is smash $6,000 in first round.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Dark City" (Par) and Eddie Peabody topping stage show. Slim $32,000. Last week, "Killer Stalked New York" (Col) with Duke Ellington orch and Sarah Vaughan onstage, $39,000.

Grand (RKO) (1,200; 55-98)—"King Solomon's Mines" (M-G) (4th wk). Firm $12,500. Last week, $13,000.

Oriental (Indie) (3,400; 55-98)—"Two Weeks With Love" (M-G) plus 3 Stooges and Eileen Barton onstage (3d wk). Only $18,000. Last week, okay $26,000.

Palace (RKO) (2,500; 55-98)—"Deported" (U) and "Cassino to Korea" (Par). Slow $10,000 or near. Last week, "Mad Wednesday" (RKO) and "Texan Meets Calamity Jane" (Col), $11,000.

Roosevelt (B&K) (1,500; 55-98)—"Southside 1-1000" (Mono) and "Surrender" (Rep) (2d wk). Drab $8,000 or near. Last week, $10,000.

State-Lake (B&K) (2,700; 55-98)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Okay $11,000. Last week, "Miniver Story" (M-G) and "Emergency Wedding" (Col) (2d wk), $11,000.

United Artists (B&K) (1,700; 55-98)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (2d wk). Minor $9,000. Last week, $11,000.

Woods (Essaness) (1,073; 98)—"Kansas Raiders" (U) (2d wk). Light $12,000. Last week, $16,000.

World (Indie) (587; 80)—"Blue Angel" (Indie). Sock $6,000. Last week, "Macbeth" (Rep) (6th wk), $2,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Fuller' Medium $10,000, L'ville

Louisville, Dec. 19.

Biz currently is following the usual pattern for pre-Xmas. Comparatively, vet exhibs say this week is not the poorest pre-holiday session by any means. "Fuller Brush Girl" at Loew's State promises fairish biz. "Born To Be Bad" at the Rialto is fairish.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Highway 301" (WB). Modest $6,500. Last week, "West Point Story" (WB) (2d wk), light $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Born To Be Bad" (RKO) and "Woman on Pier 13" (RKO). Feeling pre-holiday pinch to get only fairish $9,000. Last week, "Let's Dance" (Par), brisk $11,000.

State (Loew's) (3,000; 45-65)—"Fuller Brush Girl" (Col) and "Last of Buccaneers" (Col). Medium $10,000. Last week, "King Solomon's Mines" (M-G) (2d wk, neat $13,000.

Strand (FA) (1,200; 45-65) — "Trail Robin Hood" (Rep) and "Hit Parade 1951" (Rep). Moderate $4,500. Last week, "High Lonesome" (EL) and "Killed Geronimo" (EL), neat $5,000.

'Lost Worlds' Big 20G, Frisco, Despite Biz Dip; 'Tough as Come' $12,000

San Francisco, Dec. 19.

Despite usual pre-holiday slump, "Two Lost Worlds," with "Highway 301" as second feature, is heading for big session at Paramount this round. Preem of "Worlds" was backed by extensive bally and sidewalk displays. It is one of few bright spots here currently. "Prehistoric Women" is doing okay at Golden Gate as is "Tough As They Come" at Orpheum. Otherwise, the pickings are mighty slim.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Prehistoric Women" (EL) and "Prisoners in Petticoats" (EL). Okay $12,000. Last week, "Mad Wednesday" (RKO) and "Experiment Alcatraz" (RKO), $9,500.

Fox (FWC) (4,651; 65-90)—"Two Flags West" (20th) and "California Passage" (Rep) (2d wk). Down to $9,500. Last week, passable $18,500.

Warfield (Loew's) (2,656; 60-85)—"Miniver Story" (M-G). Fair $12,000. Last week, "King Solomon's Mines" (M-G) (3d wk), big $15,400.

Paramount (Par) (2,646; 60-85)—"Two Lost Worlds" (EL) and "Highway 301" (WB). Big $20,000. Last week, "Breakthrough" (WB) and "Border Rangers" (Lip) (2d wk), $11,000.

St. Francis (Par) (1,400; 60-85)—"West Point Story" (WB) (4th wk). Only $6,500. Last week, $7,500.

Orpheum (No. Coast) (2,478; 55-85)—"Tough As Come" (Indie) and "Cockeyed Wonder" (Col). Okay $12,000. Last week, "Mystery Submarine" (U) and "Counterspy" (Col), nice $17,500 in 9 days.

United Artists (N.C.) (1,208; 55-85)—"Undercover Girl" (U). Fair $7,000. Last week, "State Secret" (Col) (3d wk), $5,500.

Larkin (Rosener) (400; 65-85) — "Catskill Honeymoon" (Indie). Oke $1,800. Last week, "Sinners" (Indie) (3d wk), nice $2,000.

Few Wash. B.O. Winners; 'Southside'-Vaude Trim $16,000, 'Raiders' $8,000

Washington, Dec. 19.

Combo of holdovers and holiday shopping is taking its usual heavy toll at midtown houses. There is no winner in the lot, though some holdovers, particularly "Trio," in fifth week at Lopert's Playhouse, shape surprisingly steady. "Southside 1-1000" looks best bet among newcomers.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Southside 1-1000" (Mono) plus vaude. Sound $16,000, all considered. Last week, "Mr. Malone and Mrs. O'Malley" (M-G) plus vaude, $14,000.

Dupont (Lopert) (378; 50-85)—"Bitter Rice" (Indie) (6th wk). Nice $3,000 after $4,000 last week. Holds.

Keith's (RKO) (1,939; 44-80)—"Kansas Raiders" (U). Satisfactory $8,000. Last week, "Deported" (U), $6,500.

Metropolitan (Warner) (1,163; 44-74)—"Stage to Tucson" (Col) and "Cockeyed Wonder" (Col). Slow $3,500 for first-runs. Last week, "Fuller Brush Girl" (Col), $4,000.

Palace (Loew's) (2,370; 44-74)—"King Solomon's Mines" (M-G) (3d wk). Nice $11,000 for stage of run after hefty $15,000 last week.

Playhouse (Lopert) (485; 50-85)—"Trio" (Par) (5th wk). Very steady $4,000. Last week, nice $4,500.

Warner (WB) (2,164; 44-74)—"Dark City" (Par). Very slow $8,000. Last week, "Highway 301" (WB), $12,000 in 9 days but below hopes.

OMAHA NSH EXCEPT 'MOON' MELLOW $11,000

Omaha, Dec. 19.

"Destination Moon" was a good pre-Yule hypo for the Orpheum. It looks to land fine totals being only solid entry in town. Film had a smash opening. The Paramount is way off with "Miniver Story," "Last of Buccaneers" and "Midnight to Dawn" at the Brandeis also is sluggish. The State broke into its four-week run of "King Solomon's Mines" with a replacement Sunday.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Destination Moon" (EL) and "Armored Car Robbery" (RKO). Fine lift from former to get nice $11,000. Last week, "Right Cross" (M-G) and "It's a Small World" (EL), $9,500.

Paramount (Tristates) (2,800; 16-65)—"Miniver Story" (M-G). Way below expectations with $8,500. Last week, "Glass Menagerie" (WB), $10,000.

Brandeis (RKO) (1,500; 16-65)—"Last of Buccaneers" (Col) and "Midnight and Dawn" (Col). Slow $5,500. Last week, "Harriet Craig" (Col), $6,500.

Omaha (Tristates) (2,100; 16-65)—"Dark City" (Par) and "Prisoners in Petticoats" (Rep). NSG $7,000. Last week, "All About Eve" (WB) (m.o.), good $7,000 for 5 days.

State (Goldberg) (865; 20-75)—"King Solomon's Mines" (M-G) (4th wk). Off to $2,000 in 3 days. Started "To Please a Lady" (M-G), on Sunday. Last week, okay $5,500 for full week.

'Wednesday' Tall $15,000 in Philly

Philadelphia, Dec. 19.

Usual Christmas shopping spree is slashing biz to a minimum in all first-runs here this round. Theatres with strong bills held them to wait until just before Xmas to bring in new product. New pix also are not doing much.

Surprisingly good is "Mad Wednesday" which broke fast at the Goldman. "Undercover Girl" is strictly under wraps at Earle. "Two Flags West" is comparatively okay in view of conditions at the Fox.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Ichabod, Mr. Toad" (RKO) (reissue). Fair $9,000. Last week, "Eye Witness" (EL), $12,000.

Boyd (WB) (2,360; 50-99) — "Three Husbands" (UA). Dull $10,000. Last week, "Harriet Craig" (Col) (3d wk), $8,000.

Earle (WB) (2,700; 50-99) — "Undercover Girl" (U). Modest $12,000. Last week, "Surrender" (Rep) with Ink Spots, Ella Fitzgerald, onstage, tidy $24,000.

Fox (20th) (2,250; 50-99)—"Two Flags West" (20th). Just okay $16,000. Last week, "Jackpot" (20th) (2d wk), $13,000.

Goldman (Goldman) (1,200; 50-99) — "Mad Wednesday" (RKO). Fine $15,000. Last week, "Two Weeks With Love" (M-G) (3d wk), $7,500.

Mastbaum (WB) (4,360; 50-99)—"I'll Get By" (20th) (2d wk). Down to $16,500, after mild $20,000 opener.

Randolph (Goldman) (2,500; 50-99)—"Let's Dance" (Par) (5th wk). Off to $7,000. Last week, oke $8,500.

Stanley (WB) (2,950; 50-99) — "King Solomon's Mines" (M-G) (4th wk). Good $15,000. Last week, $18,000.

Stanton (WB) (1,475; 50-99) — "Highway 301" (WB) (2d wk). Stout $10,000 after fast $14,000 getaway.

Trans-Lux (T-L) (500; 50-99)—"Trio" (Par) (5th wk). Off to $3,500. Last week, neat $4,500.

World (G&S) (460; 50-99)—"Bitter Rice" (Indie) (4th wk). Holding at $5,500. Last week, trim $6,700.

'Lonesome' Fine $12,000, Tops in Offish Denver

Denver, Dec. 19.

"High Lonesome" with "The Torch" is taking top money in three houses by a slight margin. "Breaking Point" looks fair at Paramount but elsewhere trade is way off with usual pre-Xmas influences cutting in deeply. "Harriet Craig" looms very ordinary in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "High Lonesome" (EL) and "Torch" (EL), day-date with Tabor. Webber. Fine $4,500. Last week, "Kansas Raiders" (U) and "Jungle Stampede" (Rep), $5,500.

Broadway (Wolfberg) (1,500; 35-

(Continued on page 18)

Broadway Slow; 'Heaven's Sake' Plus Vaude Tops Newcomers At $82,000, 'Birdie'-Vaude Weak 20G

This is the week before Christmas, and a big majority of Broadway first-runs are suffering the usual drop to the lowest point of the Winter.

Rain and snow last Friday (15) night sloughed biz generally but a sharp upturn the next day (Sat.) indicated that some of the Yuletide shopping pressure was lifting. Christmas week upbeat can't come soon enough for most Broadway houses because of the beating they have been taking at the boxoffice for nearly four weeks.

The best total of the newcomers is being registered by "For Heaven's Sake" with Yuletide stageshow featuring Elsa & Waldo and Gertrude Ribla at the Roxy. This combo promises to hit a big $82,000 in the first week ending tomorrow (Thurs.) night despite being hurt by rain opening day. Top straight-filmer is "Pinocchio" and "Make Mine Music," Walt Disney reissue combo, which is proving a natural for this season of year at the Criterion. First stanza looks to reach fancy $17,000, biggest at house in some time.

Still standout and greatest draw of first-runs is "Kim" and annual Christmas show and pageant at the Music Hall. Combination is eyeing sock $148,000 in second round, better than opening week. "Watch Birdie," with Enric Madriguera band and Paul Regan heading stageshow, is another pre-Yuletide casualty with only $20,000 opening week at the Capitol. "California Passage," also new, is drab $7,000 or less on first frame at the Globe.

Victoria, which opens fifth and final week of pop-scale run of "Red Shoes" today, gets "Born Yesterday" (Col) Dec. 26.

Besides the Paramount, which opens "Mr. Music" with Louis Prima band and Jan Murray onstage today (Wed.), the Cap, Strand, State, Rivoli, Palace, Rialto and Astor bring in new holiday bills within the next few days. Last-named preems "Harvey" with Heart Fund benefit show tonight, regular run starting Thursday.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) — "Harvey" (U). Opens today (Wed.) with N. Y. Heart Fund benefit at night. Regular showings start tomorrow (Thurs.). In ahead, "American Guerrilla" (20th) (6th wk-6 days), dipped to $5,000 after $8,000 for fifth round.

Bijou (City Inv.) (589; $1.20-$2.40) — "Cyrano" (U) (5th wk). Fourth session ended last night (Tues.) held about even at $12,500 after $13,000 last week, both highly profitable sessions and not far from capacity. Stays on.

Capitol (Loew's) (4,820; 55-$1.50)—"Watch Birdie" (M-G) and Enric Madriguera orch, Paul Regan, others, onstage (2d-final wk). Initial round ended Sunday (17) night was drab $20,000. Picture never had chance since opening in middle of sharp downbeat on Monday, and picked up only slightly on weekend. "Pagan Love Song" (M-G), plus Ink Spots, Shep Fields orch, Marilyn Maxwell topping stage bill, opens Dec. 25.

Criterion (Moss) (1,700; 50-$1.75) — "Pinocchio" (RKO) and "Make Mine Music" (RKO) (reissues). First week ending tomorrow (Thurs.) is heading for strong $17,000 or better, unusually big for this season of year and oldies. Holding. In ahead, "Woman on Run" (U) (2d wk-9 days), $11,000.

Globe (Brandt) (1,500; 50-$1.20) — "California Passage" (Rep). Brought in rather hurriedly, and looms unexciting $7,000 or less. Stays only two extra days. "Dial 1119" (M-G) (2d wk), thin $4,500 in 6 days. "Vendetta" (RKO) opens Dec. 25.

Mayfair (Brandt) (1,736; 50-$1.20)—"Rio Grande" (Rep) (5th wk). Continues but not at early big pace, with only $6,500 or less likely this round; fourth week was just okay at $7,500. Continues through Christmas. "The Milkman" (U) opens Dec. 30.

Palace (RKO) (1,700; 55-$1.20)—"Last of Buccaneers" (Col) with vaude. Looks like light $15,000 or less. Last week, "High Lonesome" (EL) and vaude, $15,500, below hopes.

Paramount (Par) (3,664; 55-$1.50) —"Mr. Music" (Par) with Louis Prima orch, Jan Murray, others, onstage. Opens today (Wed.). Last week, "Let's Dance" (Par) with Jimmy Dorsey orch, Nat "King" Cole and Trio topping stageshow (3d wk), slipped to about $46,000 after okay $56,000 in second.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Kim" (M-G) plus annual Christmas pageant and stageshow (2d wk). Doing the only real business downtown, with sock $148,000 likely, ahead of opening round's $143,000. Hall got in five shows Saturday (16), making close to $30,000 on that day alone. Rain hurt some on Friday like most other spots but Sunday was close to Saturday's trade. Holds through year-end holidays.

Rialto (Mage) (594; 44-98)—"International Burlesque" (Indie) (7th wk). Down to $4,000 in final session. Last week, nice $5,500. "March of Wooden Soldiers" (Indie) (reissue) opens tomorrow (Thurs.), old Laurel-Hardy comedy being brought back under new title.

Rivoli (UAT-Par) (2,082; 90-$1.25) — "Never Dull Moment" (RKO) (4th wk). Looks to sag to about $6,000 after mild $7,500 last week. "Mudlark" (20th) opens Dec. 23.

Roxy (20th) (5,886; 80-$1.75) — "For Heaven's Sake" (20th) with Yuletide stageshow featuring Elsa & Waldo, Gertrude Ribla, Gautier's Steeplechase, iceshow onstage. Getting big $82,000 or near on initial week despite pre-Xmas sluggishness. Holds for year-end holidays. In ahead, "Jackpot" (20th) plus stageshow (3d wk-9 days), light $54,000.

State (Loew's) (3,450; 55-$1.50) —"Operation X" (Col) (2d wk). Down to thin $5,000 or near after slow $9,500 opening round. "Flying Missile" (Col) opens Dec. 23.

Strand (WB) (2,756; 55-$2) — "Highway 301" (WB) with Dave Apollon, Peggy Mann, others onstage (2d-final wk). Shapes to get only $20,000 or less after light $27,000 opening stanza. "West Point Story" (WB), with Jackie Miles, Mary Raye & Naldi, Don Cornell onstage, opens Friday (22).

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par) (11th wk). For 10th week ended Monday (18) it was steady at $9,000 after fine $9,600 in ninth frame. Stays on.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Rapture" (EL) (2d wk). First week ended last night (Tues.) dull $4,000. Holds one week only. Last week, "Kind Hearts" (EL) (27th wk), $2,500. "Macbeth" (Rep) opens Dec. 27.

Trans-Lux 52d St. (T-L) (540; 90-$1.50 — "Seven Days to Noon" (Indie). Opened Monday (18). Last week, "Prelude to Fame" (U) (6th wk), $3,500 after okay $4,500 for fifth frame.

Victoria (City Inv.) (1,060; 95-$1.50)—"Red Shoes" (EL) (5th-final wk). Fourth session ended last night (Tues.) slipped to $11,000 after $13,500 for third week. "Born Yesterday" (Col) opens Dec. 26.

'2 Flags' Good $18,000 In Laggard St. Louis, 'Fuller' Fairish $11,000

St. Louis, Dec. 19.

Natives are more intent on Christmas shopping than entertainment, and the result is that cinema returns have been sloughed this session. "Fuller Brush Girl," which copped plaudits from crix, is about the best bet but only mild at Loew's. "West Point Story" is barely okay at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"West Point Story" (WB) and "American Guerrilla" (20th). Oke $10,000. Last week, "Harriet Craig" (Col) and "Midnight and Dawn" (Col), $10,500.

Fox (F&M) (5,000; 60-75) — "Never Dull Moment" (RKO) and "Dark City" (Par). Opened today (Tues.) Last week, "Two Flags West" (20th) and "Where Danger Lives" (RKO), good $18,000.

Loew's (Loew) (3,172; 50-75) — "Fuller Brush Girl" (Col) and "Last of the Buccaneers" (Col). Mild $11,000. Last week, "King Solomon's Mines" (M-G) (3d wk), big $8,000.

Missouri (F&M) (3,500; 60-75)—"All About Eve" (20th) (2d wk) and "Harriet Craig" (Col) (m.o.). Fair $8,000. Last week, "Eve" (m.o.) $9,500.

Shubert (Ind) (1,500; 60-75) — "Red Shoes" (EL) and "Winslow Boy" (EL) only $4,000. Last week, "Let's Dance" (Par) and "Jackpot" (20th), $4,500.

Hot Weather, Holidays Hit L.A. But 'Guerrilla' OK $36,000; 'Dance' Mild 20G, 'Highway' 26G, 'Thief' Dim 10G

Los Angeles, Dec. 19.

Soft biz gait is continuing here in the face of pre-Xmas shopping, with seven newcomers very spotty. Hot weather also is no help. A satisfactory $36,000 shapes for "American Guerrilla" in five theatres with some help from a small price boost. But elsewhere biz is sluggish with even "Let's Dance" only getting mild $20,000 in two Paramount houses.

"Two Weeks With Love" looks thin $20,000 in two sites. "Highway 301" is only light $26,000 in three locations. Price raise is proving no help to "Emergency Wedding" which is heading for sour $11,000 in two spots "Mystery Submarine" is under $17,000 in five theatres while "Once a Thief" is dim $10,000 or less in three.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"American Guerrilla in Philippines" (20th). Okay $36,000. Last week, "All About Eve" (20th) (3d wk), $26,800.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Highway 301" (WB). Light $26,000. Last week, "West Point Story" (WB) (3d wk), $16,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Two Weeks With Love" (M-G) and "Under Mexicali Stars" (Rep). Thin $20,000. Last week, "King Solomon's Mines" (M-G) (4th wk), $20,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1) — "Emergency Wedding" (Col) and "Beyond Purple Hills" (Col). Sour $11,000. Last week, "Joan Arc" (RKO) and "Counterspy Scotland Yard" (Col), $14,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Let's Dance" (Par) and "Trail Robin Hood" (Rep). Mild $20,000. Last week, "Tripoli" (Par) and "Indian Territory" (Col) (L.A. only) (2d wk), $11,200.

Orpheum, Hawaii, Beverly Hills Music Hall (Metropolitan) (2,210; 1,106; 855; 50-$1)—"Once a Thief" (UA) and "Lightning Guns" (Col). Slight $10,000. Last week, "Three Husbands" (UA) and "Roll, Thunder, Roll" (EL) (8 days), $12,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Mystery Submarine" (U) and "Outlaw Gold" (Mono). Dull $17,000. Last week, "Undercover Girl" (U) and "Father's Wild Game" (Mono), $14,000.

Four Star (UA) (900; 60-$1) — "Thunder Rock" (Indie) (reissue) (2d wk). Small $1,000. Last week, $1,800.

Fine Arts (FWC) (677; $1.20-$2.40) — "Cyrano" (UA) (5th wk). Opened fifth frame today (Tues.). Last week, good $6,500.

Broadway Grosses

Estimated Total Gross
This Week $422,000
(*Based on 18 theatres.*)
Last Year $451,200
(*Based on 17 theatres*)

'Highway' Okay $15,000 in Cleve.

Cleveland, Dec. 19.

Downtown houses are not feeling much of an upbeat in attendance although the weather is better and there appears to be a let-up in Yule shoppers' spree. "Miniver Story" is not doing much for the State. Hipp's "Highway 301" shapes standout with okay session.

Estimates for This Week

Allen (Warners) (3,000; 55-80)—"Southside 1-1000" (Mono). Oke $10,500. Last week, "Deported" (U), $11,500.

Esquire (Community) (704; 55-80) — "Show Business" (RKO) and "Lady Takes Chance" (RKO) (reissues). Sad $1,500. Last week, "Outrage" (RKO) (2d wk), $3,500.

Hipp (Warners) (3,700; 55-80) — "Highway 301" (WB). Biggest in town at okay $15,000. Last week, "Midnight and Dawn" (Col), $14,000.

Palace (RKO) (3,350; 55-80) — "Buffalo Stampede" (Indie) and "Hell Town" (Indie) (reissues). Fair $9,000. Last week, "Joan of Arc" (RKO), $8,500.

State (Loew's) (3,450; 55-80) — "Miniver Story" (M-G). Dreary $8,000. Last week, "Let's Dance" (Par), $13,000.

Stillman (Loew's) (2,700; 55-80) —"Let's Dance" (Par) (m.o.). Good $6,000. Last week, "Dial 1119" (M-G), $6,200.

'Daughters' Hep $18,000, Mont'l; 'Capture' $7,000

Montreal, Dec. 18.

"Three Daughters" is pacing the field this round with nice take at Palace. Despite heavy censoring, "Joan of Arc" is way down in second Capitol stanza. "Capture" looms okay at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Three Daughters" (M-G). Nice $18,000. Last week, "Odette" (EL), $15,000.

Capitol (C.T.) (2,412; 34-60) — "Joan of Arc" (RKO) (2d wk). Off to $8,000 following hefty opening session at $15,000.

Princess (C.T.) (2,131; 34-60) — "Right Cross" (M-G). Fair $11,000. Last week, "Tripoli" (Par) (2d wk), nice $10,500.

Loew's (C.T.) (2,855; 40-65) — "Toast New Orleans" (M-G) (2d wk). Off to $16,000 after smash first week at $25,000.

Imperial (C.T.) (1,839; 34-60) — "Capture" (RKO) and "Interrupted Journey" (RKO). Oke $7,000. Last week, "Dark City" (Par) and "Holiday Rhythm" (Par), $9,500.

Prov. On Skids Albeit 'Raiders' Oke at $9,000; Reissues Get No Place

Providence, Dec. 19.

All houses are slipping here, with nothing to get excited about except the fact that Christmas is only a week away. Majestic is doing fairly well with "Kansas Raiders." Loew's State has reissue combo of "Mutiny on Bounty" and "Day at Races," but they are very slow.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Below par $8,000. Last week, "Deported" (U) and "Appointment With Crime" (Lip), $9,000.

Majestic (Fay) (2,200; 44-65) — "Kansas Raiders" (U) and "Father's Wild Game" (U). Steady $9,000. Last week, "Undercover Girl" (U) and "California Passage" (Rep), $8,000.

Metropolitan (Snider) (3,100; 44-65) — "Black Angel" (Indie) and "Tangier" (Indie) (reissues). Dim $5,000. Last week, "Woman on Run" (U) and "Palooka Squared Circle" (Mono), fair $7,000.

State (Loew's) (3,200; 44-65) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Drab $9,500. Last week, "Miniver Story" (M-G) and "Next Voice" (M-G), $9,000.

Strand (Silverman) (2,200; 44-65) —"Winslow Boy" (EL) and "Perfect Lady" (EL). Opened Monday (18). Last week, "Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL), sad $5,000.

'CITY' BRIGHT $13,000, TORONTO; 'WIDOW' 9G

Toronto, Dec. 19.

With Xmas shopping, plus lack of product appeal, only first-run house doing any outstanding business is "Dark City," fine at Imperial. Other attractions are only fair to light.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor); (1,059; 955; 470; 698; 694; 35-57)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Oke $11,000. Last week, "Shakedown" (U) and "Hit Parade '51" (Rep), $12,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Miracle 34th St." (20th) and "Adventures Sawyer" (SRO) (reissues). Fair $7,000. Last week, "Tripoli" (Par) (2d wk), $6,000.

Imperial (FP) (3,373; 38-77)—"Dark City" (Par). Fine $13,000. Last week, "Odette" (EL), same.

Loew's (Loew) (2,096; 48-67)—"To Please Lady" (M-G). Fair $8,000. Last week, "Miniver Story" (M-G) (2d wk), $6,500.

Nortown, University (FP) (959; 1,556; 38-77)—"Breaking Point" (WB) (2d wk). Mediocre $8,000. Last week, $10,000.

Odeon (Rank) (2,390; 50-90)—"Reluctant Widow" (EL). Light $9,000. Last week, "Harriet Craig" (Col), $11,000.

Shea's (FP) (2,386; 38-77)—"Born to Be Bad" (RKO) (2d wk). Poor $6,500. Last week, $8,000.

Uptown (Loew) (2,743; 38-67)—"Milkman" (U) (2d wk). Down to $4,000 after last week's fair $6,500.

K. C. Slow But Power $14,000

Kansas City, Dec. 19.

Biz is slow here with shopping activity at peak, and lightweight attractions generally the rule at first-runs. One of stronger magnets is "American Guerrilla" at three-house Fox-Midwest combo, topping the average for trio. Midland has pair of new pix, "Fuller Brush Girl" and "Last of Buccaneers," but most others have reissues. Weekend weather was favorable.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Dedee" (Indie) and "Good Time Girl" (EL). Best here in weeks, strong $3,300. Last week, "Return Jesse James" (Lip) and "Shot Billy Kid" (Lip), $2,500.

Midland (Loew's) (3,500; 45-65)—"Fuller Brush Girl" (Col) and "Last of Buccaneers" (Col). Light $10,000. Last week, "Harriet Craig" (Col) and "Midnight and Dawn" (Col), ditto.

Missouri (RKO) (2,650; 45-65)—"Born to West" (Indie) and "The Thundering Herd" (Indie) (reissues). Slim $7,000. Last week, "Outrage" (RKO) and "Rio Grande Patrol" (RKO), first 4 days, with "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), second half, same.

Paramount (United Par) (1,900; 45-65)—"The Buccaneer" (Par) and "Ladies Big House" (Par) (reissues). Slow $7,500. Last week, "Highway 301" (WB), about same.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "American Guerrilla" (20th). Strongest entry in town, fairly good $14,000 or better for Tyrone Power opus. Last week, "Wyoming Mail" (U) and "Shakedown" (U), slim $10,000.

Det. Dismal at B.O.; 'Breakthrough' Okay $17,000, '2 Flags' Drags at 20G

Detroit, Dec. 19.

Another dismal week is facing Detroit exhibs as Christmas shoppers continue to hurry by the box-offices in quest of gifts. Only half-stable entry this round is "Breakthrough" which may come through with an okay session at the Michigan. "Two Flags West" is shaping slow at Fox. "King Solomon's Mines" is holding to nice total in fourth round at Palms. "Undercover Girl" is shaping weak at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Two Flags West" (20th) and "Eye Witness" (EL). Light $20,000. Last week, "Dial 1119" (M-G) plus Dick Contino stageshow, $29,000.

Michigan (United Detroit) (4,000; 70-95)—"Breakthrough" (WB) and "Revenue Agent" (Col). Okay $17,000. Last week, "West Point Story" (WB) and "Counterspy Scotland Yard" (Col), $10,000 in second week.

Palms (UD) (2,900; 70-95) — "King Solomon's Mines" (M-G) (4th wk). Nice $12,000. Last week, $15,000.

Madison (UD) (1,800; 70-95) — "Hamlet" (U). Slow $5,000. Last week, "Dark City" (Par) and "Stars Over Wyoming" (RKO), $11,000.

United Artists (UA) (1,900; 70-95)—"Undercover Girl" (U). Weak $7,000. Last week, "I'll Get By" (20th) (2d wk), $6,000.

Adams (Balaban) (1,700; 70-95) —"Two Weeks with Love" (M-G) (2d wk). Slim $8,000. Last week, $9,700.

Downtown (Balaban) (2,900; 70-95) — "Ravaged Earth" (Indie). Poor $7,000. Last week, "House of Frankenstein" and "House Dracula" (Indies) (reissues), $6,000.

Hub Hobbled by Yuletide Shoppers; 'Southside' Slow 14G, 'Midnight' 12G

Boston, Dec. 19.

Plenty of shoppers in town but the influx of reissues at most major houses are not much help. Biz is better on the weekends than ordinarily at this time of year because of hypoing effect of downtown Xmas trimmings. "Southside 1-1000" at Paramount and Fenway is not more than average, while "Between Midnight and Dawn" at Memorial looks mild. "State Secret" looks fair at Astor in fourth week. Elsewhere biz is mostly sluggish.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "State Secret" (Col) (4th wk). About $4,000 after fair $5,000 for third.

Fenway (NET) (1,373; 40-85) — "Southside 1-1000" (Mono) and "California Passage" (Rep). Fair $4,500. Last week, "Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL), okay $6,000.

Memorial (RKO) (3,500; 40-85)—"Midnight and Dawn" (Col) and "Last of Buccaneers" (Col). Mild $12,500. Last week, "Mad Wednesday" (RKO), $18,000.

Metropolitan (NET) (4,367; 40-85)—"Tars and Spars" (Col) and "Thousand and One Nights" (Col) (reissues). Mild $11,500. Last week, "Jackpot" (20th) and "Look Before You Love" (Indie), $16,000.

Orpheum (Loew's) (3,000; 40-85) "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Sluggish $10,500. Last week, "King Solomon's Mines" (M-G) (3d wk), okay $11,500.

Paramount (NET) (1,700; 40-85) —"Southside 1-1000" (Mono) and "California Passage" (Rep). Mild $9,500. Last week, "Sun Sets at Dawn" (EL) and "Two Lost Worlds" (EL), neat $15,000.

State (Loew) (3,500; 40-85) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Slim $6,000. Last week, "King Solomon's Mines" (M-G) (3d wk), oke $6,800.

Key City Grosses

Estimated Total Gross
This Week $1,828,000
(*Based on 24 cities, 195 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $1,923,000
(*Based on 24 cities, and 196 theatres.*)

'2 Weeks' Paces Pitt, Fairish 12G

Pittsburgh, Dec. 20.

It's the week before Xmas, and all through the film houses, the story's about the same as in the past years—no biz. Penn has the lightest of the pre-holiday films in "Two Weeks With Love" and will get what there is of the shopping crowds seeking relaxation. Other theatres are mainly very heavy. "Where Danger Lives" is going nowhere at Stanley despite heavy campaign for Howard Hughes' new star, Faith Domergue.

Estimates for This Week

Fulton (Shea) (1,800; 45-80)—"Southside 1-1000" (Mono). Hardly keeping above $5,500, slow. Last week, "Deported" (U), $6,500.

Harris (Harris) (2,300; 45-80)—"Midnight and Dawn" (Col). Nothing much for this one either at $6,000. Last week, "All About Eve" (20th) (3d wk), $8,000.

Penn (Loew's) (3,300; 45-80)—"Two Weeks With Love" (M-G). Fairly presentable $12,000. Last week, "King Solomon's Mines" (M-G) (3d wk-8 days), nice, $8,500.

Stanley (WB) 3,800; 45-80)—"Where Danger Lives" (RKO). Building new Howard Hughes star, Faith Domergue, but all for naught. Dull $9,000. Last week, "Let's Dance" (Par) not too good at $11,000 in 9 days.

Warner (WB) 2,000; 45-80)—"Outrage" (RKO). Off to slow start but picked up some over weekend and should hit okay $6,000. Last week, "West Point Story" (WB) (m.o.), $5,000.

'HIGHWAY'-'SOUTHSIDE' OK $12,000 IN BUFF.

Buffalo, Dec. 19.

Film theatre biz is droopy here this stanza, with pre-Xmas lull on in earnest. Probably the best showing is being made by "Highway 301" paired with "Southside 1-1000" which looms okay at Paramount. Elsewhere grosses range from moderate to drab. "I'll Get By" is not doing too badly in second round at the Center.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Mrs. O'Malley and Mr. Malone" (M-G) and "Three Husbands" (UA). Light $10,000 or less. Last week, "King Solomon's Mines" (M-G) (2d wk) (9 days), nice $11,000.

Paramount (Par) (3,000; 40-75)—"Highway 301" (WB) and "Southside 1-1000" (Mono). Passable $12,000. Last week, "Fireball" (20th) and Arthur Godfrey Unit with Billy Gilbert and Bill Lawrence, $13,500.

Center (Par) (2,100; 40-75)—"I'll Get By" (20th) (2d wk). Down to $8,500. Last week, fancy $13,000.

Lafayette (Basil) (3,000; 40-70)—"Emergency Wedding" (Col) and "Pygmy Island" (Col). Drab $6,000 or less. Last week, "Kansas Raiders" (U) and "Paper Gallows" (U), $9,000.

Century (20th Century) (3,000; 40-70)—"Mr. Lucky" (RKO) and "Lady Takes a Chance" (RKO) (reissue). Modest $7,500. Last week, "Outrage" (RKO) and "California Passage" (Rep), $8,000.

Tracy's 3-Episoder

Hollywood, Dec. 19.

Spencer Tracy will play three separate roles in "Jealousy," a three-episode picture, at Metro, slated for filming in spring when he completes his job in "The People vs. O'Hara."

Don Hartman will produce "Jealousy," which consists of a comedy, a drama and a tragedy.

'2 Weeks'-Mills Bros. Sock $34,000 in Mpls. Despite Pre-Christmas

Minneapolis, Dec. 19.

Week before Christmas, traditionally the film theatres' worst, finds Radio City engaged in a daring experiment. Trying to whip adverse seasonal and severe weather, the big Paramount has an expensive stageshow headed by Mills Bros. and Ethel Smith, coupled with "Two Weeks With Love." Paying off with big total, way ahead of recent film biz there. Radio City upped its scale to $1 after 5 p.m. against 85c formerly for such stage-film layouts.

Otherwise, the spotlight is mostly monopolized by holdovers. It's the fifth week for "King Solomon's Mines" and third for "All About Eve."

Estimates for This Week

Century (Par) (1,600; 50-70) — "All About Eve" (20th) (3d wk). Good $5,000 after excellent $7,500 preceding stanza.

Gopher (Berger) (1,000; 50-70)—"King Solomon's Mines" (M-G) (5th wk). One of the season's top grossers here. Will go still another week. Satisfactory $4,000. Last week, $4,500.

Lyric (Par) (1,000; 50-70)—"Rio Grande" (Rep) (m.o.). Here after Radio City break-in. Well-liked, but under a handicap. Fair $4,000. Last week, "If This Be Sin" (UA) and "Once a Thief" (UA), light $3,000.

Radio City (Par) (4,000; 65-$1)—"Two Weeks With Love" (M-G) and stageshow, headed by Mills Bros. and Ethel Smith. Entertainment bargain even at new high scale (15c and 20c over previous tariff). But seasonal and weather handicaps are hurting somewhat. Despite this, looks sock $34,000. Last week, "Rio Grande" (Rep), $8,500 at 50c-70c.

RKO - Orpheum (RKO) (2,890; 35-70)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues) split with "Midnight and Dawn" (Col) and "Last Buccaneers" (Col). Oke $5,500. Last week, "Breakthrough" (WB), okay $8,000.

RKO-Pan (RKO) (1,600; 35-70) — "Breakthrough" (WB) (m.o.). Okay $5,000. Last week, "Girls Under 21" (Indie) and "Girls of Road" (Indie) (reissues), $4,500.

State (Par) (2,300; 50-70) — "Desert Hawk" (U). Okay $6,000. Last week, "Panic in Streets" (20th), $6,000.

World (Mann) (400; 50-85)—"Ecstasy" (Indie) (reissues). So-so $2,000. Last week, "Toast New Orleans" (M-G) (2d wk), tepid $1,900.

Bad Weather, Pre-Xmas Slough Chi; 'Dark City'-Vaude Dim at $32,000, 'Deported' Dull 10G, 'Angel' Sock 6G

Chicago, Dec. 19.

Loop is crippled this week with bad weather, weak holdovers, and reissues, with all houses stalling until Xmas. Only two new pics opened this session. Chicago, with "Dark City" and Eddie Peabody onstage, should hit only slight $32,000 for frame. "Deported" looms mild at Palace with $10,000.

Oriental bill of "Two Weeks With Love" plus Three Stooges and Eileen Barton onstage looks tired in third round with weak $18,000. Reissue bill of "San Quentin" and "Alcatraz Island" only okay $11,000 at State-Lake.

"King Solmon's Mines" is still steady in fourth stanza at the Grand at $12,500. "Southside 1-1000" and "Surrender" at Roosevelt loom poor $8,000 in second week. Woods, with second week of "Kansas Raiders" looks only $12,000.

World, bringing back "Blue Angel" for long-run, is smash $6,000 in first round.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Dark City" (Par) and Eddie Peabody topping stage show. Slim $32,000. Last week, "Killer Stalked New York" (Col) with Duke Ellington orch and Sarah Vaughan onstage, $39,000.

Grand (RKO) (1,200; 55-98)—"King Solomon's Mines" (M-G) (4th wk). Firm $12,500. Last week, $13,000.

Oriental (Indie) (3,400; 55-98)—"Two Weeks With Love" (M-G) plus 3 Stooges and Eileen Barton onstage (3d wk). Only $18,000. Last week, okay $26,000.

Palace (RKO) (2,500; 55-98)—"Deported" (U) and "Cassino to Korea" (Par). Slow $10,000 or near. Last week, "Mad Wednesday" (RKO) and "Texan Meets Calamity Jane" (Col), $11,000.

Roosevelt (B&K) (1,500; 55-98)—"Southside 1-1000" (Mono) and "Surrender" (Rep) (2d wk). Drab $8,000 or near. Last week, $10,000.

State-Lake (B&K) (2,700; 55-98)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Okay $11,000. Last week, "Miniver Story" (M-G) and "Emergency Wedding" (Col) (2d wk), $11,000.

United Artists (B&K) (1,700; 55-98)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (2d wk). Minor $9,000. Last week, $11,000.

Woods (Essaness) (1,073; 98)—"Kansas Raiders" (U) (2d wk). Light $12,000. Last week, $16,000.

World (Indie) (587; 80)—"Blue Angel" (Indie). Sock $6,000. Last week, "Macbeth" (Rep) (6th wk), $2,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Fuller' Medium $10,000, L'ville

Louisville, Dec. 19.

Biz currently is following the usual pattern for pre-Xmas. Comparatively, vet exhibs say this week is not the poorest pre-holiday session by any means. "Fuller Brush Girl" at Loew's State promises fairish biz. "Born To Be Bad" at the Rialto is fairish.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Highway 301" (WB). Modest $6,500. Last week, "West Point Story" (WB) (2d wk), light $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Born To Be Bad" (RKO) and "Woman on Pier 13" (RKO). Feeling pre-holiday pinch to get only fairish $9,000. Last week, "Let's Dance" (Par), brisk $11,000.

State (Loew's) (3,000; 45-65)—"Fuller Brush Girl" (Col) and "Last of Buccaneers" (Col). Medium $10,000. Last week, "King Solomon's Mines" (M-G) (2d wk, neat $13,000.

Strand (FA) (1,200; 45-65) — "Trail Robin Hood" (Rep) and "Hit Parade 1951" (Rep). Moderate $4,500. Last week, "High Lonesome" (EL) and "Killed Geronimo" (EL), neat $5,000.

'Lost Worlds' Big 20G, Frisco, Despite Biz Dip; 'Tough as Come' $12,000

San Francisco, Dec. 19.

Despite usual pre-holiday slump, "Two Lost Worlds," with "Highway 301" as second feature, is heading for big session at Paramount this round. Preem of "Worlds" was backed by extensive bally and sidewalk displays. It is one of few bright spots here currently. "Prehistoric Women" is doing okay at Golden Gate as is "Tough As They Come" at Orpheum. Otherwise, the pickings are mighty slim.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Prehistoric Women" (EL) and "Prisoners in Petticoats" (EL). Okay $12,000. Last week, "Mad Wednesday" (RKO) and "Experiment Alcatraz" (RKO), $9,500.

Fox (FWC) (4,651; 65-90)—"Two Flags West" (20th) and "California Passage" (Rep) (2d wk). Down to $9,500. Last week, passable $18,500.

Warfield (Loew's) (2,656; 60-85)—"Miniver Story" (M-G). Fair $12,000. Last week, "King Solomon's Mines" (M-G) (3d wk), big $15,400.

Paramount (Par) (2,646; 60-85)—"Two Lost Worlds" (EL) and "Highway 301" (WB). Big $20,000. Last week, "Breakthrough" (WB) and "Border Rangers" (Lip) (2d wk), $11,000.

St. Francis (Par) (1,400; 60-85)—"West Point Story" (WB) (4th wk). Only $6,500. Last week, $7,500.

Orpheum (No. Coast) (2,478; 55-85)—"Tough As Come" (Indie) and "Cockeyed Wonder" (Col). Okay $12,000. Last week, "Mystery Submarine" (U) and "Counterspy" (Col), nice $17,500 in 9 days.

United Artists (N.C.) (1,208; 55-85)—"Undercover Girl" (U). Fair $7,000. Last week, "State Secret" (Col) (3d wk), $5,500.

Larkin (Rosener) (400; 65-85) — "Catskill Honeymoon" (Indie). Oke $1,800. Last week, "Sinners" (Indie) (3d wk), nice $2,000.

OMAHA NSH EXCEPT 'MOON' MELLOW $11,000

Omaha, Dec. 19.

"Destination Moon" was a good pre-Yule hypo for the Orpheum. It looks to land fine totals being only solid entry in town. Film had a smash opening. The Paramount is way off with "Miniver Story," "Last of Buccaneers" and "Midnight to Dawn" at the Brandeis also is sluggish. The State broke into its four-week run of "King Solomon's Mines" with a replacement Sunday.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Destination Moon" (EL) and "Armored Car Robbery" (RKO). Fine lift from former to get nice $11,000. Last week, "Right Cross" (M-G) and "It's a Small World" (EL), $9,500.

Paramount (Tristates) (2,800; 16-65)—"Miniver Story" (M-G). Way below expectations with $8,500. Last week, "Glass Menagerie" (WB), $10,000.

Brandeis (RKO) (1,500; 16-65)—"Last of Buccaneers" (Col) and "Midnight and Dawn" (Col). Slow $5,500. Last week, "Harriet Craig" (Col), $6,500.

Omaha (Tristates) (2,100; 16-65)—"Dark City" (Par) and "Prisoners in Petticoats" (Rep). NSG $7,000. Last week, "All About Eve" (WB) (m.o.), good $7,000 for 5 days.

State (Goldberg) (865; 20-75)—"King Solomon's Mines" (M-G) (4th wk). Off to $2,000 in 3 days. Started "To Please a Lady" (M-G), on Sunday. Last week, okay $5,500 for full week.

'Wednesday' Tall $15,000 in Philly

Philadelphia, Dec. 19.

Usual Christmas shopping spree is slashing biz to a minimum in all first-runs here this round. Theatres with strong bills held them to wait until just before Xmas to bring in new product. New pix also are not doing much.

Surprisingly good is "Mad Wednesday" which broke fast at the Goldman. "Undercover Girl" is strictly under wraps at Earle. "Two Flags West" is comparatively okay in view of conditions at the Fox.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Ichabod, Mr. Toad" (RKO) (reissue). Fair $9,000. Last week, "Eye Witness" (EL), $12,000.

Boyd (WB) (2,360; 50-99) — "Three Husbands" (UA). Dull $10,000. Last week, "Harriet Craig" (Col) (3d wk), $8,000.

Earle (WB) (2,700; 50-99) — "Undercover Girl" (U). Modest $12,000. Last week, "Surrender" (Rep) with Ink Spots, Ella Fitzgerald, onstage, tidy $24,000.

Fox (20th) (2,250; 50-99)—"Two Flags West" (20th). Just okay $16,000. Last week, "Jackpot" (20th) (2d wk), $13,000.

Goldman (Goldman) (1,200; 50-99) — "Mad Wednesday" (RKO). Fine $15,000. Last week, "Two Weeks With Love" (M-G) (3d wk), $7,500.

Mastbaum (WB) (4,360; 50-99)—"I'll Get By" (20th) (2d wk). Down to $16,500, after mild $20,000 opener.

Randolph (Goldman) (2,500; 50-99)—"Let's Dance" (Par) (5th wk). Off to $7,000. Last week, oke $8,500.

Stanley (WB) (2,950; 50-99) — "King Solomon's Mines" (M-G) (4th wk). Good $15,000. Last week, $18,000.

Stanton (WB) (1,475; 50-99) — "Highway 301" (WB) (2d wk). Stout $10,000 after fast $14,000 getaway.

Trans-Lux (T-L) (500; 50-99)—"Trio" (Par) (5th wk). Off to $3,500. Last week, neat $4,500.

World (G&S) (460; 50-99)—"Bitter Rice" (Indie) (4th wk). Holding at $5,500. Last week, trim $6,700.

'Lonesome' Fine $12,000, Tops in Offish Denver

Denver, Dec. 19.

"High Lonesome" with "The Torch" is taking top money in three houses by a slight margin "Breaking Point" looks fair at Paramount but elsewhere trade is way off with usual pre-Xmas influences cutting in deeply. "Harriet Craig" looms very ordinary in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "High Lonesome" (EL) and "Torch" (EL), day-date with Tabor, Webber. Fine $4,500. Last week, "Kansas Raiders" (U) and "Jungle Stampede" (Rep), $5,500.

Broadway (Wolfberg) (1,500; 35-

(Continued on page 18)

Broadway Slow; 'Heaven's Sake' Plus Vaude Tops Newcomers At $82,000, 'Birdie'-Vaude Weak 20G

This is the week before Christmas, and a big majority of Broadway first-runs are suffering the usual drop to the lowest point of the Winter.

Rain and snow last Friday (15) night sloughed biz generally but a sharp upturn the next day (Sat.) indicated that some of the Yuletide shopping pressure was lifting. Christmas week upbeat can't come soon enough for most Broadway houses because of the beating they have been taking at the boxoffice for nearly four weeks.

The best total of the newcomers is being registered by "For Heaven's Sake" with Yuletide stageshow featuring Elsa & Waldo and Gertrude Ribla at the Roxy. This combo promises to hit a big $82,000 in the first week ending tomorrow (Thurs.) night despite being hurt by rain opening day. Top straight-filmer is "Pinocchio" and "Make Mine Music," Walt Disney reissue combo, which is proving a natural for this season of year at the Criterion. First stanza looks to reach fancy $17,000, biggest at house in some time.

Still standout and greatest draw of first-runs is "Kim" and annual Christmas show and pageant at the Music Hall. Combination is eyeing sock $148,000 in second round, better than opening week. "Watch Birdie," with Enric Madriguera band and Paul Regan heading stageshow, is another pre-Yuletide casualty with only $20,000 opening week at the Capitol. "California Passage," also new, is drab $7,000 or less on first frame at the Globe.

Victoria, which opens fifth and final week of pop-scale run of "Red Shoes" today, gets "Born Yesterday" (Col) Dec. 26.

Besides the Paramount, which opens "Mr. Music" with Louis Prima band and Jan Murray onstage today (Wed.), the Cap, Strand, State, Rivoli, Palace, Rialto and Astor bring in new holiday bills within the next few days. Last-named preems "Harvey" with Heart Fund benefit show tonight, regular run starting Thursday.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) — "Harvey" (U). Opens today (Wed.) with N. Y. Heart Fund benefit at night. Regular showings start tomorrow (Thurs.). In ahead, "American Guerrilla" (20th) (6th wk-6 days), dipped to $5,000 after $8,000 for fifth round.

Bijou (City Inv.) (589; $1.20-$2.40) — "Cyrano" (U) (5th wk). Fourth session ended last night (Tues.) held about even at $12,500 after $13,000 last week, both highly profitable sessions and not far from capacity. Stays on.

Capitol (Loew's) (4,820; 55-$1.50) —"Watch Birdie" (M-G) and Enric Madriguera orch, Paul Regan, others, onstage (2d-final wk). Initial round ended Sunday (17) night was drab $20,000. Picture never had chance since opening in middle of sharp downbeat on Monday, and picked up only slightly on weekend. "Pagan Love Song" (M-G), plus Ink Spots, Shep Fields orch, Marilyn Maxwell topping stage bill, opens Dec. 25.

Criterion (Moss) (1,700; 50-$1.75) — "Pinocchio" (RKO) and "Make Mine Music" (RKO) (reissues). First week ending tomorrow (Thurs.) is heading for strong $17,000 or better, unusually big for this season of year and oldies. Holding. In ahead, "Woman on Run" (U) (2d wk-9 days), $11,000.

Globe (Brandt) (1,500; 50-$1.20) — "California Passage" (Rep). Brought in rather hurriedly, and looms unexciting $7,000 or less. Stays only two extra days. "Dial 1119" (M-G) (2d wk), thin $4,500 in 6 days. "Vendetta" (RKO) opens Dec. 25.

Mayfair (Brandt) (1,736; 50-$1.20)—"Rio Grande" (Rep) (5th wk). Continues but not at early big pace, with only $6,500 or less likely this round; fourth week was just okay at $7,500. Continues through Christmas. "The Milkman" (U) opens Dec. 30.

Palace (RKO) (1,700; 55-$1.20)—"Last of Buccaneers" (Col) with vaude. Looks like light $15,000 or less. Last week, "High Lonesome" (EL) and vaude, $15,500, below hopes.

Paramount (Par) (3,664; 55-$1.50) —"Mr. Music" (Par) with Louis Prima orch, Jan Murray, others, onstage. Opens today (Wed.). Last week, "Let's Dance" (Par) with Jimmy Dorsey orch, Nat "King" Cole and Trio topping stageshow (3d wk), slipped to about $46,000 after okay $56,000 in second.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Kim" (M-G) plus annual Christmas pageant and stageshow (2d wk). Doing the only real business downtown, with sock $148,000 likely, ahead of opening round's $143,000. Hall got in five shows Saturday (16), making close to $30,000 on that day alone. Rain hurt some on Friday like most other spots but Sunday was close to Saturday's trade. Holds through year-end holidays.

Rialto (Mage) (594; 44-98)—"International Burlesque" (Indie) (7th wk). Down to $4,000 in final session. Last week, nice $5,500. "March of Wooden Soldiers" (Indie) (reissue) opens tomorrow (Thurs.), old Laurel-Hardy comedy being brought back under new title.

Rivoli (UAT-Par) (2,082; 90-$1.25) — "Never Dull Moment" (RKO) (4th wk). Looks to sag to about $6,000 after mild $7,500 last week. "Mudlark" (20th) opens Dec. 23.

Roxy (20th) (5,886; 80-$1.75) — "For Heaven's Sake" (20th) with Yuletide stageshow featuring Elsa & Waldo, Gertrude Ribla, Gautier's Steeplechase, iceshow onstage. Getting big $82,000 or near on initial week despite pre-Xmas sluggishness. Holds for year-end holidays. In ahead, "Jackpot" (20th) plus stageshow (3d wk-9 days), light $54,000.

State (Loew's) (3,450; 55-$1.50) —"Operation X" (Col) (2d wk). Down to thin $5,000 or near after slow $9,500 opening round. "Flying Missile" (Col) opens Dec. 23.

Strand (WB) (2,756; 55-$2) — "Highway 301" (WB) with Dave Apollon, Peggy Mann, others onstage (2d-final wk). Shapes to get only $20,000 or less after light $27,000 opening stanza. "West Point Story" (WB), with Jackie Miles, Mary Raye & Naldi, Don Cornell onstage, opens Friday (22).

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par) (11th wk). For 10th week ended Monday (18) it was steady at $9,000 after fine $9,600 in ninth frame. Stays on.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Rapture" (EL) (2d wk). First week ended last night (Tues.) dull $4,000. Holds one week only. Last week, "Kind Hearts" (EL) (27th wk), $2,500. "Macbeth" (Rep) opens Dec. 27.

Trans-Lux 52d St. (T-L) (540; 90-$1.50 — "Seven Days to Noon" (Indie). Opened Monday (18). Last week, "Prelude to Fame" (U) (6th wk), $3,500 after okay $4,500 for fifth frame.

Victoria (City Inv.) (1,060; 95-$1.50)—"Red Shoes" (EL) (5th-final wk). Fourth session ended last night (Tues.) slipped to $11,000 after $13,500 for third week. "Born Yesterday" (Col) opens Dec. 26.

'2 Flags' Good $18,000 In Laggard St. Louis, 'Fuller' Fairish $11,000

St. Louis, Dec. 19.

Natives are more intent on Christmas shopping than entertainment, and the result is that cinema returns have been sloughed this session. "Fuller Brush Girl," which copped plaudits from crix, is about the best bet but only mild at Loew's. "West Point Story" is barely okay at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"West Point Story" (WB) and "American Guerrilla" (20th). Oke $10,000. Last week, "Harriet Craig" (Col) and "Midnight and Dawn" (Col), $10,500.

Fox (F&M) (5,000; 60-75) — "Never Dull Moment" (RKO) and "Dark City" (Par). Opened today (Tues.) Last week, "Two Flags West" (20th) and "Where Danger Lives" (RKO), good $18,000.

Loew's (Loew) (3,172; 50-75) — "Fuller Brush Girl" (Col) and "Last of the Buccaneers" (Col). Mild $11,000. Last week, "King Solomon's Mines" (M-G) (3d wk), big $8,000.

Missouri (F&M) (3,500; 60-75)—"All About Eve" (20th) (2d wk) and "Harriet Craig" (Col) (m.o.). Fair $8,000. Last week, "Eve" (m.o.) $9,500.

Shubert (Ind) (1,500; 60-75) — "Red Shoes" (EL) and "Winslow Boy" (EL) only $4,000. Last week, "Let's Dance" (Par) and "Jackpot" (20th), $4,500.

Few Wash. B.O. Winners; 'Southside'-Vaude Trim $16,000, 'Raiders' $8,000

Washington, Dec. 19.

Combo of holdovers and holiday shopping is taking its usual heavy toll at midtown houses. There is no winner in the lot, though some holdovers, particularly "Trio," in fifth week at Lopert's Playhouse, shape surprisingly steady. "Southside 1-1000" looks best bet among newcomers.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Southside 1-1000" (Mono) plus vaude. Sound $16,000, all considered. Last week, "Mr. Malone and Mrs. O'Malley" (M-G) plus vaude, $14,000.

Dupont (Lopert) (378; 50-85)—"Bitter Rice" (Indie) (6th wk). Nice $3,000 after $4,000 last week. Holds.

Keith's (RKO) (1,939; 44-80)—"Kansas Raiders" (U). Satisfactory $8,000. Last week, "Deported" (U), $6,500.

Metropolitan (Warner) (1,163; 44-74)—"Stage to Tucson" (Col) and "Cockeyed Wonder" (Col). Slow $3,500 for first-runs. Last week, "Fuller Brush Girl" (Col), $4,000.

Palace (Loew's) (2,370; 44-74)—"King Solomon's Mines" (M-G) (3d wk). Nice $11,000 for stage of run after hefty $15,000 last week.

Playhouse (Lopert) (485; 50-85)—"Trio" (Par) (5th wk). Very steady $4,000. Last week, nice $4,500.

Warner (WB) (2,164; 44-74)—"Dark City" (Par). Very slow $8,000. Last week, "Highway 301" (WB), $12,000 in 9 days but below hopes.

Paramount

MARTIN AND LEWIS S
COMEDY SMASH "AT W

Paramount presents Dean Martin and Jerry Lewis in "AT WAR WITH THE ARMY" with Polly Bergen • Executive Producer Abner J. Greshler • Directed by Hal Walker • Written for the Screen and Produced by Fred F. Finkelhoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston

Boxoffice News

TARRED IN NEW YEAR AR WITH THE ARMY"!

America's funniest team in their newest, most hilarious hit! They'll premiere at specially selected New Year's Eve midnight dates—preceding coast to coast engagements throughout the month of January . . .

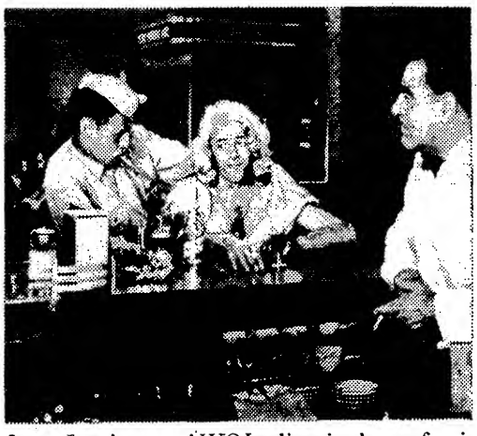
FROM THE ROAR-FRONT—COME THESE HIGHLIGHTS:

Jerry serves up novelty number, "The Navy Gets the Gravy But the Army Gets the Beans!"

For the record, it's Dean crooning "You and Your Beautiful Eyes" to lovely Polly Bergen.

Going your way! They're making like Bing and Barry with "Too Ra Loo Ra Loo Ral"!

eepers, how the gorgeous dames fall for Sgt. Dean Martin's special brand of romancing!



Jerry Lewis goes AWOL, disguised as a fascinating blonde spy with hair on her chest!

At camp show the famous team sings "Tonda Wanda Hoy," the hit you'll hear everywhere.

1st Snow Hits West End Boxoffice Albeit 'Eve' Socko $11,500; 'Get By' Mild $6,500, 'Dangerous' Oke 7½G

London, Dec. 12.

The first snow of the season, which made travel precarious the early part of week, pushed the boxoffice more in the doldrums than is usual for this time of the year. The only film to beat the weather is "All About Eve," which opened to rave notices and capacity biz, clicking at the Gaumont with a smash $11,500.

There are five other new entries in the West End, but these mainly recorded only moderate grosses. The British-made "Highly Dangerous" is likely to end its first round at about $7,500 at the Leicester Square theatre.

However, the London Pavilion double bill of "Between Midnight and Dawn" and "Captive Girl," started off nicely. "To Please a Lady," plus stage, is mild at Empire. "I'll Get By" at Odeon, Leicester Square, shapes up only moderate.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Monkey Business" (Par) and "It's a Gift" (Par) (reissues). Pair of oldies failing to do much at only $2,000. "Samson and Delilah" (Par) due in on Dec. 19.

Empire (M-G) (3,099; 50-$1.60)—"To Please a Lady" (M-G) and stageshow (2d wk). Mild $13,700, another victim of the general biz dive. "King Solomon's Mines" (M-G) opens next.

Gaumont (CMA) (1,500; 45-$1.60)—"All About Eve" (20th). Attracting great crowds after rave notices, and started off to capacity biz. First frame looks to wind up at sock $11,500. In for run.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"Highly Dangerous" (GFD) and "Kettles on the Farm" (GFD). Just okay at about $7,500 in intial round. Stays on.

London Pavilion (UA) (1,217; 45-$1.60)—"Midnight and Dawn" (Col) and "Captive Girl" (Col). Double bill opened strongly with about $3,000 in first weekend. In ahead, "The Men" (UA) (3d wk), $5,000.

Marble Arch Pavilion (CMA) (1,750; 35-80c)—"Lilli Marlene" (UA) and "Underworld Story" (UA). New British combo moved in without press comment and likely to hit mild $4,200 in opening stanza.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"I'll Get By" (Fox). Starting off only to fair trade with about $6,500, moderate. Holds a second week with "Harvey" (U) following as Christmas pic.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Clouded Yellow" (GFD) (3d wk). Dipped to moderat $5,100. "I Shall Return" (20th) opens Dec. 14.

Plaza (Par) (1,902; 65-$1.60)—"Tripoli" (Par) and "Friend Irma Goes West" (Par) (2d wk). Dual bill proving a disappointment, first holdover round being near $4,000. "Samson and Delilah" (Par) is due in Dec. 19.

Rialto (LFP) (592; 45-$1.25)—"City Lights" (UA) (reissue) (7th wk). Still strong at around $5,000. Stays indef.

Warner (WB) (1,735; 45-$1.60)—"Pretty Baby" (WB). Failed to draw, with only $1,500 in its first three days. Continues on.

'FOUR IN JEEP' NEAR COMPLETION IN ZURICH

Zurich, Dec. 12.

New Praesens pic, "Four in a Jeep," is scheduled to be completed by Dec. 25 after shooting for over two months. Stars and staff are now back in Zurich for interiors at Rosenhof and Bellerive Studios. Outdoor shooting was done on location in Vienna and Graz, Austria, for the last six weeks.

Film is being directed by Leopold Lindtberg from an original screenplay by Richard Schweizer, Wilhelm L. Treichlinger and Hans Sahl. "Jeep" stars Viveca Lindfors, Ralph Meeker and French actress Paulette Dubost. It features M. Dinan, Joseph Yadin, Michael Medwin, and Hans Putz.

World preem of picture will be held early next year at Scala Zurich.

WB Latin-Am. Meet, Jan. 15

Relationship between the Latin American market and American films will be reviewed at a meeting of Warner managers and division managers in Central and South America to be held in Panama Jan. 15. Exchange operations and sales policies are also on the agenda. All available 1950-'51 product will be screened for the delegates.

Wolfe Cohen, prez of Warner Bros. International, will preside at the conclave. Also slated to attend from N. Y. are Karl Macdonald, Latin America sales manager, and John Moraio, head of the foreign contract department.

French Pix Total Tops Pre-War

Washington, Dec. 19.

French film production in 1950 is expected to exceed the pre-war average of 110 features annually, U. S. Department of Commerce reports. During the first eight months of this year a total of 76 features were completed, which was 16 more than in the same period in 1949.

Under the law providing aid to the French studios, that country's government has made 1,694,513,640 francs available for films. Of the total, 1,544,562,117 francs was turned over to feature producers, while 80,000,000 went to newsreel production, 44,951,523 went to aid short subject producers, and 25,000,000 francs was a subsidy to Unifrance Films, which pushes foreign distribution of French pix. It takes 350 francs to equal $1 American.

Modern Town Built In Australia for 20th-Fox; Name It Zanuckville

Sydney, Dec. 12.

When 20th-Fox announced that Darryl Zanuck had decided to make the Technicolor pic, "Kangaroo," here, the premiers of each Aussie state put in bids to have the film produced in their respective territories. The big prize went to South Australia on a deal engineered by Premier Tom Playford. Figuring here is that the 20th-Fox production crew will spend $250,000 with South Australian traders on foodstuffs and other commodities, quite apart from additional technical equipment and crew wages.

When the unit's production manager, Robert Snody, finally decided on Port Augusta as the "Kangaroo" location, Premier Playford (despite heavy housing shortage) gave the greenlight for the erection of a small town, complete with cooling system, sanitary conditions, sports arena, cinema and western-type saloon for the unit's use. Stars Maureen O'Hara, Peter Lawford and Reginald Boone have their own bungalows.

This week Premier Playford declared the town officially opened and named it Zanuckville. Looks like either Snody or director Lewis Milestone will take the designation of mayor on the sayso of Premier Playford. It is the first time in Aussie history that a town has been named after an American film producer. "Kangaroo" should be in the cans by next September.

Metro's 4th Aussie Nabe

Sydney, Dec. 19.

Bernie Freeman, Metro topper here, has signed a deal for takeover of the neighborhood Century in Manly as anticipated. Now gives Metro four nabe houses plus seven in key cities, the biggest solely U. S. operated loop in Down Under territory.

Understood that M-G will add additional nabers in the Melbourne zone to the circuit early next year.

Hannen Swaffer
heralds
Val Parnell as the Star in Anglo-U.S. Co-op
* * *
an interesting byline piece in the forthcoming
45th Anniversary Number
of
VARIETY

Blames 40% Tax For Plight Of Brit. Film Biz

Responsibility for the precarious state of the British film industry can be directly attributed to the government's 40% admissions bite according to independent producer-director Roy Boulting who returned to London yesterday (Tues.) after a week in N. Y. "I don't believe there can be any durable solution to our problems," he said, "while the great burden of taxation lies upon our heads."

Boulting added that the present system of distribution and exhibition, as practiced in Britain, must be reconsidered in light of new developments. He particularly criticized the existing methods of release whereby a picture is booked into a theatre for one-week only and then pulled out whether business is good or bad. This, he said, doesn't give either the producer or audiences a chance.

While cognizant of the aid that the government's Film Finance Corp. is giving the industry, Boulting indicated that the agency's assistance should not be termed largesse because the state takes vast sums out of the film business by taxation and returns only a small portion via the FCC. The financing body was set up 18 months ago when private sources of funds dried up.

Boulting was dubious about the value of a proposed cooperative production organization over which FFC chairman James H. Lawrie would preside. Lawrie reportedly would have the final say-so on scripts, budgets and stars before a camera could turn. The independent producer-director declared that "any system that has complete power of life and death over an industry is dangerous."

Despite domestic financial problems, Boulting feels that the international outlook for British pictures is improving. He said that British films are developing a new audience in the U. S. and other countries. It's not the same audience that goes to see Hollywood's output, he added, for "our pictures shouldn't compete with Hollywood." Producer-director made the junket here to attend the American preem of his "Seven Days to Noon" at the Trans-Lux 52d Street, N. Y., last Monday (18).

Boulting made "Seven Days" for Sir Alexander Korda's London Films in association with his brother, John. The Boultings next venture, "I Spy Strangers," is scheduled to go before the cameras Jan. 15 for J. Arthur Rank release. Following its completion the brothers will turn out two more pix for Korda.

Uruguay Exhibs Clipped Again by Rising Costs

Montevideo, Dec. 5.

Film exhibitors here, who recently were hit by increased taxation and pension fund contributions, are to have their overhead again increased via a government decree published early this month. This sets up a Wages Board to fix salaries for employees and directive personnel. Technicians are expressly excluded, by virtue of an agreement signed last August, which met their demands in full.

Other Foreign News On Page 16

UA Swing to ANICA Seen Putting U.S. Majors in Hole on Italian Pact

Rome, Dec. 19.

Action of United Artists in joining the National Italian Cinema Assn. (ANICA) has broken the solid front of American major film distributors in the protracted negotiations over distrib of U. S. films in Italy. It has resulted in a complete stymie of the three-year-old effort to work out a settlement between the Italian government and Yank distribs. In all previous talks between reps of U. S. film companies and the Italians, the American distribs have stayed adamant on the point of ever joining ANICA. Result is that UA's decision to join up came as a real surprise in local film circles.

It is fairly well known that the deal worked out on a so-called limited basis, which was rejected by other major U. S. distribs, according to UA's rep George Ornstein. The theory back of this rejection is that it is not necessary for the film industry to negotiate with the government for a free market, and ANICA is unofficially supported by the Italian government.

Obviously, this is a local point-of-view concerning films in view of the restrictions of France and Germany, Italy being described as fairly easy to deal with compared with other European countries. Understood here that the Italian government felt that the Yank distribs were "stalling" on the negotiations so they started a "retaliation." In other words, Italy is enforcing the request originally made to U. S. companies (though the enforcement is unofficial thus far) that American distribs in Italy reduce the number of film imports by 25%.

New Crackdown Via Censorship

The Italians have been shrewd enough not to actually make legislation against importing foreign films, having consistently held to the laws now in existence. This was done apparently in hopes that the Americans would come to an agreement without government interference.

Since last August, the censorship of films has become so rigid that U. S. distribs feel the cut into the number of pictures they have been receiving. Censoring body began to closely scrutinize all censorship requests and to not take pix in order of precedence. These and other things have made it possible for only a few films to get okays.

One early result of the UA action in joining ANICA is that all compensation deals are at a complete standstill until further decisions are made.

Some claim that United Artists, through its local distributor, Artisti Associati, always has been a semi-member of ANICA. Ornstein says he simply formalized a relationship that has existed, in fact, for many years, "because Artisti Associati has been a member for years." Ornstein also stated that during his three years in Italy he has never experienced the slightest delay in securing import or censorship permits.

Arg. Import Talks Delayed

Buenos Aires, Dec. 12.

Raul Alejandro Apold, presidential press secretary in Argentina, and virtually in control of film matters, was so absorbed the past week trying to bring national film producers into line that he had to postpone talks soheduled with the U. S. films distributors on the long-awaited pact to renew imports of Yank product. Apold's confabs with Joaquin Rickard, Motion Picture Assn. of American representative in Latin America, are due to start again next week.

In the meantime, "Iron Curtain," released at last at the Ocean and Broadway theatres day-date Dec. 1 after almost two years' refusal by the Argentine government, has grossed around $13,000 over the first Friday, Saturday and Sunday.

Lesser U.S. Pix Fade in Italy

Genoa, Dec. 12.

Though U. S. pix distributed in Italy continue to turn in the strongest boxoffice total during the first months of the fall season, Italian films have recently made substantial biz gains at local theatres. On an average net profit per pic, some actually have surpassed Yank totals. This partly stems from the early season dearth of top-grossing American pix (held up in part by Italian stalling tactics during censorship and dubbing). It also comes from the current success of many low-budget Italian comedies and to the attainment of a certain commercial standard in local product.

Local observers, with an eye also to solving strained U. S.-Italo relations, say that while audiences have begun to show a preference for local pix over low-calibre U. S. imports, the top American product continues to hold its dominant position on Italian screens. They point out that the present trend, even if continued, would in no way harm American companies in the long run since able to recoup via bigger profits on their strong pix.

It merely would bring about a better balance between Italian, U. S. and other foreign films, and help discourage the importation of low-grade American productions which have been flooding the Italian theatres, the over-crowded market hurting takes of both Italian films and the better Yank product. It is generally felt that even though these Italian early-season gains are a yearly seasonal occurence, due for a letdown, but they are this time considerably higher.

French films, in recent years considered boxoffice poison in Italy, also have made recent gains in the wake of a sock reception accorded the 1949 Venice Grand Prize winner "Manon," which did phenomenal biz in recent key-city French language houses. It is now hitting the top figures with a dubbed version in general release. Several other Gallic entries have since reached substantial figures.

1st Coin From British Pix Shown in Germany

London, Dec. 12.

Although the first trickle of funds from the showing of British films in Germany may be expected very soon, film producers here fear that a native quota being considered by the Western German govt. may curtail screentime for their product and thus restrict future earnings.

Up till now, a substantial number of British films have played German theatres but all the money has been blocked. The optimistic view taken is that the first flow of coin may be followed by a big increase early next year.

The export group of the British Film Producers Assn. has also worked out a formula with French authorities for increasing the number of dubbing visas allocated to British pix.

'LACE' LOOKS LIKELY FOR RUN IN LONDON

London, Dec. 19.

Aimee Stuart's "Lace On Her Petticoat," which opened at The Ambassador's Thursday (14), was splendidly received and looks likely to register a profitable run at this small house. Play, an unpretentious sentimental Scottish comedy, stars Sophie Stewart.

Youthful newcomers Eleanor MacReady and Perlita Neilson score as teenage friends parted through class distinction.

Parnell Loses Contest For Quota Exemption

London, Dec. 19.

An application by Val Parnell for quota exemption for the Prince of Wales, where "Cinderella" opened last night (18), has been rejected by the Films Council. At the conclusion of the Disney picture's run a British film will have to be screened to comply with the 30% quota. It is believed that "Tales of Hoffman" will be booked.

Earlier this year, this theatre was fined for a quota default.

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Germany's 2 Most Powerful Political Parties Attack Allied Commission's Plans to Decartelize UFA Combine

By GEORGE F. GAAL

Bonn, Dec. 12.

Representatives of western Germany's two most powerful political parties, the Social Democrats (SPD) and the Christian Democrats (CDU), launched an all-out concentrated attack in the federal parliament last week against the Allied High Commission's plans to decartelize the UFA combine, Nazi Germany's state-controlled motion picture monopoly. A government spokesman also told Parliament that the government's views on the breakup plans are not very much different.

The attack emerged during an assembly debate on the UFA liquidation, decreed as Allied High Commission Law No. 32 last summer. It was launched by CDU-deputy Richard Muckermann, who introduced an interpolation on behalf of the CDU, SPD and the Rightist Free Democratic (FDP), German (DP) and Bavarian (BP) parties, attacking the Allies for auctioning nine grade B films, without German participation. It demanded a government statement on whether the Allies had taken position concerning Bonn's counter-law on the UFA liquidation as well as whether action has been taken to hinder losses inflicted upon the Federal Republic by such auctions. He further termed the pix auction a "perfect flop" and said that only two were sold at the minimum bid of 5,000 marks ($1.190), whereas the auction cost 50,000 marks ($11.900).

Real Attack Starts

The real attack started when Karl Brunner, an SPD deputy whose party program calls for nationalization of the big industries, attacked the Allied liquidation plan, which he said would not hinder industrial concentration. He said it would promote a "front system, not making it impossible that another UFA-type concern should emerge, this time not led by (Alfred) Hugenberg, but by (Erich) Pommer." (Pommer, now an American citizen and former Military Government film officer, was frequently attacked for allegedly trying to secure the UFA combine for U. S. interests, even though Law No. 32 provisions heavily restrict foreign buyings of auctioned UFA assets).

Brunner further charged that UFA had already been smashed in 1945 since 70% of its properties are in the Soviet Zone. He said the Allied plan is aimed at eliminating competition of German pic production and accused them of "flooding" the German market with foreign films.

Dr. Rudolf Vogel, CDU deputy and chairman of the Parliament's committee for press, film and radio, said "the problem has nothing to do with security. Today the question is whether — five years after the capitulation—it is still possible to squander German property without the participation of the Germans."

Vogel, an arch-enemy of anything that is foreign — primarily American — regarding films, further blasted the Allies and said "the Allied law about the UFA decartelization is 'an act of mistrust.'" He said that despite the fact that there are giant theatre chains in both the U. S. and England, "this 'law of atomization' expects the German government and the Parliament to participate in a violation of the constitution by excluding certain persons from the right to bid for auctioned UFA property. The question is," he added, "how ready the Allied High Commission is to come to an agreement with the Germans about the combine. It is intolerable that property of the Federal Republic is being squandered."

The stormy Parliament session and the violent attacks on the liquidation plan came only a week after it was revealed that former top UFA executives are planning to establish before the year's end a similar combine in the state North Rhine-Westphalia, financed by the state and prominent industry circles.

'Dancing Murder'

Berlin, Dec. 12.

Soviet-licensed newspapers in Berlin made a big propaganda item out of last week's performance by America's Ballet Theatre here of Agnes de Mille's "Fall River Legend," based on the famed axe-murders. Reds called it "dancing murder."

Ballet went over big here.

Lowendahl, Back in U. S., Maps Special Campaign On Italo-Made 'Medium'

Final editing and sound re-recording on the film version of Gian-Carlo Menotti's musical play, "The Medium," will likely be completed within three or four weeks, according to producer Walter Lowendahl, who recently returned from Italy, where the picture was made. With Menotti directing, the film was partly lensed in Rome's Scalera studios and around the Italian capital.

Lowendahl has not set a distribution deal yet, preferring to wait until final prints are ready. However, he indicated in N. Y. last week that the pic will very likely be sold on a special basis to arty houses somewhat similar to the sales procedure on "Red Shoes." Its cast includes several members of the original Broadway production.

While the budget for "The Medium" was only $140,000, Lowendahl feels that a better film could not have been achieved even with the expenditure of more coin. The Italian atmosphere, he said, blended perfectly with the tone of the venture and the whole project was wrapped up in nine weeks.

Production of the film "Medium," incidentally, was financed by a limited partnership. Under the setup the producer gets a 60% return while the backers reap 40%. Among the latter are Moss Hart, director George Sidney and legit producer Joseph Hyman.

Austrian Pic for $163,000

Washington, Dec. 19.

It costs about $163,000 to produce a full-length feature film in Austria today, according to official sources there. This is considered enough to turn out a deluxe production of 12,000 to 13,000 feet while a one-reel short can be made for about $40,000.

Production costs of a major feature include 41% for studio facilities and sets, 30% for salaries, 10.7% for outdoor scenes and 6.6% for raw stock and printing. Remaining 11.7% is for copyrights, scenarios, insurance and miscellaneous expense.

Current London Shows

(Figures show weeks of run)

London, Dec. 19.

"Accolade," Aldwych (15).
"Ace of Clubs," Cambridge (28).
"Blue For Boy," His Majesty's (3).
"Capt. Carvallo," Garrick (19).
"Carousel," Drury Lane (28).
"Cocktail Party," New (33)
"Dear Miss Phoebe," Ph'nix (10).
"Dish Ran Away," Vaude (25).
"Follies Bergere," Hipp. (63).
"His Excellency," Piccadilly (30).
"Holly and Ivy," Duchess (32).
"Home & Beauty," St. Mart (12).
"Home at Seven," Wyndh'm (41).
"King Rhapsody," Palace (65).
"Knight's Madn'ss, Vic. Pal. (40).
"Lace on Petticoat," Ambass. (1).
"Latin Quarter," Casino (40).
"Little Hut," Lyric (17).
"Mister Roberts," Coliseum (22).
"Reluctant Heroes," W'teh'll (14).
"Return to Tyassi," York's (3).
"Ring Round Moon," Gl'be (38).
"Seagulls Sorrento," Apollo (27).
"2d Tanqueray," Haymark't (16)
"Take It From Us," Adelphi (7).
"To Dorothy," Savoy (4).
"Top of Ladder," St. Jas. (10).
"Who Is Sylvia," Criterion (8).
"Will Any Gent," Strand (15).
"Worm's View," Comedy (191).

CLOSED LAST WEEK

"Touch and Go," Wales (29).

Hoyts' $483,000 Profit

Sydney, Dec. 12.

Under Ernest Turnbull, Hoyts' loop turned in a net profit of $483,000 to June this year. Dividends of 3½% were okayed for "A" stockholders and 3% for "B" stockholders.

Net profit shows a decline of about $6,000 from comparable period of last year.

NATKE Jubilee Hears Rank Ask More Govt. Help

London, Dec. 19.

The big brass of the British Cabinet, headed by Clement R. Attlee, Prime Minister; Ernest Bevin, foreign secretary; and Hugh Gaitskell, Chancellor of the Exchequer, joined with show biz toppers in celebrating the diamond jubilee of the National Assn. of Theatrical and Kine Employees here last Friday (15).

Although it was the biggest array of political talent ever seen at a trade function, the occasion was not a political one. Of the 11 speakers, only J. Arthur Rank made a blunt appeal for more financial aid from the treasury. Mainly the speeches were in reminiscent and nostalgic vein, recalling incidents in the 60 years of NATKE.

The tenor of the speeches was sparked by Tom O'Brien, M.P., the union's general secretary, who in proposing the toast of the Prime Minister, explained how glad he was that Attlee had no daughter who was aspiring to be a great singer. Attlee, in his response, avoided trade affairs, apart from a comment that he had never been able to understand the complicated organization of the film industry.

Richard F. Walsh, International Alliance of Theatrical and Stage Employees prexy, who had travelled 3,000 miles to participate in the celebrations, welcomed the initiative of the Prime Minister on his recent Washington visit. He hoped that the outcome would be a bond between the American and British people as great as that which existed between his organization and NATKE. He presented O'Brien with a gold life membership card of IATSE in accord with the decision of the Cleveland convention in 1948.

The present critical state of British production was underlined by Rank in supporting the toast of NATKE. As a result, the union was a long way from its goal of continuity of employment, and the situation would have been worse if the Government had not created the National Film Financ Corp. The Treasury, as a sleeping partner in the industry, collected $100,000,000 annually, but they could help by doubling the amount paid back to British producers from the Eady Fund from $4,000,000 to $8,000,000. That was a small sum to put things right, but is was no use telling the industry to put its house in order while it was being throttled.

The 90-minute cabaret which followed included top Anglo-American talent. The U. S. contingent comprised Dolores Gray, Four Step Brothers, Vic Hyde and Bill Johnson, with Bonar Colleano as emcee. Nat Karson, who produced the show, delayed his departure to N. Y. in order to lend his services.

BOT Questions Exhibs Again on Operations

London, Dec. 12.

A new exhibitor quiz is being conducted by the Board of Trade, the third in a series designed to provide official statistics to the industry. It will cover the Oct. 1-Nov. 30 period.

The probe will be more extensive than previous ones. Apart from set questions about details of admissions, grosses, tax payments, film hire and employment, it will seek detailed info on the number of times the first feature film was shown in each theatre of the country in the week starting Dec. 3. Also the number of hours each theatre was open to the public.

In addition, the BOT will ask exhibs to reveal the amount paid in salaries to their staffs during the period.

Goldwyn-Skouras

Continued from page 3

tion hearing was adjourned to Jan. 4, to be resumed here.

Questioning of John Bertero, FWC exec, and attorney, covered a three-day period, during which time the FWC executive was grilled on the business routine of more than 100 theatre properties, during which Alioto endeavored to establish that the interests of Charles P. Skouras are interwoven with all phases of the film business. This Bertero vigorously denied. At one tense point in the querying Bertero, on advice of his attorney, Arthur B. Dunne, refused to answer a question regarding possible Skouras interest in a candy and confectionery supply house selling to the circuit. Later the objection was withdrawn and Bertero answered negatively.

Bertero was also closely questioned by Alioto as to whether there had ever been any arrangement to split product in the acquiring of theatres by FWC. This Bertero denied, stating unequivocally that there were no such arrangements.

Following Bertero's questioning, Goldwyn counsel examined chief film buyer Ed Zabel, concentrating on film buying practices of FWC. Deposition hearings of Bertero and Zabel were postponed until Jan. 30, when they will be resumed in Los Angeles.

A full array of high-powered legal counsel was on hand for the Skouras - Bertero - Zabel question marathon. They included Alioto, Samuel Goldwyn; Fred Pride, 20th - Fox; Arthur B. Dunne, FWC-Skouras, 20th-Fox and National Theatres; Charles Carr and Theodore Roche, Naify interests, and Ed Keil, Skouras and FWC.

James A. Mulvey, Goldwyn prexy, sat through the hearings as an observer. He returned to N. Y., but will be back for the Jan. 30 hearing.

Hughes' Stock

Continued from page 3

pointed agent to handle transfer of the present combined picture-theatre shares into separate shares of the two companies. Stockholders will be instructed to fill out a transmittal form, enclose their present stock certificate and send it to the bank by registered mail.

Issuance of the new certificates —one in each of the new companies for each one of the old shares—will start by about Jan. 3. All holders who mail or present their certificates at the bank will have their new stock within little more than a week of the divorcement date.

Hughes is required to turn over his new theatre shares to a court-appointed trustee within 10 days after receiving them. Thus control should be in the hands of the trustee by about Jan. 15.

Hughes holds 928,000 shares of stock, and the Wall street group which has formed an alliance, claims to represent more than that number. Possibility continues to exist, therefore, that a proxy fight may develop next year, although it pretty much hinges on Hughes' management policies and the voice he gives other stockholders.

The nine months of effort by Sam Dembow, Jr., to bring Brandt and Hughes together on a deal by which Brandt's Trans-Lux Corp. would acquire Hughes' theatre stock came to an official demise last Friday (15). After a last-minute effort to come to terms, Brandt and Noah Dietrich, Hughes' principal lieutenant, who was in New York, issued the following statement:

"Howard Hughes and Harry Brandt announced jointly today that they are unable to agree upon terms and have terminated negotiations for the purchase of Hughes' RKO Theatres stock by Brandt and Trans-Lux."

Dembow was understood this week to be moving in other directions in a last-gasp effort to locate another buyer, but it appeared a near-impossible effort. As far as is known, there are no other potential buyers for the shares, everyone now waiting to see what the trustee does.

Important question was whether the court would permit the trustee to operate for an indefinite length of time or would force sale of the theatre shares. Tom Slack, Hughes' attorney, pointed out to VARIETY last week that in other cases the courts have stipulated time limits in consent decrees, but have not imposed any such restriction on Hughes. While the stock is in the hands of trustee, Hughes will have no control over it but will profit from any dividends it earns.

Dietrich and Slack both insisted prior to returning to the Coast from New York Saturday (16) that the Brandt deal fell through because Hughes had "never received an acceptable offer from him." It is understood that Brandt had $1,000,000 in cash available against the $6,500,000 that would be required for purchase at $7 per share. He wanted to pay the rest over a two-year period. Hughes is understood to have wanted a greater amount in cash.

B.o. decline in the past eight weeks or so reportedly dampened Brandt's enthusiasm for the deal. It is understood he refused to make compromises in the negotiations with Dietrich last week that he had considered earlier.

Theatre TV

Continued from page 3

from the video network pool. Same print was transported immediately to the Brooklyn house, where it was thrown on the screen within 45 minutes after it had wound at the Broadway theatre.

Pub relations aspect was pointed up by theatre TV consultant Nathan L. Halpern, who declared that interest of theatre customers in the large-screen transmission "demonstrates very clearly that theatre TV has a vital role to play in informing the public in the national mobilization effort." One exhibitor reported having received a number of telephone calls from patrons early Friday evening, inquiring whether the speech would be carried. They intimated that if it was not, they would remain at home near their radio or TV receivers. That indicates also, according to Halpern, that the public is gradually being educated to what theatre TV is.

Most of the exhibs declared they could not evaluate the b.o. value of the event, but unanimously termed it a "plus." One manager of a downtown New York theatre, however, declared specifically that carrying the speech added at least $350 to his boxoffice for the night. Reception quality was uniformly good, with one exhib claiming it equalled his regular 35m film quality. This was attributed to the fact that the President spoke from a studio, where the lighting could be controlled.

Event was carried by the two Par houses; the Fabian Fox, Brooklyn, and Palace, Albany; the Century Marine, Brooklyn, and Queens, Long Island; the RKO Fordham, Bronx; the Detroit, in that city, and the Tivoli, Chicago.

M-G Exec Meet

Continued from page 3

be consulted by phone. Then Schary and Schenck will go to Florida next week to continue the confabbing with Rodgers.

Reason for exhibs' demand for more product is the dip in the national boxoffice suffered during the last few months. With business off, pictures are totaling less playing time, and as a result more features are needed to fill the void. If M-G decides to boost its total, the company will produce all of them at its home studio. Metro no longer has any distrib deals with indie producers.

Schary is being accompanied to N. Y. and Florida by his wife and children, along with Walter Reilly, his chief assistant. Goetz, after sitting in on the N. Y. talks to discuss the situation at Metro's British studios, will head for the Coast for huddles with studio toppers and visit his son, Hayes, a producer at M-G. He'll also talk with producer Richard Thorpe on the projected filmization of Sir Walter Scott's "Ivanhoe," which is slated to roll in England early next spring.

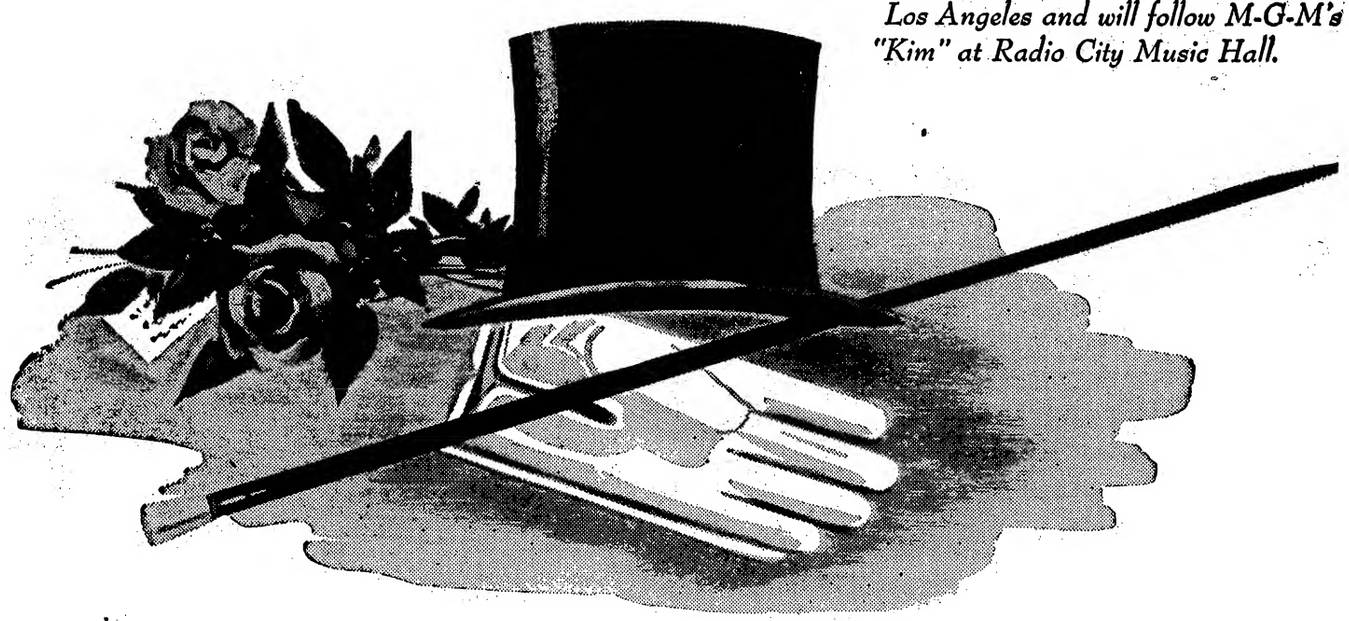
Paris' Pre-Xmas Slump

Paris, Dec. 19.

Parisian showbiz is in a terrific pre-holiday slump. No improvement is anticipated for Christmas, as reservations are meagre for both niteries and theatres. Money is particularly scarce this year, and many that generally hit cafes now seem to prefer outings.

International situation has many worried. Money has tightened up because of curtailed bank credits.

"The Magnificent Yankee" is now playing at the 4-Star Theatre in Los Angeles and will follow M-G-M's "Kim" at Radio City Music Hall.



A SINCERE INVITATION

On January 2nd, M-G-M will proudly Trade Show the most highly praised picture of the New Year "THE MAGNIFICENT YANKEE." We urge your attendance.

Following is only part of the chorus of praise that grows day by day:

"Best drama of the month. A rare and satisfying treat."—*Louella Parsons, Cosmopolitan* "Louis Calhern's performance ranks among the screen's greatest."—*Hedda Hopper, Nationally Syndicated Columnist* • "'The Magnificent Yankee' is just that—magnificent."—*Sheilah Graham, Nationally Syndicated Columnist* • "Louis Calhern repeats his fine stage performance."—*Good Housekeeping* • Winner of *Parents' Magazine* Medal. "More than satisfying."—*Modern Screen* • "Everyone's magnificent in 'The Magnificent Yankee'."—*Erskine Johnson, Nationally Syndicated Columnist* • "A picture of distinction, dignity and good taste."—*Motion Picture* • "Louis Calhern leading Academy Award contender."—*Louis Sobol, Nationally Syndicated Columnist.*

And unanimous trade paper acclaim is climaxed by this editorial observation by Red Kann in M.P. Daily: "Magnificent is the word for it. A film of genuine delights and of vast credit to the industry. It deserves an honorable reception and a prosperous career. It can have both in appreciative and diligent hands."

M-G-M presents "THE MAGNIFICENT YANKEE" starring Louis Calhern • Ann Harding • Written by Emmet Lavery Based on his play produced by Arthur Hopkins • Directed by JOHN STURGES • Produced by ARMAND DEUTSCH

★

M-G-M TRADE SHOWS "THE MAGNIFICENT YANKEE," JANUARY 2nd

ALBANY	20th-Fox Screen Room	1052 Broadway	1/2	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/2	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/2	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/2	2 P.M.
BOSTON	PREVIOUSLY TRADE SHOWN				NEW HAVEN	PREVIOUSLY TRADE SHOWN			
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/2	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/2	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/2	1:30 P.M.	NEW YORK - N. J.	M-G-M Screen Room	630 Ninth Avenue	1/2	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/2	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/2	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/2	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/2	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	1/2	1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/2	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/2	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/2	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/2	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/2	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/2	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/2	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1/2	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/2	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1/2	10 A.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/2	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/2	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	1/2	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/2	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N. W.	1/2	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/2	2 P.M.					

Film Reviews

Continued from page 6

Stage to Tucson

ber of other tangents that only complicate the basic idea and make little sense. Juves will like the general horseplay and action, but adults will wish for a little more common sense in the development.

Figuring in the skullduggery as principal heavy is Roy Roberts, who disguises his money-grabbing aims under the cloak of southern sympathizer. It's a moot question just how much coin could be realized by stealing a stage in Arizona and then freighting it via wagon train to Georgia for sale.

Ralph Murphy's direction climaxes the action with a roaring wagon chase that finals with Cameron doing in Roberts and his henchmen and saving Morris for Miss Buckley. Cameron winds up with Sally Eilers, saloon-keeper and wife of Roberts. Performances live up to the requirements of both the outdoor scene and the script by Bob Williams, Frank Burt and Robert Libott.

Western setting supplied by the production supervision of Harry Joe Brown is good, particularly the rugged landscapes beautifully displayed by Charles Lawton Jr.'s color cameras. Editing is tight.

Brog.

Ways of Love

(FRENCH AND ITALIAN)

Joseph Burstyn release of three stories compiled into a feature-length film. Consists of "A Day in the Country," directed by Jean Renoir, based on story, "Une Partie de Campagne" by Guy de Maupassant (French); "Jofroi," directed by Marcel Pagnol, based on story, "Jofroi de la Maussan" by Jean Giono (French), and "The Miracle," directed by Roberto Rossellini, script by Rossellini and Tullio Pinelli, based on original story by Federico Fellini (Italian). At the Paris theatre, N. Y., Dec. 12, '50. Running time, 119 MINS.

A Day in the Country

Henriette ..... Sylvia Bataille
M. Doufour ..... Gabriel
Mme. Dufour ..... Jeanne Marken
Henry ..... Georges St. Saens
Anatole ..... Bordan
Rudolph ..... Jacques Borel
Grandmother ..... Gabrielle Fontane
Innkeeper ..... Jean Renoir
The Waitress ..... Marguerite Renoir

Jofroi

Jofroi ..... Vincent Scotto
Barbe ..... Annie Toinon
The Priest ..... Tyrand
Fonse ..... Henri Poupon
The Teacher ..... A. Robert
Antonin ..... Charles Blavette
Marie ..... Odette Roger

The Miracle

Nanni ..... Anna Magnani
The Stranger ..... Federico Fellini

(In French and Italian; English Titles)

American distrib Joseph Burstyn has taken off his shelf three short film stories acquired in Europe over a period of years and cleverly welded them into a feature-length picture. Two are French and one Italian, the latter with the helpful marquee names of Roberto Rossellini as director and Anna Magnani as star. The resultant package is a first-rate draw for the art houses.

Obviously inspired by the British-made "Quartet" and "Trio," Burstyn has used a common characteristic he has discerned in all three of the items: Love. He spaces the trio of sequences by picturing a dictionary, focussing each time on a different definition of the word "love." The device is not only a shrewd one artistically, but gives meaning to a title that has solid marquee value.

First of the yarns, running 37 minutes, is "A Day in the Country," directed by Jean Renoir and based on the story, "Une Partie de Campagne" by Guy de Maupassant. Second, running 40 minutes, is "Jofroi," directed by Marcel Pagnol and based on a story by Jean Giono. They are both in French. The third, in Italian, running 41 minutes, is "The Miracle," the Rossellini-Magnani item, which has a script by Rossellini and Tullio Pinelli based on an original by Federico Fellini.

The two Gallic sequences, particularly "Jofroi," are charming and witty. The Rossellini-Magnani contribution is stunning in its starkness and overwhelming in its power. It is a tour-de-force for both director and star. But the story is questionable in taste and there will undoubtedly be heated difference of opinion as to whether Miss Magnani's performance is high artistry or, despite her underplaying, exhibitionistic posturing.

Obviously a how-dramatic-can-you-get effort by Rossellini, the director succeeds in steering his star to the brink of screen intensity. She is pictured as an idiot peasant, a religious fanatic, who takes a bearded stranger for St. Joseph and, in the belief that she has been divinely chosen for this miracle, gives herself to him.

Ridiculed in her pregnancy by the cruelly ignorant folk of the bleak Italian town and cast out by them, she crawls off to a cave until time to have her baby. It is born to her as she cries out alone in the vault of an empty church.

Played with passion, boldness and great style, the story gives rise to the question of taste in whether the religious fanaticism of an obviously simple woman and her resultant invitation to seduction by a "saint" is fit subject matter. Much of whether or not it ridicules faith and religious fervor lies in the eye of the beholder. In any case, it has the faculty of making the viewer mighty uncomfortable.

At the opposite end of the emotional line, Marcel Pagnol has gone delightfully back to the style of such items as his "The Baker's Wife" in "Jofroi." It's the tale of an ancient rustic who sells his orchard. Although the trees which he planted himself many years before are no longer producing, his love of them is so abiding that he threatens to kill the new owner when he finds him about to pull them down.

The town priest and schoolteacher argue with him that he has sold the orchard and so has no more say about it. But he obstinately refuses to see the point. Compromise is made that the new owner won't tear away the trees until the old man dies. Whereupon, to put his death on the new owner's conscience, he ludicrously purports to try some 30 ways of committing suicide. With the whole town by this time beginning to look upon the innocent owner as a murderer, the strain is so great the latter is driven to his bed, only to quickly revive at the word that the old man has finally died a natural death.

Vincent Scotto plays the old man with rare poignancy and power, giving the vignette both comedy and pathos. Henri Poupon is the bewildered buyer. Pagnol has brought them together in a great piece of film imagery.

The initial sequence, which Renoir has pleasingly backgrounded against the countryside so often painted by his father, is another pleasant bucolic bit. It is a combination of comedy and slight love story. A pre-World War I Paris family borrows the milkman's horse and wagon to spend a Sunday in the country. A couple of flirtatious fellows, one of them a ludicrously funny caricature of the type, go on the make for mother and daughter after getting rid of the latter's menfolk. The gal and one of the gents, overcome by the rapture of woods, succumb to what comes naturally. The day over, they separate, never to see each other until a de Maupassant twist at the finale.

Sylvia Bataille is the attractive girl, Jeanne Marken her comedy-relief mother, George St. Saen the romantic fellow and Bordan his over-anxious playmate. They're all effective and attractive in the atmosphere provided by Renoir.

Herb.

Lichtman Blasts

Continued from page 5

still here, with most exhibs waiting until after the first of the year for signs that business might snap back. At this time, theatre operators are merely scraping by until Xmas.

On hand for the banquet were Abram F. Myers, general counsel of National Allied; Trueman T. Rembusch, Allied prexy; Abe Montague, veepee and general sales manager of Columbia; A. W. Schwalberg, Paramount distrib chief; George F. Dembow, veepee, National Screen Service; Charles F. Feldman, general sales manager, Universal; Arthur L. Mayer, exec veepee of Council of Motion Picture Organizations; David Lipton, Universal veepee; Sam Shain, 20th-Fox exhibition director; H. M. Richey, Metro exhibition head; and film players William Lundigan, Vera-Ellen, and Rex Allen.

Lichtman's Shuttle

Twentieth-Fox veepee Al Lichtman, on the Coast for a week previously for huddles with production veepee Darryl F. Zanuck, returned to his home-office desk Wednesday (13) to confab with prez Spyros P. Skouras, then went back to the Coast again over the weekend to resume talks with Zanuck.

Lichtman stopped off at Chicago enroute back to Hollywood to guest-speak at the Illinois Allied dinner Friday night (15).

Balto Goes to Dualers But NSH; 'Voice' $5,000

Baltimore, Dec. 19.

This town which has withstood double features through the years is turning to dualers or reissues to meet the current pre-holiday slump but not getting far with the effort. New entry of "Mystery Submarine," completing a week at Keith's today, is slim. But it is about the same at all houses. "Platinum Blonde" and "Gilda" is rated fairish for pair of oldies at the Hipp where helped by vaude.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Mild $5,500. Last week, "Two Weeks With Love" (M-G), $6,300.

Hippodrome (Rappaport) (2,240; 20-80) — "Platinum Blonde" (Col) and "Gilda" (Col) (reissues) plus vaude. Fairish $9,500. Last week, "County Fair" (Mono) plus hillbilly Roundup Jamboree onstage, $12,900.

Keith's (Schanberger) (2,460; 20-70)—"If This Be Love" (UA). Opening today (Tues.) after week of "Mystery Submarine" (U) did slim $5,500.

New (Mechanic) (1,800; 20-70)—"All About Eve" (20th) (5th wk). Winding up solid run with okay $5,500 after steady preceding $5,800.

Stanley (WB) (3,280; 25-75) — "San Quentin" (WB) (reissue). Mild $6,000. Last week, "Highway 301" (WB), $9,900.

Town (Rappaport) (1,500; 35-70) —"Next Voice" (M-G). Uneventful $5,000. Last week, "Joan of Arc" (RKO), back at pop prices, oke $6,900.

GRANVILLE SUCCEEDS HENRY IN ENGLAND

Douglas J. Granville, with Universal in England for the past two years, has been named to succeed Ben Henry as the firm's homeoffice representative in the United Kingdom and Eire. Appointment was made by global sales chief Alfred E. Daff.

Granville started in the film business at Metro's London office in 1928. Before switching to U he held various posts with both M-G and Warner Bros. throughout the world. Henry is to bow out on Jan. 1, when Granville will take over. Post is that of coordinator of U activities with General Film Distributors, through which U product is released in Great Britain.

Lopert's 100G Suit On 'Shoe Shine' Settled

A $100,000 damage suit which Lopert Films filed in N. Y. Federal court against Pathe Industries, Inc. (Eagle Lion Classics) last February has been settled and discontinued. Action charged that the defendant failed to devote its best efforts to exploiting and selling the Italian-made "Shoe Shine" in certain South and Central American territories.

Lopert, is was learned, voluntarily dropped the suit after Pathe bought out the producer's share to "Shoe Shine" for a "cash figure." Under terms of the settlement, 100% of receipts in the disputed territories will now go to Pathe. Latter originally inked a distribution contract with Lopert in 1947 to handle the picture in various Latin areas.

Arbitration Panels

Continued from page 5

Bridgeport-Stratford border in Connecticut. House wanted to play on a single-pic policy but could get only a 30-day availability. Dual feature houses in the general area had the same 30-day clearance after Bridgeport first-run and, consequently, the Hyway also had to offer the duals in order to compete. Stratford theatre operates with single features on a 14-day availability. Hyway house outgrosses all other subsequent-run theatres, including the Stratford, it was established.

Emanuel settled the issue by moving the Hyway up to 14 days after Bridgeport first-run on condition that the theatre play only single features. The clearance goes up to 21 days when double features are offered.

In a third case, which was heard by an American Arbitration Assn. panel, the Forum theatre, Metuchen, N. J., was denied new clearance benefits.

Picture Grosses

DENVER

(Continued from page 11)

74)—"Next Voice" (M-G) (2d wk), and "Give Out Sisters" (Indie). Poor $3,500. Last week, "Next Voice" (M-G), fair $6,000.

Denham (Cockrill) (1,750; 35-74) —"Admiral Was Lady" (UA). Thin $8,000. Last week, "Milkman" (U), $10,000.

Denver (Fox) (2,525; 35-74) — "Harriet Craig" (Col) and "Call of Klondike" (Mono), day-date with Esquire. Drab $10,000. Last week, "Glass Menagerie" (WB) and "Father's Wild Game" (Mono), $11,000.

Esquire (Fox) (742; 35-74) — "Harriet Craig" (Col) and "Call of the Klondike" (Mono), also Denver. Poor $1,500. Last week, "Glass Menagerie" (WB) and "Father's Wild Game" (Mono), fair $2,000.

Orpheum (RKO) (2,600; 35-74)— "Underworld Story" (UA) and "Gunfire" (Lip). Sad $9,000. Last week, "Joan of Arc" (RKO) and "Rio Grande Patrol" (RKO), $8,500.

Paramount (Fox) (2,200; 35-74) — "Breaking Point" (WB) and "Sensations" (Indie). Fair $7,000. Last week, "Fuller Brush Girl" (Col) and "Prisoners Petticoats" (Rep), fine $9,000.

Tabor (Fox) (1,967; 35-74) — "High Lonesome" (ELC) and "Torch" (ELC), also Aladdin, Webber. Fine $4,500. Last week, "Kansas Raiders" (U) and "Jungle Stampede" (Rep), big $5,000.

Webber (Fox) (750; 35-74) — "High Lonesome" (ELC) and "Torch" (ELC), also Aladdin, Tabor. Nice $3,000. Last week, "Kansas Raiders" (U) and "Jungle Stampede" (Rep), $3,500.

'Lonesome'-Vaude Mild $4,500 in Slow Seattle

Seattle, Dec. 19.

City is dragging bottom with few exceptions this week. Surplus of holdovers also is no help. Exception to general downbeat is "Solomon's Mines," still sock in fourth week at Music Hall. "Breakthrough" at Orpheum also is okay in second week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"West Point Story" (WB) (4th wk). Slow $2,500. Last week, $3,400.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Let's Dance" (Par) and "The Torch" (EL) (3d wk). Okay $5,000 in 6 days. Last week, swell $7,000.

Liberty (Hamrick) (1,650; 65-90) —"2 Weeks with Love" (M-G) and "Dial 1119" (M-G) (3d wk). Down to $4,000 in 4 days. Last week, $7,200.

Music Box (Hamrick) (850; 65-90)—"Good Time Girl" (M-G). Big $5,000. Last week, "Edge of Doom" (RKO) (2d wk), $2,600 in 6 days.

Music Hall (Hamrick) (2,200; 65-90) — "King Solomon's Mines" (M-G) and "Happy Years" (M-G) (4th wk). Still sock at $11,000. Last week, $14,300.

Orpheum (Hamrick) (2,600; 65-90)—"Breakthrough" (WB) (2d wk). Okay $7,500 in 9 days after dandy $11,700 last week.

Palomar (Sterling) (1,350; 50-84) —"High Lonesome" (EL) (2d run) and vaude. Fair $4,500. Last week, "Right Cross" (M-G) (2d run) plus vaude, $4,900.

Paramount (Evergreen) (3,039; 65-90)—"Hell Town" (Indie) and "Buffalo Stampede" (Indie). Oke $8,000. Last week, "Walk Softly" (RKO), $7,700.

N.Y. Judge Confirms Stockholder Win Vs. Rep

N. Y. Federal Judge Samuel Kaufman on Monday (18) confirmed a report of Special Master Edward Dimock recommending settlement of a minority stockholder suit against Republic Pictures, prexy Herbert J. Yates and Onsrud, Inc., for $79,365. Two-year-old action brought by Simon Levin charged that Rep stock deals which Yates allegedly made through his Onsrud Corp. violated a provision of the Securities & Exchange Commission Act.

Court awarded Levin $17,000 attorney fees and granted Dimock $3,000 for services rendered plus expenses, but cut a $4,000 request for accounting fees to $2,000. Proceeds of the settlement will go to the Republic treasury. Yates, who assertedly netted profits of around $200,000 by his stock transactions, first offered to settle for $63,000. Confirmation of the adjustment came after a Dec. 4 hearing at which no stockholders objected.

Cincy Coasts Awaiting Xmas; 'Midnight' Light $7,000; 'Eve' Hot 8G, 2d

Cincinnati, Dec. 19.

Major houses are marking time through final stage of pre-Yule quiet. "All About Eve" has Capitol topping town for second week in row. "Killer That Stalked New York" at Albee is light while "Between Midnight and Dawn" at Palace shapes fairish. "Mystery Submarine" looms passable at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 39-75)—"Killer Stalked N. Y." (Col). Light $7,000. Last week, "State Secret" (Col), $8,000.

Capitol (Mid-States) (2,000; 39-75)—"All About Eve" (20th) (2d wk). Retaining town lead with swell $8,000 after good $10,000 unveiling.

Grand (RKO) (1,400; 39-75)—"Crockett, Indian Scout" (U) and "Gun Crazy" (UA). All right $6,000. Last week, "King Solomon's Mines" (M-G) (4th wk), okay $4,500.

Keith's (Mid-States) (1,542; 39-75)—"Mystery Submarine" (U). Favorable $5,000. Last week, "Undercover Girl" (U), $4,500.

Palace (RKO) (2,600; 39-75)—"Midnight and Dawn" (Col). Fairish $7,000. Last week, "Harriet Craig" (Col), $6,500.

'Milkman' Big $9,000 In Port.; 'Fuller' Lean 10G

Portland, Ore., Dec. 19.

For the last three weeks, biz has been holding up well in all first-runs. But this week doesn't look so good with product not strong either. "King Solomon's Mines" is still doing great in fourth United Artists week. "The Milkman" at Broadway likely will shape up best. "Gilda" and "Platinum Blonde" at Orpheum and Oriental are fairly nice for reissues.

Estimates for This Week

Broadway (Parker) (1,850; 50-85) —"The Milkman" (U) and "Trail Robin Hood" (Rep). Solid $9,000. Last week, "Saddle Tramp" (U) and "Shakedown" (U), $11,000.

Mayfair (Parker) (1,500; 50-85)— "West Point Story" (WB) and "Hot Rod" (Mono) (m.o.). Fine $5,500. Last week, "Let's Dance" (Par) and "Blues Busters" (Mono) (m.o.), $4,000.

Oriental (Evergreen) (2,000; 50-85)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues), day-date with Orpheum. Good $4,500. Last week, "West Point Story" (WB) and "Hot Rod" (Mono), $6,500.

Orpheum (Evergreen) (1,750; 50-85)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues), also Oriental. Nice $7,500. Last week, "West Point Story" (WB) and "Hot Rod" (Mono), big $10,000.

Paramount (Evergreen) (3,400; 50-85)—"Fuller Brush Girl" (Col) and "Texan Meets Jane" (Col). Mild $10,000. Last week, "Hell Town" (Indie) and "Buffalo Stampede" (Indie) (reissues), $8,500.

United Artists (Parker) (890; 50-85) — "King Solomon's Mines" (M-G) (4th wk). Big $9,500. Last week, $11,000.

SCTOA FINDS TELE NO LASTING HABIT

Hollywood, Dec. 19.

Owners of television sets generally return to the film houses after 18 months of home entertainment. That is the report of the Southern California Theatre Owners Assn. after a third poll of 200 families, originally questioned in 1948.

Survey showed that TV owners are more discriminating about their film fare than non-owners. When they do return to the film theatres they show a tendency to patronize first-run pictures and pass up the neighborhood houses.

Reelect Maury Miller

Maury Miller, Passaic, N. J., theatre operator, has been reelected president of the N. J. Chapter of Theatre Owners of America. Others named were Harold Eskin, vice-president; Harold Blumenthal, secretary; Adam Adams, treasurer, and Walter Reade, Jr., unit's representative on the national TOA board.

Group held its election meeting at the Hotel Astor, N. Y.

Govt. Eyes Freeze, Balking Guild Wage Increases in Films

Hollywood, Dec. 19.

Plans for cost-of-living increases and pension programs are being mapped by Hollywood Guilds. Unions are apparently stymied by Government's decision to seek wage controls.

Union leaders frankly admit current negotiations and plans are jeopardized by intention to freeze salaries. Most important group to be involved in any Federal freeze would be AFL film council, comprising more than 20,000 studio workers in affiliated unions. Producers recently nixed a proposal for discussion of cost-of-living increase and were served last week with demand that negotiations be started for pension plan and group insurance.

Increase in minimum wage scale is one of three major demands of the Screen Writers Guild. Government action might wash this out but Guilds' other points, particularly "separation of right," issue, would still be pertinent points in controversy.

Although not yet disclosed, it's expected that Screen Actors Guild would ask for wage hikes, especially for low-bracket and bit-player members, when negotiations start within the next few months. Present Television Authority campaign for increases in video would also be jeopardized by a freeze.

Grinieff-UA

Continued from page 5

its present rough period. He said he was uncertain as yet how much would be needed, but estimates are around $500,000. After that a permanent arrangement could be worked out, Grinieff indicated, which might entail around $2,000,000. That would include coin for financing production.

Money would come from an eastern financial group that would get collateral for its temporary loan. Permanent arrangement would be on a more complicated basis that would involve management and ownership of the company.

Part of the arrangement, Grinieff said, would entail bringing in a well-known industry figure who has the confidence of banks and producers. He has a tentative arrangement with such a man to step in if the other details can be worked out, he declared. The man, he emphasized, was not James A. Mulvey, prexy of Samuel Goldwyn Productions, who has repeatedly denied rumors that he might become associated with UA.

Grinieff said he will have no money in the projected setup or any corporate position or interest. He asserted his feeling that continuance of UA is imperative to the film industry. He said he's not asking anything now, nor does he expect to get anything. The quid pro quo, if any, he hopes will come in the future when he would be recompensed for his services by being given control of certain foreign operations for UA.

Whether McNutt, who took over as board chairman in July, will step out without compensation appears subject to a difference of opinion. While it has been widely reported that he wants a payoff for his efforts, persons close to McNutt say he is willing to walk now if Chaplin and Miss Pickford think they have another deal that can be successfully set via his departure.

Skouras-Sponable

Continued from page 5

of equipment but that the system has since been compressed into a size that would make it commercially feasible.

Fact that Skouras and Sponable are the first American film company execs to travel to Switzerland to witness the unit in operation indicates that 20th is not yet tied exclusively to RCA's big-screen system. Twentieth has invested considerable research money in helping iron out the kinks in the RCA unit, which was believed to signify that the RCA method is the one that 20th would utilize when it rolls its long-standing plan of a theatre TV circuit of theatres on the Coast.

ELC-Rank

Continued from page 5

profit by such an arrangement, since he owns a 49% interest in LFD. It would primarily distribute Korda pix, but there is an affinity in that Robert S. Benjamin is prexy and counsel of the Rank organization in the U. S., while Arthur Krim is counsel and board member of LFD. They are partners in the law firm of Phillips, Nizer, Benjamin & Krim.

ELC's unhappiness with the present Rank arrangement results from its inability to get favorable breaks for its product on Rank's Gaumont-British and Odeon circuits. It is felt that the Rank distributing setup is sloughing ELC pix in doling out circuit dates. Even U complains about the same thing occasionally, although Rank generally sees that the company gets a break because of his heavy investment in it.

Most U. S. distribs are unhappy to varying degrees on their dependence, on Rank with his control of two of the three British chains. Like ELC, their squawk is that there's no opportunity for negotiation; they've either got to take or leave the deals offered by Odeon or G-B. Without circuit bookings, distribs can only go to individual indie houses, where they can make out okay if they are able to get two pix booked as an equal-billing dualer. They're pretty well murdered if they must take bottom spot on the twin-bill.

ELC will likely give its product to some indie distrib for release when it breaks with Rank. This is contrary to action of Republic in setting up its own offices throughout Britain.

Denver Ups Prices 5-10c

Denver, Dec. 19.

First-runs will boost their matinee prices from 35c to 40c and their night prices from 70c and 74c to 80c Christmas day or before the first of the year.

Subsequents will follow in some instances with a nickle boost.

Names at 'Harvey' Bow

Benefit opening tonight (Wed.) of "Harvey" at the Astor theatre, N. Y., will feature on-stage appearances by an assortment of show biz personalities. Proceeds will go to the Louise Baer Memorial Fund of the N. Y. Heart Assn.

Slated to show at the preem are Burns & Allen, Eddie Cantor, Jimmy Durante, Josephine Hull, Gloria Swanson and Robert Merrill, among others. Jesse Block & Eve Sully sparked the drive.

'Mr. Deeds'

Continued from page 3

of 20 U. S. pix for more than two years. With increasing hostility between the two countries, negotiations have been allowed to lapse in the past few months, although they actually never looked favorable.

Moscow showing of the James Stewart-Jean Arthur starrer is, of course, contrary to international copyright conventions. Russians, however, do not subscribe to these. Since neither Col nor the MPEA is receiving royalties on the film from the Soviet, squawks may be filed with the embassy in Washington, although it is thought unlikely they'll bring any results.

Film is the first U. S.-made to be shown in a first-run Moscow house in more than two years. It is drawing crowds, according to the AP, under the title "Senator." It depicts machine politics, showing activities of a political boss who controls the press and radio in his state and pushes around senators and congressmen.

An MPEA exec declared yesterday (Tuesday) that if the Russians were showing the pic as it was originally released he'd be "glad to donate to them all the prints they want." He pointed out that the finale really showed how democracy worked, for a little man who had been a nobody but who had become incensed at the political boss's pushing around had succeeded in throwing him out.

Film Stocks Get OK

Continued from page 7

tainment, plus the lack of many good motion pictures.

Waxing optimistic, Bernhard & Co. asserts the novelty of video entertainment will wear off, which factor, along with a stepped-up number of film releases, will contribute substantially to bolstered boxoffice.

Wall street company further states that while corporate taxation is likely to rise, thus cutting into per share profits of the film firms, current quarterly dividend rates of all the majors should be maintained.

Especially healthy, according to Bernhard, is Columbia, whose 1951 dividends may total one dollar per share, as compared with 75c this year. Divorcement of the integrated companies is looked upon as a favorable factor for Col, which figures to have greater marketing opportunities.

As for Loew's, continuation of the 37½c quarterly divvy seems assured, Bernhard reports. Gross revenues promise to be well maintained in light of a possible improvement in domestic theatre attendance and a probable rise in income from foreign operations. Profit margin may widen for Loew's, it was said, because of lower film amortization costs and operating economies, but heavier taxes will cause 1951 earnings to "fall moderately" below 1950.

Par to Climb

Paramount, reportedly headed for a 1950 profit of $6,400,000 or $2.45 per share, is likely to climb above that point in the next year, the investment concern states. Continuation of the 50c disbursement appears assured, it was added.

UPT shares are "especially recommended for substantial appreciation and exceptionally generous yield" by Bernhard. Both the near term and longer term earnings prospects of the circuit are favorable, it was added.

Techni dividends are likely to total $2 per share again in 1951, the Bernhard report states. Earnings in 1950, it was said, are indicated at $2.30 per share on sales of $22,000,000. Techni is expected to operate at full capacity in the new year, Bernhard anticipates, with the processing of 75 features, as compared with 65 in 1950.

Also apparently secure are 20th's 50c quarterly divvies. Bernhard predicts that some increase in domestic theatre attendance, accelerated film production and larger foreign revenues may boost the 1951 income over the current year but heavier tax liability will cut profits to about $3.25 per share.

Further gains in U's operating results are in prospect for 1951, Bernhard declares, with resumption of the quarterly dividends on the common stock probable. U's competitive position in the industry also figures to improve as the majors divest themselves of theatres. Wider margin of profit generally is anticipated.

An increase in WB's 1951 dividends over 1950 is cited as a possibility. Although the major's gross revenues may decline slightly because of some theatre divestiture, lower amortization charges and reduced operating expenses may permit some added profits, according to Bernhard.

N.Y. Par Lobby Show To Honor Crosby's Anni

Opening of "Mr. Music" at the N. Y. Paramount theatre today (Wed.) will be accompanied by a two-hour radio show from the lobby, occasioned by Bing Crosby's 20th year as a solo performer. Slated to salute Crosby are Martin Block, Guy Lombardo, Ella Fitzgerald, Jimmy Dorsey and Dorothy Kirsten. Program will be aired by WNEW, 8 to 10 p.m., EST.

Also joining in the tribute is the American Society of Composers, Authors and Publishers, Otto Harbach, ASCAP prexy, will present a plaque to Crosby, by proxy, on the Dec. 28 "We the People" radio-teevee show.

Clips from Film Row

NEW YORK

Rudy Solmsen, producer of French and Italian pix and an associate of Ilya Lopert, in town on a two-week visit.

A. W. Schwalberg, Paramount sales chief, returned to the home office yesterday (Tues.) after a series of branch meetings in the field.

P. H. Shirley, assistant to John Davis, director of the J. Arthur Rank film empire, was in New York over the weekend on his way to England from Jamaica. He had been on an inspection trip of the Rank circuit on the West Indian island.

CHICAGO

Gollos theatre circuit recently darkened its Sun theatre on the southside.

Nineteen local houses booked "King Solomon's Mines" on first sub-run.

Ludwig Sussman, Adelphi theatre operator, received Award of Merit from Disabled American Vets of Illinois last week. Medal is tribute for his policy of admitting servicemen free during World War II and resumption of policy today.

Ben Katz, local Universal exploitation head, currently on midwest tour for "Harvey" openings.

Lubliner-Trinz Circuit, currently operating the Clark theatre, formed the Colbar Vending Co.

Plans for Allied Theatres of Illinois meeting last week to find answer for bad biz was cancelled.

Palace is playing split-week currently for the first time in its history. Action stems from Jackson Park ruling to release full quota of films over 13-week period.

ALBANY

Julius Perlmutter, of Albany, added a fifth theatre, the American in Schenectady, to his string. He leased the Grand and Strand, Watervliet, and the Lake in Lake George, from Sam Rosenblatt last summer. He recently took over the Crane, Schenectady.

Thomas H. Hogan, Jr., manager of Glens Falls Paramount for last year, transferred to Poughkeepsie as Bardavon theatre manager. Hogan will be succeeded by Herman Edel, who comes from Phoenix, Ariz.

Otis Bowes, manager of Orpheum Moose Jaw, Sask., named manager of Capitol, Moose Jaw, succeeding E. P. Fields, who died recently.

Roxy theatre at Regina, Sask., extended 38 feet and remodelled. Seating was upped from 550 to 700. Owner Isador Reinhorn, head of Regal Amus. Co., installed his son, Leonard, as manager.

Earl Evans, at one time press agent for Vaughn Monroe band and recently exploitation director for Paramount in New Orleans, is new Metro field rep for Albany and Buffalo.

WASHINGTON

Jack McInerney, Jr., son of John McInerney, N. Y. Paramount ad-publicity chief, is playing a lead in Georgetown University's presentation of "Three Men on a Horse." He also handles the college radio station's disk jockey show.

Trio of Lopert arty houses recognized President's "state of emergency" edicts by reviving war-time custom of raising and lowering curtain and playing the national anthem.

Warner Bros. donated two of its nabes for pre-Christmas charity shows to collect food for local organizations.

Jonas Bernheimer, vet of 20 years with the local WB realty department, celebrated his 75th birthday last week.

Orville Crouch appointed to succeed the late Carter T. Barron as eastern division manager of Loew's Theatres and D. C. rep of Metro studio. Crouch, who has been in an "acting" capacity in the jobs, was brought here a year ago to assist Barron when latter's health became worse. Crouch has been with Loew's for 20 years. Appointment keeps intact the team which operated under Barron. Jack Foxe, publicity director for Loew's theatres here, was trained by Barron and will remain under Crouch.

MINNEAPOLIS

North Central Allied special committee appointed to bring film rentals down to "a fair and equitable level" announced its plan will be ready shortly.

Campaign for "Rio Grande" at Radio City included 19 TV trailer shots, the most television use for any picture to date here.

Back from New York, Harry B. French, Minnesota Amus. Co. prexy, said negotiations are under way to launch big screen TV at Radio City where its installation has been completed.

Ted Melzer, former vet New Ulm, Minn., exhibitor, killed in auto accident.

Morrie Steinman back from Hollywood with 16m prints of this year's Minneapolis Aquatennial, summer mardi gras. He produced it.

Minnesota Amus. Co. took advantage of the snow by using sticks in snowbanks downtown and in many neighborhood areas for "Rio Grande" at Radio City. They were up for several days before the police department compelled their removal. However, even this won extra publicity and photos on front pages.

Greatly increased use of television has been started by the Minnesota Amus. Co. (Paramount circuit) in exploiting pictures in its downtown theatres here. The chain also has substantially stepped up its newspaper advertising.

LOS ANGELES

Jack Dodd moved from Indianapolis to manage Republic's L. A. branch, succeeding Earl Collins who resigned to organize a company for sale of films to television.

RKO is dusting off "Show Business," Eddie Cantor musical filmed in 1944, for national reissue, starting in January.

Eddie Alperson bought the old Charlie Chaplin-Marie Dressler picture, "Tillie's Punctured Romance," for reissue through Eagle Lion Classics.

Monogram moved release date for its Wayne Morris starrer, "Sierra Passage," from late January to Dec. 24 to take advantage of holiday trade.

Anna Magnani starrer, "Volcano," directed in Italy by William Dieterle, will go into general American release next February via Eagle Lion Classics.

Monogram switched dates on four releases because of delays in completing "Navy Bound" and "According to Mrs. Hoyle." These two films will go out Feb. 11 and Feb. 18, instead of in January 21. Their places will be taken by "Bowery Battalion" and "Rhythm Inn."

Five deluxe film houses in this territory boosted their admission scale without protest from customers. Prices now range from 70c at matinee to 90c at night, with $1.10 for loges. Theatres involved are the Chinese, Los Angeles, Uptown, Loyola and Wilshire, all Fox West. Will be followed this week by RKO Hillstreet and Pantages, and Egyptian and Loew's State.

WB Decree

Continued from page 3

August, which is the end of its fiscal year.

Harry, Jack and Albert Warner, firm's three principal stockholders, all are required to stay together in either of the two new companies to be formed, it is understood, with the likelihood being that the trio will remain in production-distribution. It follows that Harry Kalmine, head of the present exhibition subsidiary, would be slated to take over the helm of the new theatre company upon its formation.

Reorg Plan

Reorganization plan directs that stockholders will receive one-half share in each of the two new companies in exchange for each full share they hold in the present parent corporation. The three Warner brothers will be called upon to place their theatre stock in trust, pending its disposition. However, in view of the large extent of their holdings, Justice Department is said to have agreed to a long-term trust arrangement since any required early sale of the shares would flood the market.

Upon the divorcement, the theatre circuit will be given a three-year schedule for divesting approximately 75 houses, in addition to dissolving all partnerships with other exhibs in the field. Theatre firm also must ask court approval for any houses which it desires to acquire in the future, and will be enjoined from engaging in production or distribution.

New film company, similarly, will begin operation with an injunction against acquiring any theatres.

Paramount, first of the majors to bow out of the trust suit via a consent decree, parted with its theatres last Jan. 1. RKO is ready to complete its divorcement at the end of this month. Next on the sked figures to be 20th-Fox, which has reached an accord with the Government on many points of a proposed overall agreement. Loew's is the lone holdout, with apparent intentions of resuming the court fight.

20G 'Fledermaus'

Continued from page 2

broke down the $60 package price to a $36 top for opening night, and a $12 top for the other two package preems. This gave an estimated $53,000 net for opening night's "Don Carlo," with about $20,000 each for tonight's, "Fledermaus" and March's "Fidelio." Tonight's 20G estimate compares very favorably with last year's opening night take, which though at a $10 top, ran to $23,000 net, because the box seats were scaled very high.

The Met planned on mounting three new productions this year, in "Don Carlo," "The Flying Dutchman" and "Fledermaus," budgeting about $155,000 for the three shows. "Don Carlo" alone cost about $60,000 to put on. Management was aided on "Don Carlo" by a gift from the Otto H. Kahn family, who presented a painting to the Met, which in turn sold it to a midwest museum for $125,000. Part of this coin was used on "Don Carlo"; remainder has been set aside for other purposes, although not for further new works.

All the money originally allotted for new shows, however, has not been used up on the three specified new productions, so the Met is using balance of coin for new scenery and costumes on "Cavalleria Rusticana" and "Pagliacci," making this double-bill the fourth new production of the season. Horace Armistead, who did the sets for Broadway's "The Consul" and "The Medium," will do the new scenery for the two short operas. John Lloyd, who designed both the N. Y. and London versions of "Touch And Go," will do the costumes.

Inside Stuff—Pictures

A hornet's nest and industry strife have been stirred up by a statement in Cedric Adams' column in the Minneapolis Sunday Tribune to the effect that theatre business in neighborhood and suburban houses is so bad that owners are prepared to abandon the exhibiting of pictures and use the buildings for other purposes. Denying the statement's accuracy, local film branch managers charge "it must have been exhibitor inspired as part of a present move to force down film prices." The branch managers point to "the fact" that "it's virtually impossible to buy any of these theatres" as refutation of the claim.

Adams, the area's most influential and popular columnist, declared in his column that "suburban theatreowners, in scores of instances, are ready to turn their theatres into garages or super-markets or rebuild them as apartment houses."

Both Harry B. French, Minnesota Amus. Co. (Paramount Circuit) president, and Bennie Berger, North Central Allied head, derided Adams' columnar statement.

"Business at our theatres is off, but not to an alarming extent by any means," said French, . . . "Whatever exhibitor furnished Adams with this misinformation is doing the film industry harm." Berger called Adams' data "very much exaggerated."

Bill introduced in the House of Representatives last week would restore the special tax rate for servicemen which was the law during World War II. It provides that, where a theatre institutes a special low rate for servicemen, it must collect the tax on that price alone. Where the servicemen are admitted free, no tax will be required.

The general law on the admissions tax provides that where a ticket is sold for less than the standard admissions price, the tax must be collected on the standard admissions rate. There is little likelihood that this 81st Congress will have time to push through such a law. However, the 82nd Congress will probably do so.

Paramount pulled an unusual switch in its trailers for "The Goldbergs." Instead of the normal procedure of adapting a regular theatre trailer for tele use, it made a special video trailer which pub-ad chief Max E. Youngstein liked so much he is making it available to theatres as a teaser. TV briefie was written and prepared by ad manager Sid Blumenstock's department in New York and made up by Par's newsreel lab.

American distrib rights to the British thriller, "Seven Days to Noon," were sold for an $80,000 guarantee against a percentage. Maylux Films, organized for the purchase, pays Sir Alexander Korda, under whose banner it was produced, 40% of earnings here.

Maylux is owned equally by Harry Brandt, who put up $40,000 of the advance, and a syndicate headed by Arthur Mayer, which put up the other $40,000.

Par Proviso on Phonevision

Continued from page 3

obligation is to its exhibitor customers. He has thus resisted the nudge from the Dept. of Justice that caused the other companies to agree to provide trial films. Top exec of another company suggested this week, however, that Skouras might see the light and go along when he gets before the Federal Communications Commission on his request for theatre TV channels or other concessions.

Universal's Delay

Universal has not turned Zenith down, but has merely given no answer. Phonevision sponsors are reported to have been told that the wife of U prez Nate J. Blumberg has been very ill and that other officials of the company have not had the opportunity to put the request to him.

Zenith has asked for delivery of prints this week and labs are currently making them up. It requested all new prints, volunteering to pay for them, which is perfectly satisfactory to the distribs.

McDonald is running into plenty of legal headaches on the films and their various components. Companies have agreed to deliver to him all the rights they own—but have stated they will not legally defend any of those rights if lawsuits should grow out of use of the films on the wired video.

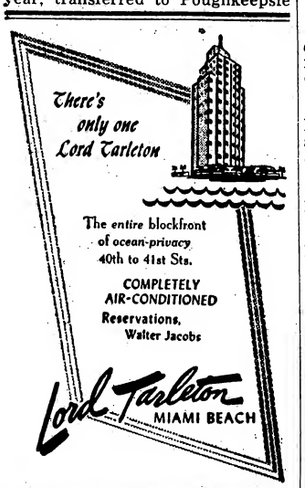
Thus Zenith is faced with taking a long chance that the rights the producers own are valid for said video or going through a tremendous legal checking job on story, music, players and the vast complex of other details that go into a film. Distribs figure it would take their own legal departments weeks to do the job.

Among the difficulties that Phonevision has already discovered are the billing requirements that go with each pic. The billing is provided for in the contracts with the studios of the various players, producers, directors, writers, etc., and must therefore be meticulously followed, as is done by the distribs. Phonevision will have to conform to these same requirements in all of its advertising of the films.

The pix will be offered daily to 300 selected homes in the Chi area. Subscribers will be charged $1 on their phone bill for each film show they request.

Paramount release schedule from June 1, 1947, runs in the following sequence: "Calcutta," "Danger Street," "The Trouble With Women," "Perils of Pauline," "Dear Ruth," "I Cover Big Town," "Desert Fury," "Jungle Flight," "Variety Girl," "Wild Harvest," "Adventure Island," "Golden Earrings," "Where There's Life," "Unconquered," "Big Town After Dark," "The Road to Rio," "I Walk Alone" and "Albuquerque."

Zenith has chosen an undisclosed sequence of 12 from the above.



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A Metro-Goldwyn-Mayer Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

Mr. Music
A Paramount Picture starring BING CROSBY • NANCY OLSON CHARLES COBURN • RUTH HUSSEY
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IN PERSON LOUIS PRIMA and his ORCH. plus "KEELY" SMITH plus SHIRLEY VAN Extra JAN MURRAY
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From "Beaulieu"... the de Latour estate in Napa Valley, California, come several of the world's fine wines. Try this BV claret from rare Cabernet Sauvignon grapes.
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CARE PACKAGES ARE STILL NEEDED
(TAX EXEMPT)
(Contributed by a friend)

RAP COSTS RICHARDS $1,000,000

Paley Back to Wartime Status?

While there's nothing official, a report's afloat that CBS board chairman William S. Paley may vacate the spot at the network and return to a wartime status as a key aide to Gen. Dwight D. Eisenhower, when the latter moves into the western European theatre as Supreme Commander.

During the last war Paley, as a colonel, headed up the radio operations of the Psychological Warfare Division, with headquarters in London.

Paley, it's understood, has been in frequent communication with the White House and top military aides. This, coupled with the fact that he's been solidifying the web's structure, with such executive appointments as Daniel T. O'Shea, is regarded by some as a prelude to his leaving the network command to prexy Frank Stanton and his 20th floor aides.

The Paley-Eisenhower tie stemming from World War II has been pronounced through the subsequent peacetime era, with Paley also serving on Eisenhower's board of trustees at Columbia U.

5-Year World Series Sponsor Deal Hinging on Excess Profits Tax Angle

Some hush-hush negotiations have been going on during the past week, which may result in a five-year sponsorship deal for the radio-television rights to the World Series. This is predicated on the assumption that the bankrolling coin involved could be written off in one fell swoop, in the event that the 75% excess profits tax is slapped on big business.

Although Gillette has a first refusal on the '51 pickup of the Series, the identity of the sponsor involved is being kept under wraps. The razor company paid $800,000 for the video rights alone for the past series, and in view of Baseball Commissioner A. B. (Happy) Chandler's previous declaration that the '51 series should fetch $1,000,000, a five-year radio-TV deal would entail a multi-million-dollar layout.

The prospective client, it's understood, has been doing some fast huddling with attorneys over the past week in a bid to determine the legality of writing off that kind of coin on a single tax return.

If an affirmative decision is forthcoming, it's generally anticipated that similar deals will eventuate, involving major radio and television property rights, not to mention film deals, etc.

Should the 75% nick go through, the agencies and advertisers are alerted to move in on sponsorship deals. Radio, particularly, is eyeing a resurgence which could pour millions in network coffers.

Peter Lind Hayes

dispenses with some sage advice, gratis,

Stay in the Parlor

and out of the studio

* * *

an amusing byline feature in the forthcoming

45th Anniversary Number

of

VARIETY

AM Counterpart For 'Maugham'

There's likelihood of the "Somerset Maugham Theatre" TV dramatic showcase on CBS also getting an AM ride for the same sponsor, Tintair, sparking a new tele-into-radio program trend.

Tintair prexy Martin Strauss last week purchased the Saturday morning 11:30 to noon time on Columbia, within two days after Lever Bros. had decided to cancel out on the time and its "Junior Miss" show. In addition to sponsorship of the Maugham series on TV, Strauss wants to spot a radio version in the Saturday time. If difficulties are encountered, he may buy "Romance" or another CBS dramatic package.

New acquisition will give Tintair an ambitious spread, client also sponsoring a 15-minute segment of the Sunday afternoon Frank Sinatra radio show on CBS. In addition Tintair will participate in sponsorship of "Cavalcade of Stars" and "Cavalcade of Bands," both on DuMont.

ABC's Whodunit Shifts

With Camel having picked up the Dick Powell starrer, "Richard Diamond," currently on NBC, for the 8 p.m. Friday slot on ABC starting Jan. 5, the web is shifting its whodunit lineup.

"Fat Man" moves to 8:30 p.m. Wednesdays on Jan. 3. The Dick Haymes "I Fly Anything" stanza will take a brief hiatus, shifting to the 8:30 p.m. Tuesday spot on Jan. 23.

Stations Switch In Cowles, Paley 'Operation Turkey'

Minneapolis, Dec. 19.

The Midwest was a hot battleground last week in the struggle for communications supremacy as Gardner (Mike) and John Cowles muscled two of their stations, KRNT and WNAX, out of the ABC fold and into the CBS lineup.

The Cowles brothers and publisher Luther Hill of the Cowles-owned Des Moines newspaper dynasty moved in on Columbia's headquarters at 485 Madison avenue, New York City, took a quick look (no pun intended on names of their two publications) at the office of station relations veepee Herb Akerberg and then invaded the Bill Paley precincts. At the same time a 24-pound dressed turkey

(Continued on page 82)

WAKR's 16G Take In Marathon Yule Benefit

Akron, Dec. 19.

Over $16,000 was taken in by WAKR via its annual "Shara-Christmas" Show. Program, jointly sponsored by the radio station and the Akron Beacon Journal, began at 8 p.m. Saturday (16) and ran for six hours. Production, copyrighted by WAKR, featured almost 100 different acts, local civic leaders, public officials, industrialists and business men. Coin derived from the airer is distributed between various local charities.

Participants included ABC prexy Robert E. Kinter, Paul Whiteman, Ted Malone, Ted Mack and George V. Denny, Jr. All expenses are carried by WAKR, while talent is donated.

Treynor's NAB Post

Washington, Dec. 19.

NAB has appointed as assistant director of station relations William K. Treynor, until recently with WTOP-TV in Washington, D. C.

Treynor was formerly with WOL in Washington.

COIN NO OBJECT TO STATION OWNER

Detroit, Dec. 19.

G. A. Richards' efforts to sapolio his name, refute charges of "news-slanting" and hold on to his licenses for WJR here, KMPC, Los Angeles, and WGAR, Cleveland, have cost him $1,000,000, it was revealed in the FCC hearings last week.

Sessions were an almost monotonous parade of character witnesses attesting to the "patriotic" and "unbiased" operation of WJR, interrupted only by frequent angry exchanges by the attorneys.

During Friday's violent verbal bombastics, Hugh Fulton, counsel for Richards, accused FCC counsel of a "contemptible attempt to injure relations" between Richards and musicians who play for programs for rebroadcast in L. A.

The wrangling grew from cross-examination of Jack Ferentz, president of the AFL musician's union in Detroit, by FCC Attorney Frederick W. Ford.

Ferentz testified he had had no trouble with WJR bosses. Ford asked: "Would you continue to vouch for the high character of Mr. Richards and WJR if you knew that the station was caught red-handed cheating your musicians in 1941?"

Ford then read a letter written in 1941 by Leo J. Fitzpatrick, former WJR general manager, to Richards. The letter referred to the sending of transcriptions to KMPC of a WJR-originated program for rebroadcast in L. A.

The letter said in part: "While we are not supposed to do this, we will keep it up till the musicians' union makes a squawk."

At this point, Fulton called reading of the letter "a contemptible attempt to injure relations between the musicians' union and this station."

Ford replied by shouting that Richards "tried to cheat" the union.

When Ferentz was permitted to answer Ford's original question he said that royalties were paid in full to WJR musicians when the matter of rebroadcasting the transcriptions was brought to WJR's attention.

"It was all a mistake, I guess," Ferentz mumbled. He added that it was more than two years before the union found out about the practice. By that time royalty fees had reached more than $40,000 which was promptly paid, he said.

Claims Evidence Withheld

Earlier in the week, Richards' attorney, Joseph W. Burns, again accused the FCC of withholding evidence favorable to Richards. He referred to a letter dated Oct. 21, 1941, which Richards addressed to Fitzpatrick.

The letter, which Burns said was "a complete defense of Richards" said that his three stations "Must and should immediately adopt a policy which simply oozes America for Americans from every standpoint." The letter also instructed Fitzpatrick to "look into the legal

(Continued on page 32)

TWA BUYS 'BLANDINGS' FOR SUN. SHOWCASING

Trans World Airlines (TWA), in its first network sponsorship deal, has bought the Cary Grant radio show, "Mr. Blandings," based on the "Blandings Dream House" pix-mag series, for a Sunday afternoon showcasing. Show, packed by Don Sharpe, will go into the 5:30 to 6 p.m. NBC slot, preceding the web's "Big Show," and will originate from the Coast.

"Blandings" is packaged at $8,500 a week. Grant's initial radio show, it represents one of the major program sales involving that kind of coin in recent months, and is generally regarded as merely the forerunner to an AM resurgence, which now finds agencies and clients eyeing properties with a renewed interest.

Squawks Pile in From All Quarters On NBC Rate Cut; Affiliates to Meet

Robert E. Kintner

President of the ABC Network

sees Radio-TV as

Main Entrance

To New American

Economy

* * *

an interesting editorial feature in the forthcoming

45th Anniversary Number

of

VARIETY

NBC's plan to effect a rate cut in its AM structure on Jan. 1 encountered a setback last week, when squawks started piling in from the affiliates. In fact, the whole industry was quick to respond to NBC's gesture of acquiescence with some loud lamentations that a rate cut at this time was premature and unwise. Not only station men, but, surprisingly enough, some top agency execs deplored the contemplated NBC action as weakening the medium's structure at a time when an AM resurgence seems in order, and asking the network to reconsider.

The other networks were particularly disturbed over the NBC revelation, recognizing that if one network succumbed to rate cut demands, it would leave them with no other alternative but to fall in line.

As result of the reaction, NBC has called a meeting of the affiliate membership involved (those in markets where TV has a marked penetration). The session will be held in New York Jan. 10.

NBC is asking some stations where the TV penetration is deepest to take as high as a 25% rate cut, with the overall average reportedly based at 12%. It's understood that some sizable deals are on the AM fire for NBC, if it can maneuver the rate change.

Although some of the other webs were inclined to see NBC as willing to absorb the rate cut if the affiliates stand firm, web execs assert that's not the case; that it will respect all contracts and abide by the wishes of the affiliate stations.

RCA's Blue Chips 'Incentives' Voted Sarnoff, Folsom

RCA board apparently is taking no chances on losing prexy Frank M. Folsom. Only last June it extended by a year the original 1948 contract which assured his staying with the company until Dec. 31, 1952. Board recently voted still another year's extension to the pact, thus nailing Folsom down until Dec. 31, 1954.

New deal doesn't alter the RCA topper's $165,000 yearly salary. That represents a raise of $25,000 granted him when his contract

(Continued on page 32)

RCA $20,000,000 Loan

RCA has obtained a $20,000,000 loan from the New York Life Insurance Co. It runs until May 1, 1974, and pays 3% interest. Agreement also gives RCA the right to borrow another $20,000,000 on the same basis.

No indication was given in the loan contract, which was negotiated some months ago, of its purpose. It is understood, however, to be for video expansion.

WJR, DETROIT, SIGNS 1ST AFRA ANNOUNCER PACT

Detroit, Dec. 19.

Successful conclusion of nine weeks of negotiations between WJR and the Detroit local of the American Federation of Radio Artists was jointly announced by Boaz Siegel, AFRA secretary, and Worth Kramer, veepee and general manager of WJR.

It was the first contract WJR had signed with AFRA. Siegel said the contract provides a minimum starting salary for announcers of $70. It provides for step increases after three months, six months and so on, until the maximum of $115 is reached in five years. Previously there were no established minimums or maximums.

In addition, the station promised to continue in effect its "very liberal" retirement and health insurance programs. Siegel said his union represents nine WJR announcers.

'Nona' Bowout Giving CBS 1st Afternoon Open Time

Babbitt's cancellation of the "Nona From Nowhere" serial gives CBS its first afternoon open time in some months.

The 3 to 3:15 p.m. segment will be taken over by "Hilltop House," sponsored by Alka Seltzer, which is now heard 3:15 to 3:30. Web is shopping around for a client for the latter time.

NBC Cottons Up To Dallas Game

Something new in network ballyhoo is on the immediate NBC agenda. Specifically, the network will take the initiative to glamorize the Cotton Bowl football game in Dallas on New Year's Day in the hopes of giving it the same prestige values as the Rose Bowl classic from Pasadena.

The Rose Bowl event is committed to CBS. Since NBC can't have it, the network, in essence, wants to fit the Cotton Bowl gridfest into the NBC scheme of things. As result, the web is originating a number of shows, in addition to the game itself, out of Dallas. Originations out of the Texas city, including the Dallas Symphony Orchestra, are now being lined up. Ace announcers and staffers will be sent down to take charge.

Peary Vs. 'Gildersleeve' Popularity Question In Mexican Standoff

The recurring question of the season—Was it Hal Peary, or the basic formula of the "Great Gildersleeve" property that made it a perennial Kraft commercial favorite?—has resolved itself into a Mexican standoff on the basis of th new Nielsen ratings.

Ever since Peary checked out of "Gildersleeve" a few months back, following a hassle with the Needham, Louis & Brorby agency, which has title to the show, and moved from NBC to CBS, there's been considerable speculation as to whether Peary's new Columbia show would out-rate "Gildersleeve."

The new Nielsens show:

Peary (in his CBS sustainer) 10.9.

"Gildersleeve" 10.7.

Heartening to Columbia is the fact that Peary is outdistanced by less than two points by his NBC competition in the Wednesday 9:30 time, namely Groucho Marx.

CBS Explores Document-for-Ear Technique in 'Hear It Now' Preem

By GEORGE ROSEN

On the premise that "never did so many need to know so much," CBS last Friday night (15) embarked on an ambitious new venture which it aptly phrased "A document for ear." This is the 60-minute weekly series called "Hear It Now," which has been given prime evening time (9 to 10 o'clock) and preemed with a 173-affiliate station acceptance.

"Hear It" is patterned after the Edward R. Murrow-Fred Friendly "I Can Hear It Now" Columbia Records "spoken history" trilogy, with the broadcast series also representing a Murrow-Friendly collaboration. Designed as a weekly magazine of the air to capture the "heat and confusion of a world in crisis," even down to the Time mag-simulated cover page profiling of the man of the week, it has Murrow as editor-narrator. It has such departmental editors as Abe Burrows covering the theatre; Bill Leonard reviewing films; Red Barber on sports; Don Hollenbeck to reappraise the "bad taste of an astonishingly indiscreet outraged father" in dissecting President Truman's letter to D. C. music critic Paul Hume.

It represents, too, a herculean editing job, under the Murrow-Friendly production aegis, in recapturing on tape or "live" the week's top moments in every facet of today's living. It encompassed within its framework the conversation of two GIs in Korea; Secretary of Defense Marshall's crisis-laden warning to the nation; at Lake Success one could hear Chinese General Wu and U. S. delegate Warren Austin; a couple of newsdealers telling why they want no part of the Daily Worker.

It sent a recording crew to Roosevelt County in Montana where the draft board went on strike because of the country's failure to use the atom bomb; one could hear Anna Rosenberg defending herself against the pro-Commie accusation; the Duchess of Windsor linking herself with all women in love; Carl Sandburg expounding on freedom and "The People, Yes;" there was Walter Reuther to capsulize the labor situation, and Gov. Dewey and Bernard Baruch, among others, to pinpoint the economic mobilization of the nation. Plus, too, an original musical score on the initial broadcast composed by David Diamond, with Alfredo Antonini as the permanent conductor.. (There will be guest composers weekly from among the nation's best.)

It's a tall order to emcompass; almost breath-taking in its scope and concept, particularly when envisioned on a continuing weekly basis. Granted that Murrow was the ideal choice as editor-narrator; granted, too, that CBS hurdled all the technical barriers and difficulties in the fusion of all the components. Yet, the fact remains that some necessary component was missing in translating it into 60 minutes of sustained listening. Perhaps 60 minutes is too long. Or it could be that the changing from serious political discussion into the lighter departmental items, then from Korea and Baruch to Judy Holliday and "Born Yesterday," is harder to achieve on a radio program than when turning the pages of a magazine. Certainly it proved more disconcerting.

Despite the designation of subeditors for sports, drama, films, etc., the overall effect was of a pattern. The tempo remained unchanged. (Notable exception was Burrows, who was not only good as a critic in appraising the "Bless You All" Broadway musical, but brought a distinctiveness and spark to the segment. On the other hand, Bill Leonard, while an able and literate critic, went to the same school as Murrow and Hollenbeck.)

Granted, too, that Time mag, the N. Y. Times, or the New Yorker, would fall into the same categorical criticism, the point still holds that radio is different; its audience must be gripped and held; whatever dramatic element was needed to excite the listener, was missing from the opening broadcast.

No one, however, can take issue with Murrow's capacities. It was he, rather than the taped pickups, who gave emphasis and clarity to the issues. His "profile" of Gen. Douglas MacArthur was prose, lucid and tight—and a one-dimensional glorification of Murrow's hero.

HEAR IT NOW
With Ed Murrow, editor - narrator; Don Hollenbeck, Abe Burrows, Red Barber, Bill Leonard, Alfredo Antonini orch; others
Producer - writers: Murrow, Fred Friendly
60 Mins., Fri., 9 p.m.
Sustaining
CBS, from New York

Sharp Driving Spots

WNEW, the New York indie, has come up with one of the more effective public service spot campaigns of the year, designed to alert the teenage-adolescent element to the hazards of careless driving. The series of transcribed briefies, which bypass the jingle formula for a straight recitative pitch, is strictly on a showmanship level and succeeds in parlaying warmth and sincerity.

Such top talent as Dick Haymes, Doris Day, Eddie Cantor, Jo Stafford, Vaughn Monroe, Margaret Whiting, Ezzard Charles, Jackie Robinson, Perry Como, Nat "King" Cole, Faye Emerson, etc., have translated the messages into idioms identified with their personalities. The kids will listen; it's a safe bet that many will take heed.

WNEW, which conceived the series, is turning them over to the National Safety Council for distribution to 1,000 stations throughout the country. They merit prime time spinning. *Rose.*

JACKIE ROBINSON SHOW
Writer: Leonard Safir
Director: Al Stetson
30 Mins.; Sat., 9 a.m.
Sustaining
WNBC, N. Y.

Part of the Saturday morning block of programs designed for juve airers, this session holds up wholly on the strength of Jackie Robinson's personality. While not as adept around a mike as he is around second base, the Negro baseball star handles this assignment with a nice flow of gab. The program, otherwise, is a fair sample of juve programming.

Format has Robinson spinning some disks with a panel of kids in the studio scoring the juve platters in baseball terms from a homerun to an out. On the preem (16), none of the disks rated below a triple. No whiz kids, the panel on the preem failed to produce any natural juve humor. Robinson prodded them okay and gave a couple of intelligent tolerance pitches, but the show rated only as a scratch single. *Herm.*

Civil Liberties Union's Anti-Commie Paen Gets Beefs—From Anti-Reds

Public service editorial airer which NBC beamed Wednesday (13) to mark the 159th anni of the Bill of Rights resulted in 350 protests on the Coast and 75 in Gotham. Callers objected to (1) the fact that the cast included a couple of performers listed in "Red Channels," the catalog of 150-odd AM-TV personalities with their allegedly subversive affiliations, and (2) the program's supposed "pro-Communist line."

Actually, the broadcast—presented in association with the American Civil Liberties Union—was anti-Communist in its approach. The ACLU subsequently announced that the show "described the great freedoms of our Bill of Rights in contrast to the tyranny of Communist-controlled countries. It emphasized the importance of maintaining free speech and other guarantees of the Bill of Rights in the present worldwide struggle against totalitarianism." The program flatly declared the ACLU's opposition to Communism at home and abroad and its defense of the American form of government.

Yet, the ACLU program declared, there are dangers to America's civil liberties today. "There's no bigger problem than maintaining our national security," it argued. "But isn't national security our individual security, the security of each one of us. Haven't we got to think that we may lose this fight for security if we forfeit our individual security."

To that end, half the broadcast was devoted to some case histories:

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HUMAN RIGHTS CONCERT
With Judith Anderson, Charles Boyer, Dr. Fritz Busch, Sir Ernest MacMillan, Marion Anderson, Claudio Arrau, John Brownlee, Hallelujah Chorus; Lyulph Stanley narrator
Producer: W. Gibson Parker
90 Mins., Sat., 4:30 p.m.
CBS, from N. Y.

A special concert commemorating the second anni of the adoption of the Universal Declaration of Human Rights by the United Nations General Assembly in 1948, was held at the Met Opera House, N. Y., Sunday, Dec. 10. Musical program was broadcast that day over WNYC, N. Y., and was done transcribed over CBS and the Canadian Broadcasting Corp. networks Saturday (16) from 4:30-6 p.m. Concert was also relayed simultaneously on Dec. 10 to Latin American countries via United Nations Radio and the Voice of America.

Besides spotlighting international concert figures, program also included an address by Mrs. Franklin D. Roosevelt, chairman of the UN Human Rights Commission, and the reading of selections from the Declaration of Human Rights by Judith Anderson and Charles Boyer. Latter spoke in French. Program opened with a stirring ceremonial fanfare written especially for the anni by American composer David Diamond. Longhair program made for comfortable listening.

Participating artists included Dr. Fritz Busch and Sir Ernest MacMillan conducting the N. Y. Philharmonic - Symphony, Marian Anderson singing Brahms' Alto Rhapsody with the Schola Cantorum and orch under Dr. Busch, Chilean pianist Claudio Arrau and the Met's Australian baritone John Brownlee. Last-named, as soloist, was featured with the Hallelujah Chorus in the presentation of excerpts from Handel's "Messiah," Lyulph Stanley, with the UN Radio division acted as program's moderator. *Gros.*

Radio Followups

Combined talents of femcee Tallulah Bankhead, scripter Goodman Ace and a string of top-name guests headed by Bob Hope and Dean Martin-Jerry Lewis wrapped up one of the best yet in NBC's "Big Show" series Sunday night (17). Hour-and-a-half program started rather slowly, but only in comparison with the rest of the show, wherein the jokes were fired fast and furious to provide for sustained yocking. It was sharp and original radio comedy at its best.

Hope carried most of the 90-minutes with Miss Bankhead and scored throughout, at most times grabbing off more laughs than he does on his regular Tuesday night series. But it was Martin and Lewis who sparked the program for the best returns. Scripter Ace handed them lines perfectly suited to their unique brand of zanyism and, with both Miss Bankhead and Hope as foils, they sold it solidly. Duo also teamed with Hope in the final segment for a funny satire on a male version of Clare Booth Luce's legiter-film, "The Women," which had been done straight earlier in that segment by Miss Bankhead, Dorothy McGuire and Deborah Kerr.

Show originated in Hollywood, which gave NBC a chance to recruit members of the Actors Co., represented by the Misses McGuire and Kerr. (Actors Co. becomes permanent fixture after first of year.) Others in the guest lineup also registered strongly. Phil Harris walked on (he was supposedly on his way to his own show) to indulge in the comedics and plug his record bestseller, "The Thing." Louis Armstrong imparted an extra flavor to his lines with that gravel voice and, natch, excelled with his trumpeting. Frankie Laine sold a single tune in his usual dramatic style. Meredith Willson and his orch and chorus sounded fine in their own work and backed the other musical turns solidly.

Martha Lou Harp, radio newcomer, is one of those surprise singers one occasionally hears in dialing at random. A throaty, blues warbler, Miss Harp is on Mondays at 9 p.m. for 15 minutes in a solo sustainer (ABC). She's a distinct ear-arrester as she goes through slow blues like "Blue Moon" and "Baby, Won't You Please Come Home," all in the same tempo. Her voice is basically rich, with lush middle tones. There's the suggestion of lack of experience, but that certainly is no handicap. Miss Harp looks like a radio and disking comer if handled right.

From the Production Centres

IN NEW YORK CITY . . .

John Hayes, WTOP general manager, addressed the New School on AM and TV problems Monday (18)....**Marx Loeb** last week directed two 60-minute "M-G-M Theatre of the Air" stanzas, one "Crime Does Not Pay" broadcast, one "Counterspy" show and pinchhit on "Gangbusters." He asks, "Who sez radio's dead?"....**Patsy Campbell** featured on "Big Story" Wednesday (20)....**Theo Goetz** signed for the new Tennessee Williams legiter, "The Rose Tattoo"....**A. W. Hobler**, chairman of the executive committee of Benton & Bowles, elected to add the duties of chairman of the board of directors. Post had been held by **Clarence B. Goshorn**, who died Dec. 10.

Casting cue: **Walter King** of the American Cancer Society is lining up thespers for 15 dramatic transcribers....**John Derr**, CBS associate sports boss, to Miami today (Wed.) for vacation and Orange Bowl game ....WNJR newscaster **Tom Costigan** got an exclusive interview last week with Jersey City Parks Director James Murray, who barricaded himself in his city hall office....ABC's **William Wylie** tagged a Kentucky colonel....**Joey Adams** of CBS' "Rate Your Mate" to Hershey, Pa., today and tomorrow to entertain the chocolate company employees ....**Tommy Velotta's** ABC news department searching for **Lyford Moore**, newsman, who disappeared Dec. 12 in Oslo, Norway....**Irving Mansfield**, CBS producer, to Miami, and **Walter Jacobs'** Lord Tarleton hostelry for a week.

Eloise McElhone and **Bill Warwick** (of Warwick & Legler) announced their engagement last weekend and will wed this spring....WOR to air its Bellevue Christmas Party from the hosp today (Wed.)....ABC's "Peace of Mind," based on the Rabbi Liebman tome, to be renamed "David Amity"....**Mel Goodman** has been upped to casting director at Compton agency....Oxford University Press to make its first venture into American radio over WABF with a weekly 60-minute series, starting Jan. 3....**Joan Sack** and **John De Vries** have joined Kenyon & Eckhardt's AM-TV dept....**Orrin Dunlap's** "Radio and Television Almanac" off the Harper presses Jan. 3....Radioites fattened up with WGAR's (Cleveland) 20th anni birthday cake sent out last week.

Sales manager **John Karol** observes his 20th anni with CBS today (Wed.)....Disk jock **Mort Nusbaum** of WHAM, Rochester, in town tomorrow (Thurs.) prior to a cruise on the Caronia....**Gotham** representation of broadcasters who met with President Truman in D. C. last week included Mutual's **Frank White**, DuMont's **Chris Witting** and WNYC's **Seymour Siegel**....**Barbara Becker** just concluded a run on "Our Gal Sunday" and last week started one on "Road of Life"....**Ann Teeman** new to "Backstage Wife"....**Richard Holland, Daniel Ocko, John Stanley, Lauren Gilbert, Ann Burr, Sylvia Davis** and **Katherine Emmet** join "Front Page Farrell....**Merrill E. Joels** completing film at U. S. Army Signal Corps this week.

IN HOLLYWOOD . . .

George Fisher will follow the progress of a motion picture in production by installing his tape recorder on the set of "Two Tickets to Broadway" at RKO. Each week he'll use a segment of the tape on his CBS program and follow through at the preview and splash opening. It has never been done before, although scads of gossipers have reported on picture making and the Hollywood scene....NBC's **Bud Barry** winged in for "The Big Show" to help Producer **Dee Engelbach** keep the temperamental stars in line....KFI just did get under the wage freeze wire to pass out increases to key men. They remembered that during the last war they lost many of their key men, who took better paying jobs at other stations when salaries were frozen.... **Mort Lewis** pulled out as head writer after four years with **Ralph Edwards** on "Truth or Consequences"....**Vick Knight**, now heading up his own ad agency, landed the Mills Music account....**Jack Benny** making a tour of Army hospitals in the Frisco bay area to spread a little Christmas cheer....**Howard Meighan** passing the holidays en famille in the east....**Frank Samuels** moved up **Dorothy Roe** as spot sales manager at KECA....**Pat Campbell** took a flier to Yuma, Ariz., and came back with KYMA as a Don Lee affiliate....**Dick Graham,** NBC resident attorney, and **Bob Hope**, sneaked off to Palm Springs to untangle some contractual legal knots....**Steve Slesinger** withdrew "Red Rider" from Lagendorf (bread) sponsorship on Don Lee when the client demanded an option for TV but refused to pay royalty rights. Langendorf apparently doesn't know that Esty paid up to $3,000 a week royalty for use of "Blondie" for one of its radio clients.... **Bobbe Valentine** left CBS publicity for another connection and was replaced by **Bob Bowen**, late of Coll-Friedman....No less than a half dozen agencies are pitching for the Eastside beer account, whose annual billing runs to $1,500,000.

IN CHICAGO . . .

For the 21st consecutive year, WLS is distributing its "Family Album" promotion booklet. Press run this year has been upped to 45,000 for the self-liquidating promotion piece which sells for 50c.... **Jack Carey**, WIND staff announcer, exits indie to join the Chi staff of the Progressive Broadcasting System. He's being replaced at WIND by **Ray Wheat** up from WJIM, Lansing, Mich....**James Stirton**, Chi ABC sales manager, in N. Y. on biz last week....**Charles Barry**, NBC program veepee, and **John Herbert**, AM sales chief, here conferring with Chi NBC execs....Toni ad chief **Don Nathanson** has been named radio chairman of the Chicago Heart Ass'n's 1951 fund-raising campaign....**Jim Morgan** of the Raymond R. Morgan Hollywood agency in town for huddles with Mutual execs....**Rodney Sanders**, Zenith Radio publicity assistant, entered the armed services....**Chirper Eileen Barton** guested on ABC's "Junior Junction" Saturday (16)....**Harry LaBrum** was elected to board of directors and **Rollie Sherwood** was named veepee in charge of sales for Hallicrafters....**Norm Berry's** morning news show on WMAQ was renewed for 52 weeks by Metropolitan Life....**Bob Broeckman** is new member of WENR's spot sales department....**Roy Starkey** has joined WCFL as a folk music disk jockey....**Dave Moore**, former Chi CBS publicity director, has joined the sales staff at KSTP, St. Paul-Minneapolis.

HUMAN ADVENTURE SERIES
(The Great Plains)
With Oscar Brand, Florence Marcus, Robert Gladstone, Jack Tureen, Philip Wolf, Arthur Seelen, Mark Gordon; Paul Herlinger, narrator; announcer, Jack Curtis
Producer-director: Jerry Sandler
30 Mins.; Wed., 8:30 p.m.
Sustaining
WNYC, N. Y.

WNYC's "Human Adventure Series" last Wednesday (13) had as its motif the development of the west. Labeled "The Great Plains," yarn provided an effective summation of the difficulties encountered by pioneers of that territory. Script was given added punch via its dramatic telling. Incidents were highlighted by related folksongs, neatly rendered by baladeer Oscar Brand. Program, transcribed, was narrated, with certain situations dramatized.

Difficulties spotlighted were of a familiar pattern to oater fans. These included battles with the Indians, the fight waged between the homesteaders and cattlemen, shortage of water and other handicaps. Cast performed well, with Paul Herlinger's narration setting the proper mood. *Gros.*

Portland, Ore.—Val Linder, KEX announcer-producer for the past three years, assumes the position of continuity acceptance director, replacing Hal Bratsberg, who resigned to accept a position with KING-TV in Seattle.

DON LEE SALE HITS D. C. SNAG

On the Bonus Front

CBS alone of the four major networks is handing out Christmas bonuses to employees this year. Upwards of 2,000 Columbians have been given an extra week's salary, with the network, for the first time in several years, cutting across union lines and even including the approximate 600 members of the Radio Guild. In recent years the web had bypassed the unionites. (CBS winds up '50 with near-record radio billings.)

NBC, which distributed bonuses of a week's pay last year, will sit it out this season, with a memo circulating the network last Friday stating that the heavy television costs during the past year are the major contributing factor in the no-bonus edict. (Web winds up with an approximate $2,500,000 TV deficit for 1950. Radio billings also show a loss this year compared with 1949.)

ABC hasn't passed out a bonus in some years. Mutual, by virtue of its cooperative setup, makes no such provisions.

Flock of Clients Set for Xmas AM-TV Shows, With Variegated Fare

Even as radio and television are warming up to the holiday season with special Yuletide programs, networks look set for some solid commercial holiday biz.

Among the bankrollers coming in for holiday airers are:

Mutual Benefit and Health Assn., which will back "Mutual Calling" on MBS Monday (25) from 2-3 p.m. On this show GIs in the Korean theatre will exchange greetings with relatives in the U. S. by short-wave hookups. Web's "Christmas Carol" with Lionel Barrymore had previously inked A. O. Smith Corp. to sponsor.

In video, NBC-TV is benefiting from the "Uncle Milty" co-operative show starring Milton Berle on Christmas Day, 3-4 p.m., which is being backed via the Kieseweeter Agency by top department stores across the country, including Abraham & Straus in N. Y., Hutzler's in Baltimore, Hecht's in Washington, Joseph Horne in Pittsburgh, etc. Same web is also getting Coca-Cola coin for "One Hour in Wonderland," the Walt Disney airer on which clips of his famous cartoon pix will be included.

On CBS-TV, Longines is backing the Christmas Day Festival, 5-6 p.m., which will include the Sym-

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AM and TV:
Still a Great Sister Act
says
Joseph H. McConnell
(President of NBC)
* * *
one of the many editorial features in the
45th Anniversary Number
of
VARIETY
Due Soon

WHOM's Transfer To Gotham Seen Bankroller Bait

Washington, Dec. 19.

WHOM's long battle to be identified as a New York rather than a Jersey City station was finally won last week. Victory is expected to pay off in coin from potential bankrollers whom, the indie feels, shied away because they considered it a suburban rather than a Gotham outlet.

(Station has also bought WMCA-FM for $7,500, subject to FCC approval. The FM adjunct had been slated to go to Storecast, Inc., but delay in FCC's okay nixed that deal.)

With Comrs. Paul Walker and Edward Webster dissenting, the FCC granted the station's application to move its main studios from Jersey City to Manhattan. Actually, the outlet has been broadcasting most of its programs from its New York studios and no removal will be required. But the Commission action will permit WHOM to close its Jersey City studios and use as its call henceforth WHOM, New York. The station is owned by the family of the late Generoso Pope.

Commission action was based on the fact that WHOM has been programming for years primarily for the foreign language audience in New York and that it has been operating, in effect, as a New York station.

WHOM had previously been turned down in a proposed decision on the question. Later, when it planned to purchase the facilities of WINS, it withdrew its removal application. When the deal on WINS fell through, it resubmitted its application.

BAB Circulation Survey Of Eight Top U.S. Mags Seen Aid to Radio, Television

Radio and television industries are expected to take biz away from national magazines through the "County by County Comparison of Magazine Circulation" which Broadcast Advertising Bureau has just issued.

Massive tome collates the circulation figures for eight top mags—Woman's Home Companion, Collier's, American magazine, Saturday Evening Post, Ladies Home Journal, Country Gentleman, Life and Look. Armed with this data, stations and nets will be able to make immediate comparisons of radio or tele circulation with magazine audiences. Using Broadcast Measurement Bureau figures for counties in station coverage areas, BAB suggests, should yield "startling results."

In his foreword, BAB director Hugh M. P. Higgins points out that the mag circulation figures "represent once-a-week or even once-a-month impressions. Radio, as you know, can make multiple impressions within a single day which gives a new and greater dimension to radio advertising."

Material should also be helpful, Higgins adds, in convincing local reps of national advertisers to urge "a logically greater investment of national ad budgets in spot radio."

In talking up radio and tele as compared with printed media, broadcasters stress the argument that mag circulation doesn't necessarily mean that a particular advertisement is seen by all the publication's readers. On the contrary, they point out, ratings garnered by AM and TV shows give a truer picture, because a person listening to a program can't easily avoid exposure to the sponsor's message.

Nielsen's Top 10

(Nov. 5-11)

Lux Radio Theatre (CBS)	20.8
Jack Benny (CBS)	18.9
Amos 'n' Andy (CBS)	17.6
Edgar Bergen (CBS)	16.8
Fibber & Molly (NBC)	14.8
Godfrey's Talent (CBS)	13.8
Mr. Chameleon (CBS)	13.6
Our Miss Brooks (CBS)	13.4
My Friend Irma (CBS)	13.3
Red Skelton (CBS)	13.2

PAULEY CLAIMS 'TRAFFICKING'

Washington, Dec. 19.

Some doubt as to whether the FCC will approve the record $12,320,000 Don Lee radio-TV deal, has been raised here by a squabble between the successful and unsuccessful bidders for the stations.

Millionaire oilman Ed Pauley, who participated in a syndicate which had bid $11,200,000 for the properties, charged last week that General Tire & Rubber, in raising the ante by $1,795,000, is paying an amount which indicates "trafficking in frequencies."

General Tire came right back and accused Pauley of trying to delay or block approval of the sale, in the hope of getting another chance to bid on the package. It pointed out that if the sale contract for the properties fails to get FCC approval within a prescribed period, Pauley's bid could again be entered.

Pauley questooned the Don Lee sale in a petition filed by his company, Television California, in which he asked the Commission, before passing on the transaction, to dismiss an application for TV channel No. 2 in San Francisco, which the agency had held in reserve for Lee while it was investigating possible violations of its chain broadcasting regulations. Lee was cleared last May and his licenses renewed, but no disposition could be made of the application because of the freeze.

Pauley's company has a TV application pending in Frisco. If the Commission should refuse the purchasers of the Don Lee properties "grandfather" rights to the channel, three instead of two channels would become available to applicants contesting for video in Frisco when the freeze is lifted.

Tele California's petition stated that when General upped its original $10,525,000 bid for the package, a new agreement was made with CBS, which is to get the Don Lee video station, KTSL, in Los Angeles. It suggested that the Commission look into the original agreement, to determine which group supplied the additional funds and for what "assets" the funds were supplied. "If a substantial sum is being paid by General Tire in the hope of stepping into Don Lee's shoes in San Francisco," it asserted, "the Commission would be confronted with a clear case of trafficking, not inlicenses or construction permits, but in mere applications for television facilities."

The petition also pointed out that under the sale agreement,

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ACTORS CO. 'BIG SHOW' DEAL HITS L.A.-N.Y. SNAG

Hollywood, Dec. 19.

Actors Co. deal to supply "Big Show" with star names for a 13-week period has hit a geographic roadblock. Originations from N. Y. stymied the original plan. So revised deals calls for guestars only when program is broadcast from Hollywood.

Next Coast origination is Feb. 17, at which time as yet unselected names will appear in a dramatic vignette.

Pabst Buys All-Pro Grid Game for 350 Stations

Hollywood, Dec. 19.

Pabst will sponsor the All-Star pro bowl football game scheduled for the Coliseum Jan. 14 on 350 stations. Charity game may also be filmed and reduced to half-hour of highlights for televising several nights later around the country.

Local video deal has been refused by promoters. Broadcast on Pabst Blue Ribbon net comprises stations on Liberty-chain, WMGM in N. Y., Inter-Mountain chain and AFRS. Harry Wismer and Sam Balter will be at mikes.

AM-TV Role in Nat'l Crisis Vague Yet; Brass Briefed in D.C. on Emergency

Washington, Dec. 19.

There's lots of talk here that radio and television will be called on to play an important role in the current national emergency, but how the job will be done and who will do it is still to be determined. Top broadcasting industry brass, after a high-level briefing here last week on the military situation, agreed that it's time to get together for a "working operation." They will meet shortly after the first of the year to discuss "specific plans" for assisting Government in whatever tasks are assigned them.

An agency similar to the World War II OWI Domestic Radio Bureau, which served as a clearing house for allocating Government campaigns to stations and networks, is regarded as a distant possibility. Currently, the Advertising Council, which has in its staff some former OWI'ers, is continuing where OWI left off. It may well provide the nucleus for a larger operation.

After conferences last week with President Truman, Sec. of State Dean Acheson, Sec. of Defense George C. Marshall, and Sec. of Commerce Charles Sawyer, members of the new Broadcast Advisory Council were impressed that there is an important morale job to be done on the home front. But, as NAB prexy Justin Miller, their chairman, explained, only "a beginning" has been made and further meetings are necessary.

No Controls Seen

The 19-member Council, which was formed at the request of the White House, was assured by President Truman that the Administration anticipates no controls of broadcasting beyond the voluntary cooperation extended by the industry in World War II. He stressed the importance of maintaining morale and expressed his conviction that the public would rally to any task in the common good if given the facts. The President also thanked the members for organizing themselves so expeditiously.

Secretary Acheson emphasized the need for calmness in the present situation and solicited the aid of broadcasters in presenting the news on the current crisis in factual, dispassionate fashion. Later, through his aides, he asked the council to consider as soon as possible ways of providing closer liaison between the State Dept. and the broadcasters.

General Marshall reiterated the

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Niles Trammell
NBC Board Chairman
discusses
Formula for the Future—Change
* * *
an interesting byline piece in the
45th Anniversary Number
of
VARIETY
Out Soon

Xmas Spirit Turns Hot Mutual Board Meet Into Lovefest

Last week's meeting of the Mutual board of directors resolved itself into a lovefest, with the anticipated jockeying-for-position among the well-heeled owner-stockholders failing to materialize. Major business was accepting with regrets the resignation of Lewis Allen Weiss from the board (of which he was former chairman), and okaying budgetary items. (Weiss retired from the Don Lee setup on the Coast following its sale to the Yankee Network interests for $12,000,000).

The scheduled realignment of stockholder factions to determine where dominant control of Mutual will eventually rest, now that Yankee has moved into the forefront, didn't come off. Policy dictates that the board must wait until the FCC okays the Don Lee transfer to Yankee.

While nothing happened last week, it's merely viewed as a postponement of an inevitable squaring off, probably at the February meeting of the board.

FCC Okays 11 New AM Authorizations

Washington, Dec. 19.

The FCC had a busy time last week grinding out permits for new AM radio stations. Altogether, the agency handed out 11 authorizations, all but three for daytime outlets.

Fulltime 250 watters were authorized for East Rainelle, W. Va., Mt. Jackson, Va., and Sparta, Wis. Daytime permits were granted for stations in Paris, Ill., Matewan, W. Va., Ft. Valley, Ga., Lake Wales, Fla., Carrollton, Ala., Georgetown, Del., Waycross, Ga., and Marlin, Tex.

The Commission also authorized several daytime stations to go fulltime. Included were WSCR in Scranton, Pa., and WKAP in Allentown, Pa.

In addition, six applications for new stations were designated for hearing.

Jon Arthur Expands

Jon Arthur, whose two-hour "No School Today" stanza has hypoed ABC's Saturday morning lineup, has been inked by program topper Leonard Reeg to do a cross-the-board kid strip on the web, from 5-5:30 p.m. Airer will preem Jan. 8.

Hoohoo, Tallu

Bob Hope's two-word critique on Tallulah Bankhead as femcee of the Sunday night NBC "Big Show":

"Girl Berle."

Wright, Cummings to Head 'Cavalcade' Texas Airer On Big Gusher's 50th Anni

Orange, Tex., Dec. 19.

Film stars Robert Cummings and Teresa Wright will play the leading roles in an original radio story of the discovery of oil at Spindletop to be broadcast from this area next month on the DuPont "Cavalcade of America."

Announcement was made by D. B. Campbell, manager of the DuPont plant here, whose 1,700 employees will play host to "Cavalcade" when the broadcast and three performances of the show are staged in City Auditorium in Beaumont, Tex., Jan. 7-9.

Cummings has been cast as Capt. Anthony F. Lucas, Austrian-born geologist and engineer who discovered Spindletop. Miss Wright will play the part of his wife, Mrs. Caroline Fitzgerald Lucas, whose faith bolstered the determination of her husband and his small band of associates in pioneering the Texas petroleum industry.

Performances and broadcast of "Spindletop" will come on the eve of the official opening of the celebration in Beaumont, Jan. 10, of the 50th anniversary of the bringing in of the Lucas gusher.

CBS Coy on RCA Demonstration in D.C. But Case for Color Seen Advanced

Washington, Dec. 19.

With a decision imminent by the Chicago federal court on the validity of the FCC color television action, CBS has been playing it very coy on what it thinks of RCA's improved system. CBS brought down some of its top brass for a special demonstration here Friday (15). RCA sent down a larger delegation, including four legalites, just in case CBS said something.

But CBS prexy Frank Stanton issued one of those statements which provided no occasion for reply. He said: "In view of the pending litigation, we do not believe that it is appropriate to comment on the RCA demonstration we have just attended.

"The FCC report explicitly provides for consideration of new or improved systems. If RCA believes that its system has been sufficiently improved to warrant adoption, it can ask formally for further consideration. If in fact the RCA proves by this procedure that it is so improved as to qualify for further consideration, the various claims and observations which have thus far been reported can be dealt with in an orderly manner and through witnesses under oath and subject to cross-examination."

However, the court decision did not prevent the questions arising from the RCA demonstrations from being discussed here Sunday night (17) in a round-table on WWDC. Chairman Edwin C. Johnson of the Senate Commerce Committee; Stuart Bailey, a Washington consulting engineer who was a member of a Senate advisory committee on color, and Henry Fisher, Washington lawyer, participated.

From Here, Where?

When asked "where do we go from here?" in view of RCA's improvements, Johnson replied: "The question isn't where to go from here, but where does RCA go from here. RCA hasn't made an application for an opportunity to be heard on an improved system of color."

Johnson was asked whether he had seen the improved system. "Yes," he said, "and I was very much impressed with it . . . They've really made great progress. But I think they've made this progress because they've been under the whip of CBS. They

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DON HOLLENBECK TELE NEWSCAST FOR NORWICH

Norwich Pharmacal Co. this week pacted with CBS to bankroll a Sunday night "News in Review" roundup, featuring newscaster Don Hollenbeck. It's to be aired in the 11 to 11:15 period, starting Jan. 14.

Time segment is currently occupied by the "Robert Q. Lewis Show," which is bankrolled by Arnold Bakers. When the bread firm decided to bow out, Benton & Bowles, agency on the account, retained the slot and pitched it to Norwich, another of its clients.

DuMont Woos Kupcinet For Chi Variety Emcee

Chicago, Dec. 19.

DuMont is negotiating with Irv Kupcinet, Sun-Times columnist, to emcee a half-hour variety show. Scribe's web venture will originate from WGN-TV, Chi DuMont outlet, and will be patterned after the local vaudeo series he's been emceeing on the station for William A. Lewis stores. Latter show, "Request Performances," was dropped by the sponsor last week.

DuMont show, slated to teeoff the latter part of January, would go into either the 5:30 or 6:30 Sunday p.m. slot. Show is a W. B. Doner agency package.

Murray Into Berle Spot

"Texaco Star Theatre" on NBC has dipped into the CBS roster of comics to sub for Milton Berle, when comic takes a vacation for two weeks. Ken Murray has been pacted to work the Jan. 2 program.

Replacement for the Jan. 9 show is still to be set.

'Man About Town' Format For Paul Lukas TV Show

Paul Lukas, featured in the current Broadway musical, "Call Me Madam," has been pacted by indie talent and production agent John Gibbs to star in a weekly, 15-minute television package. To be titled "Man About Town," the show will have Lukas dispensing chitchat about show business and interviewing guest personalities.

Gibbs this week also signed Nina Foch and Wendy Barrie for exclusive handling on radio and TV.

L.A. Unhappy Over Rating Services

Hollywood, Dec. 19.

All Los Angeles television stations are expected to get behind KTTV's demand for an investigation of rating services in the area. Station has asked the Advertising Agency Association of America, Southern California Advertising Agency Association and the Southern California Broadcasters Association to set up a committee to study the books and procedures of C. E. Hooper, Tele-Que and Videodex.

Stations, all of whom are known to be dissatisfied with the survey systems, would contribute the funds for the investigation. Committee would check the authenticity of each survey and if it determines none is satisfactory the stations will try to work out a new system.

RANSOM SHERMAN CHI SHOW DUE FOR JAN. AXE

Chicago, Dec. 19.

Unless NBC comes up with a sponsor beforehand, Ransom Sherman's afternoon tele show is due for the axe Jan. 12 at the end of the current cycle. Cast of the Chi-originated, half-hour cross-the-board was notified of the pending cancellation Friday (15). Now that the web is off the hook on the Kate Smith daytimer, hope here is that the N. Y. salesmen will put more effort on the Sherman strip, to salvage it before the cutoff date.

Sherman show had an eight-week sustaining ride in the 6 to 6:30 p.m. slot during the summer and moved to the 2 to 2:30 period in October as the opening segment of NBC's afternoon programming.

Durochers, Price Set For Video Guesters by ATC

Vincent Price, Laraine Day and her husband Leo Durocher, Dick Foran and Barbara Britton are among the latest batch of names pacted by Agents Television Corp. for video guesters. ATC is a combine of 50-odd agents and personal management outfits which is placing Coast personalities mainly on eastern tele shows.

The Durochers, repped by Marty Martin, will be booked on several CBS-TV stanzas as part of that web's block booking plan. They're due Jan. 5.

Barbara Britton, agented by Tom Somlyo, was signed for the Robert Montgomery show and "Leave It to the Girls." Foran, handled by Lou Rantz, arrived Thursday (14) and Price, handled by Edington Cloutman, arrived yesterday (Tues.).

'Screen Test' Revamp

ABC-TV's "Hollywood Screen Test" has switched from a policy of original scripts to dramatizations of short stories. The Lester Lewis package, which Ironrite recently expanded by 17 outlets, will air an adaptation of James Thurber's "Many Moons" on Christmas Day, with John Carradine starred, and on New Year's Day will do a Herman Sudermann classic, "Confession."

Stanza is buying adaptations of yarns by D. H. Lawrence and other top writers.

ROBERT Q. VICTIM OF CLIENT GRABS

CBS-TV, with several bankrollers interested in buying participations in its daytime Robert Q. Lewis strip, is having trouble wrapping up the deal because other sponsors are encroaching on his time.

Lewis show originally was aired from 2:30 to 3:30 p.m. cross-the-board. Procter & Gamble then picked up the 2:30 to 2:45 p.m. segment five days a week to air its "First 100 Years." This week, CBS sold the 3 to 3:15 p.m. slot Thursdays to Hudson Paper Napkins, which will sponsor a TV version of "Bride and Groom" starting Jan. 25. Hudson may also put the program into the same slot on Tuesdays.

With all the outside activity, CBS is finding it difficult to tie down the Lewis show to a steady operation. Sales department, as a result, is having trouble lining up cross-the-board strips to pitch to sponsors.

GPL Displays New Kine Recording Process, Other Video Studio Equipment

New kinescope recording process, in which an electronic control is said to provide the best picture quality yet devised for TV transcriptions, was unveiled last week by General Precision Labs. New recorder basically is just a TV receiver combined with a 16m film camera, but the electronic design is claimed to eliminate much of the fuzziness, garbled sound and washed-out lighting which have plagued most kinescoped shows until now.

GPL engineers at the same time displayed what's believed to be the first video film projector designed for use with an image orthicon camera, instead of the old-type iconoscopes employed for most TV film transmission. Also unveiled was a new image orth camera chain with a motor driven iris, which adjusts light apertures instantly to changing light conditions and so is said to eliminate the need for the cameraman to reach around to the front of the unit for manual adjustment of the iris.

While present kinescope recorders also team a film camera with a video receiver, they synchronize the TV image running at 30 frames per second with film's 24 frames via a mechanical process. According to GPL engineers, this resulted in much of the fuzziness usually seen on kinescopes. In the GPL recorder, the video tube is shuttered electronically during the fraction of a second the film moves from one frame to another. As a result, each frame of film constitutes a separate photograph in itself and gets a full exposure.

GPL's electronic counter was described as being so sensitive that it has an accuracy down to one-half of one line. Since each TV frame has 525 lines, there are 15,750 lines which flash across a receiving tube in a second. GPL recorder adds sound simultaneously with the picture, printing both on a single film strip.

Another new piece of equipment revealed by GPL is a remote control unit, which will reportedly permit placement of cameras in hitherto dangerous and inaccessible locations. Cameras tied in with the system are controlled via an electrical connection with the control panel, which can be placed at any distance convenient to the director.

LEDERER PACTED FOR MIDNIGHT MYSTERIOSOS

Actor Francis Lederer has been signed by NBC to narrate the projected "Midnight Mystery" series, which is to occupy the 12:05 to 12:30 p.m. slot cross-the-board. Web is currently pitching an audition film on the show to agencies and potential sponsors, but will not put the series on the air until it is sold.

Present plans are to utilize feature film oldies with a mystery motif. These are to be broken down into three segments, with one to be aired each night on three succeeding nights. As a result, the show will be something in the form of a serial.

Nat'l Emergency Seen Setting Back Tele Freeze at Least Till Summer

Washington, Dec. 19.

While FCC television allocation hearings are going forward as per schedule, there's little expectation here, in view of the national emergency, that the freeze will be lifted by summer, as earlier anticipated. Rather, it's taken for granted, it will be a long time before the lid's off on new station construction.

However, the Commission will resume its allocation hearings Jan. 15 to receive more testimony on the petition of the educators to set aside channels in both the VHF and UHF bands for non-commercial stations. Soon afterwards, the agency will get down to the business of considering specific channel allocations for various cities, and proposals for minimizing the intermingling of VHF and UHF stations in particular areas.

FCC, it's pointed out, has no power to continue the freeze after it has worked out the allocation and interference problems. That's the responsibility of other agencies concerned with use of materials and manpower. But should the defense agencies ban the use of steel and electronic equipment for new TV stations, FCC would probably issue an order, as it did in World War II, giving effect to such restrictions.

Drain On Materials

Depending on military requirements and their effect on receiver production, it's possible some effort will be made to allow a limited number of stations to be constructed, particularly in areas not yet served by television. Whether this could be worked out without too many squawks, is a question. But it is not considered likely at present that the Government would allow hundreds of applications accumulated since the freeze to be translated into stations, with consequent drain or essential materials.

Regardless of whether stations

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Mindy Carson Regular For Haley Ford Airer

When the Ford-sponsored Jack Haley TV show preems on NBC Jan. 4, as successor to the Kay Kyser program, Mindy Carson will go in as a regular. Show will be tabbed "Ford Star Revue," same title as applied last summer when Haley was subbing for Kyser. Miss Carson is currently in the Perry Como show, but checks off.

Carl Hoff will conduct the orch.

TVA Nixes Coast Hourly Scale Plan

Hollywood, Dec. 19.

Negotiations will be resumed today (Tues.) for a television thesp contract on the Coast following Television Authority's rejection of a proposal that an hourly pay scale be established. Plan had been advanced by five local telestations as an alternative to the TVA plan for a pay scale based on program structure.

Hourly proposal, which stations said was worked out so that a performer working a short bit on an hour-long show wouldn't receive more than another performer working an entire 15 minute show as a single, was rejected following a meeting of both local and national TVA boards.

GEN. MILLS BUY TIME, BUT STILL LACKS SHOW

General Mills takes over a cream evening time segment Friday night (22) on CBS-TV but has not yet found a program for the slot. Client for the first week, consequently, will reprise one of the "Lone Ranger" vidpix, which it bankrolls Thursday nights on ABC video.

Time slot is the 9:30 to 10 period on alternate Fridays, half of the full hour vacated two weeks ago by Magnavox. Other half-hour every second week is to be "Charlie Wild, Private Eye." Two shows are to alternate with "Ford Theatre," which retains the full 9 to 10 p.m. slot. Agency for GM is Knox-Reeves.

NLRB Clears SDG Of Unfair Charge Rap

Hollywood, Dec. 19.

Regional NLRB director Howard Lebaron has dismissed, for lack of evidence, Radio Television Directors Guild charges that the Screen Directors Guild is guilty of unfair labor practices during hearings on television directors at KECA-TV.

Decision was reported to meeting of the SDG television members, who also heard that 70 vidfilm programs have signed Guild's 100% guild shop contracts.

KPRC-TV's Atom Show Pulls 125,000 Viewers

Houston, Dec. 19.

Houston televiewers were given a forecast of what could happen to the south's largest city in an atom bombing, in a dramatic program presented by KPRC-TV and the city government.

Mayor Oscar Holcombe, who had asked all set-owners to invite their friends to see the program and requested all TV retailers to remain open late, estimated the airer had an audience of 125,000. Key defense officials portrayed the roles they would actually play in event of an atom blast. According to the Houston Post the results were "frightening."

65,700 L'ville Sets

Louisville, Dec. 19.

With 27 out of 30 distributors reporting, a certified public accountant tabulation shows there were 65,700 television sets in the Louisville area as of Nov. 30.

That's an increase of 5,508 for the month of November.

INT'L SILVER BUYS BETTY FURNESS SHOW

Personalities in show biz and other fields will detail how they first got their starts in a new television show packaged by Lester Lewis Productions. Titled "Success Story," the 15-minute daytime program is to be aired Tuesdays and Thursdays starting in January under sponsorship of International Silver.

Betty Furness will be femcee and conduct the interviews, with three guests a week to be spotted. Web has not been set, but it's expected the show will preem via ABC. For the bankroller, it's the first TV show since last year's "Silver Theatre" series, aired via CBS-TV. Young & Rubicam is the agency.

Mady Christians Show In CBS Teeoff Jan. 20

With its initial television soap opera, "First 100 Years," successfully launched, CBS will tee off a new series Jan. 20 with the same general format. Titled "The Laura Gibson Show," it will star legit actress Mady Christians in the title role, as a charitable woman continually trying to help others.

Show will be aired Saturday nights from 7:30 to 7:45 p.m., where it will buck NBC video's "One Man's Family." Gibson Refrigerators is the sponsor.

Color Comes to Philly

Philadelphia, Dec. 19.

CBS began public demonstrations of color TV (14) in a Chestnut St. store. The demonstrations started with a special public preview, at which no tickets were required. The color demonstrations, which are to continue for an indefinite period, are held four times daily.

Admission is by ticket, which may be obtained by applying in writing to the demonstration headquarters or at the nearby Land Title Bank. The color demonstrations are "line" showings confined to the display room. The color shows do not interfere with the regularly scheduled programing of WCAU-TV, CBS-TV local affiliate, and televiewers cannot pick them up on their receivers.

DETROIT VS. TV 'KID ABUSES'

Lastfogel Mulls Securer Spot For TV Talent in 'A-B-C-D' Addenda

Abe Lastfogel, g.m. of the William Morris agency, who flew back to the Coast Monday (18) midnight ahead of schedule, due to the death from a heart ailment of WM veepee Johnny Hyde, is now concerned with insuring the talent future of television on a sounder basis. Considering that the Morris office's business is now 50% from TV—the agency services the dominant NBC video shows—Lastfogel realizes that the trite "guest shot" formula is not the healthiest thing, either for the sturdiness of TV or the acts.

He foresees a diminution of the full-hour programs, even for the more socko Milton Berle, Eddie Cantor and Jimmy Durante (among Morris clients). He is certain that Fred Allen in a half-hour show will be surefire. Lastfogel recognizes that the paucity of talent is a major hurdle both for the Morris office and the business—that mediocre acts which wouldn't rate opening or deuce spots in the intermediary vaudeville circuits, find themselves given spottings on major variety programs.

On the other hand, the impact of TV is something which leaves the most hardened stars wondering. Both permanent or guest talent on TV shows invariably are struck with the potency of their impact which, at first, leaves them wondering because they know that they are no strangers to the public. Most of them are time-honored vaude personalities, who have scaled the radio and Hollywood heights, yet for some reason their TV work—if only one or two

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Ken Murray
discusses
The Serious Side of Laughter
* * *
an interesting byline feature in the forthcoming
45th Anniversary Number
of
VARIETY

Lotsa Questions, But Few Answers On Educ'l Teevee

Chicago, Dec. 19.

Question of how to realize the educational potentialities of television left delegates in something of a dilemma after a three-day kickaround of the subject at the 14th annual School Broadcast conference, which ended here Thursday (14).

General consensus of the educators was that video channels should be set aside for educational use but the specific financial aspects of adapting video to school use obviously tempered the enthusiasm of the delegates. "Television would be a wonderful teaching aid, but can our public school systems afford it?" was the big question in

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Chi TVA Hits Snag In Station Talks

Chicago, Dec. 19.

Negotiations between Chi Television Authority and local tele stations for a contract setting wage and working conditions for TV talent moved a step backward as the TVA board Monday (18) rejected the station's counteroffers. Telecasters' wage proposals presented to the union last week were characterized as "completely unacceptable"-by TVA bargainer Ray Jones.

It was learned that the station execs' counter-proposals set talent fee schedules at roughly 50% of TVA's demands. Union's original demands, presented to the telecasters several weeks ago, were pegged at 80% of the national fees established by the network codes negotiated last month.

Union is asking $56 for performers working a 15-minute show. Fee includes five hours of rehearsals with extra rehearsals pegged at $4 per hour. Stations are offering $23.50 for a 15-minute program, including an hour and a half rehearsal time. Extra run-through time would be $2.25 per hour.

For the hour rate, TVA is seeking $136 with 22 hours of cuffo practice time and the stations have replied with an offer of $50 and three hours of rehearsals.

Another snag is the union's demand for the same rate for off-camera work as for on-camera performances. Station negotiators want to set up two scales for the categories.

TVA and station bargainers will meet again Friday (22). Stations involved are WNBQ (NBC), WENR-TV (ABC), and indies WGN-TV and WBKB.

Carlin to Maxwell Vice MCA

Roger Carlin, who was one of the first percenters in the Music Corp. of America television dept., resigned last week and will join Robert Maxwell Associates.

Carlin has been with MCA for the past four years.

Settlement Likely On AT&T 4-Web Dispute In FCC Hearing Delay

Washington, Dec. 19.

Settlement of the dispute among the four TV nets over American Telephone & Telegraph allocations of intercity video transmission facilities appeared to be virtually certain, when the FCC again postponed hearings on the case. Originally scheduled for Dec. 11, the hearings have now been scheduled for Jan. 15. They had been previously postponed a week.

The nets have been meeting frequently in an effort to work out a compromise. Last week, they advised the Commission they have reached an agreement "upon certain principles and procedures to be followed by them in resolving their conflicting requirements for intercity video transmission service."

Hearings were ordered by the Commission following a complaint by DuMont that it received discriminatory treatment in current quarter quotas by AT&T, which it charged with favoring NBC and CBS. DuMont has taken the position that the available channel facilities should be allocated among the nets on an equal basis.

What! No Berle?

Houston, Dec. 19.

Program preferences were made known by 1,500 local television set owners to a questionnaire made available by KPRC-TV to more than 50,000 local viewers.

Trends established by the first 500 answers received were maintained throughout the rest of the survey, according to Jack Harris, general manager of the outlet.

Local TV fans desired straight dramatic programs; mystery drama; western drama; full length feature films and educational films in that order.

CITY FATHERS IN ORGANIZED STAND

Detroit, Dec. 19.

There's more on video than should meet the eyes of children and teenagers, Detroit's Common Council believes. Acting on "complaints by citizens and religious groups," the Council unanimously approved appointment of a committee to:

1. Receive and screen complaints relative to TV programs.
2. Contact sponsors of TV programs and advise them to cease production of objectionable features.
3. Apply to the FCC for "aid in controlling this evil" when sponsors fail to cooperate.

Some TV programs, the resolution said, "include acts, performances and pictures of shady, suggestive and objectionable characters." Some programs, the resolution continued, "glorify murders, robberies—and burlesque performances."

Wrestling, it added, "formerly known as an act of skill and strength, now is a farcical production of choking, eye-gouging, hair-pulling and similar tactics of a roughhouse nature."

Conceding that enforcement power over TV is held by the FCC, the Council believes its committee can act as a powerful influence on that agency.

The city clerk, acting corporation counsel, police commissioner and the superintendent of parks and recreation, were named to the committee. Nine representatives of various religious organizations will be appointed.

Television is saving the lives of many Detroit children, in the opinion of James A. Hoye, traffic director of the Detroit Police Dept. He believes that a decrease in the number of children killed in traffic accidents may be due to the fact that so many are watching television after school is out.

He pointed to a decrease in the number of Detroit children between the ages of five and 14 who have been killed in traffic accidents this year. The decline occurred also despite the fact that 80,000 more autos travel Detroit streets than in 1949, he added.

"Maybe TV can mean 'Traffic Victory' to Detroit's parents and the police traffic division," he said.

BEN BLUE CHECKING OUT OF SINATRA TELE SHOW

Ben Blue has turned in his notice and is checking out of the Saturday night "Frank Sinatra Show" on CBS-TV. Blue reportedly has been unhappy with the manner in which he's been integrated into the hour-long program, and according to those close to the scene the comic and Sinatra have not been seeing eye to eye for some time.

Sinatra, it's stated, had made some overtures to sign Jackie Gleason as the show's comic, but latter's drug clients on his DuMont "Cavalcade of Stars" have reportedly nixed the idea.

Brown Shoes Buys NBC 'Say It With Acting' TVer

NBC television wrapped up a sponsor for a new show this week and also had two options lifted. New show is "Say It with Acting," aired alternate Saturdays from 6:30 to 7 p.m. It's to be bankrolled, starting Jan. 6, by Brown Shoes, which presently sponsors "Smilin' Ed McConnell" on the alternate weeks.

Renewals are "Kraft TV Theatre," believed to be the oldest hour-long dramatic series on video, which has been reoptioned by Kraft Foods, and Ovaltine for a 15-minute segment Fridays of the "Howdy Doody" show.

Clipp Moves to Clip Unscrupulous Mail Order Biz Via Close Scrutiny

Philadelphia, Dec. 19.

To protect the public from unscrupulous mail-order promoters, hidden costs and inferior merchandise, WFIL-TV has set into effect new contract regulations which will place under close scrutiny all such business before it is accepted.

Roger W. Clipp, general manager, announced that every product advertised on this basis over WFIL-TV must be backed by a recognized testing laboratory or by the reputation of an established firm. The regulation went into immediate effect.

There was no attempt at censorship in the regulation, Clipp said, but because TV has proved a highly effective medium for mail-order selling, the station merely intended to protect this sales power by eliminating the damaging effects of irresponsible merchandisers.

Another WFIL-TV precaution concerns acceptance of business from new firms or merchandisers, only after a thorough investigation of company resources, including the firm's credit status.

Likening television to the "pitchman" and the oldtime traveling show's "medicine man," in its highly personalized approach, Clipp said: "If TV stations are to win and hold the continuing confidence of the home audience, they must voluntarily assume the responsibility of supervising the quality of the merchandise sold through their facilities. This is the sole reason for the WFIL-TV mail-order business standards.

"Viewers will thus be assured of the value of mail-order purchases advertised on WFIL-TV. They will be protected against inferior merchandise and 'hidden costs' such as postage or extra COD charges. We mean to establish a bond of confidence for the reputable mail-order advertiser.

"Irresponsible selling techniques have threatened the stature of commercial radio in the past. Similar abuses on television must be curbed now if the new medium is to retain the power of its dynamic sales effectiveness," Clipp stated.

Eddie Cantor
details why
Some of My Best Friends Are Guest Stars
* * *
an amusing byline piece in the
45th Anniversary Number
of
VARIETY
Due Soon

NBC Preems 8-H $1,000,000 Studio; Many Innovations

Claimed to be the best-equipped and largest television studio in the country, NBC's studio 8-H, in Radio City, N. Y., was launched Monday night (18) with presentation of Robert Montgomery's "Lucky Strike Theatre." Once the domain of Arturo Toscanini and the NBC Symphony for their weekly radio broadcasts, the studio has been converted for video use in about three-and-a-half months at a cost to NBC of over $1,000,000.

With overall measurements of 70x140x30-feet, the studio is constructed so that it can be used either for musical or variety shows with a stage, or stripped of the stage for dramatic presentations. Stage, when in use, will have a 30-foot proscenium but has no elevation. As a result, the cameras can track unrestrictedly across the floor and not be confined to platforms, as in the standard studio theatres. For a legit production, the stage can be stripped in an hour-and-a-half and all the space converted to studio usage.

One of the big features in 8-H is the extensive lighting system. All lights are hung on pipes individually counter-weighted, and can be raised to a height of from five to 27 feet off the floor. Studio has over 300 separate lighting circuits. Lighting engineer has a

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Autry Rolls New TV Series Despite Pix Beefs; CBS' 15G Asking Price

Although he's been under constant fire from film exhibitors for the series of films in which he costars on television, Gene Autry has put a second series into work. New pix, produced by Autry's "Flying A Enterprises," will not star the cowboy actor, however. Instead, they feature Jack Mahoney, former Hollywood stunt man, in the lead.

Titled "Range Rider," the films are being offered to agencies and sponsors by the CBS program sales department at a gross cost per each half-hour stanza of $15,000. They are being produced by Lou Gray, under the supervision of Armand Schaefer. Other cast leads are Dick Jones and Eve Miller. To date, eight scripts have been completed.

ABC's Dramatic Bra

Maidenform Brassieres is set to pick up the tab for a dramatic program on ABC-TV, Saturday mornings from 11-11:30 a.m.

Agency is Weintraub. Sale gives the web three Weintraub shows in a two-hour span on Saturdays. Seeman Bros. and H. T. Babbitt, other Weintraub clients, occupy the 12 noon-1 p.m. slot.

Camel in Daytime Debut With Moore

CBS has finally nabbed a sponsor for the Garry Moore daytime video show, after months of trying. Client is Camel cigarets, which is buying 15-minute segments of the 60-minute (1:30 to 2:30) stanza on Mondays, Wednesdays and Fridays.

Camel thus becomes the first cigaret company to stake a claim in the major daytime TV programming sweepstakes, and it's considered a cinch that others will follow. Among the other year-in-year-out top bankrollers in radio-TV, the food companies are represented by General Foods (with its Bert Parks daytime show), and soap companies represented by Procter & Gamble, with Kate Smith and the CBS "First Hundred Years" TV daytime serial.

Hecht, Ashley Packaging New Adventure Series

Ben Hecht and Ted Ashley associates are packaging a dramatic video series which the former will script. Titled "Blackie Gagin," airer will consist of original yarns dealing with an adventure character. Hecht has already completed two scripts.

Ashley outfit is also cutting kinescopes on the Coast of a soap opera, "Miss Susan," starring Susan Peters. Carl Bixby, "Life Can Be Beautiful" scripter, is writing it. It's expected the show, if signed, will eventually be done in the east, as will "Date With Judy," which has also been kined on the Coast by Ashley.

IT IS POLITE TO POINT...

. . . Especially when you have something to sell.

. . . 'Variety's' 45th Anniversary Number will be published early in January.

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. . . Forms are closing rapidly. Rates remain the same. Contact the nearest office and our staff will help you frame your sales story.

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NEW YORK 19,
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8 St. Martin's Pl.

Tele Follow-Up Comment

Frank Sinatra's CBS showcase hit its maximum effectiveness Saturday (16) with one of the best programs to date. Largely responsible for the upbeat was a greater awareness of tele values by Sinatra and his production staff and the guesting of Phil Silvers.

A tremendous amount of ingenuity was shown on this program. The opening by Silvers, who took over as though the show was designed for him, initially gave the show a great deal of promise. The gag of Silvers locking Sinatra in his dressing room touched off a display offering tremendous entertainment.

The improvement was largely in the comedy departments. Sinatra and Silvers worked as though they'd been partnered for years. They hit it well with a satire of vaude teams and a sketch at the finale, both of which were good tele fodder. The efficiency of this parlay put the Ben Blue comedic contribution of a barbershop scene out of the running. Sid Fields' efforts were similarly kept at a minimum.

Of course, Sinatra radiates a great deal of charm and warmth. He sang more than usual on this display, but his contributions always seem to be welcome to both studio and home audiences.

Rest of the talent hit for a good response. The Whippoorwills registered with a single tune; Roberta Lee did likewise and the Axel Stordahl orch provided good showbacking.

Novelty tune, "The Thing," was given a healthy plug on NBC-TV's "We, the People" Friday (15). Emcee Dan Seymour interviewed publisher **Howard Richmond**, who explained how frenzied he has been driven by people wanting him to identify the "thing," and songwriter **Charles Grean**, chief of RCA Victor's popular artists and repertory department, whom the cameras found cowering behind a couch to avoid curious "Thing" singers. Show then brought on Leo Sunnee, who played the tune on a bass fiddle while standing on his head, and Salvadore Dali. The surrealist artist, who was lensed in a set supposedly on the edge of a tall building, also failed to divulge the secret of the "thing" and finally jumped off the set, presumably into the street below. As all this was going on, a model was in the foreground, suspended from the rafters, with an arm or leg dangling into the frame. Total effect, while displaying imagination, registered as overly pretentious and too cute.

Also on the airer were John Palma, the Brooklyn GI who was released by the Communists in Korea; a fashion show in which dogs modeled canine fashions, some with sequins and real diamonds; Count Byron De Prorok, archeologist, who told of his expedition to locate the tomb of the Queen of Sheba; and Ferndall Yerxa, who co-authored a series in the N. Y. Herald Tribune on Communist activities in the U. S.

Fred Allen turned in his last show Sunday night (17) as one of the rotating comics on NBC-TV's "Colgate Hour." The comedian's stable of writers this time concentrated more on comedy sketches than on the big song-and-dance numbers, but for the most part they lacked spark. Middle one, moreover, which had to do with a mock murder trial in the Maine backwoods, not only was overlong but also bore several marks of poor taste. It's no longer funny to kid a deaf man wearing a hearing aid, even though the character is written in as a dolt.

Allen himself evidently tried hard and worked in two skits in heavy costume, but seldom could he overcome his weak material. With Doc Rockwell as his chief support in the Maine sketch, he utilized his "Allen's Alley" characters this time including Minerva Pious, Kenny Delmar, Peter Donald and Parker Fennelly, as other downeast residents. They proved their versatility but that's about all. Best of the skits, and one which

(Continued on page 30)

NBC-TV OPERA THEATRE
("Carmen")
With Vera Bryner, David Poleri, Andrew Gainey, Elizabeth Carron, Beatrice Bush-Kane, Morley Meredith, Robert Goss, Guy Tano, Aida Alvarez, Fernando Ramos
Producer: Samuel Chotzinoff
Artistic Director: Peter H. Adler
Director: Charles Polacheck
Writers: Lillian Foerster, Townsend Brewster
60 Mins.; Sun. (17), 3 p.m.
Sustaining
NBC-TV, from New York

Series of eight operas-in-English which NBC-TV is beaming this year, with the same production team that staged the web's music dramas last year, kicked off with a fine version of George Bizet's "Carmen" Sunday (17). Despite its frequent translations into various forms, the Prosper Merimee story held compelling interest. The video version offered more realism than the Rita Hayworth pic for Columbia and avoided the stylization of the Roland Petit ballet. The new English lyrics provided by Lillian Foerster and Townsend Brewster were good, and the locale and characters were not Americanized as was the case in the Billy Rose Broadway production. It didn't register with the impact of the French film with Vivian Romance and Jean Marais, as was to be expected with TV's more limited facilities.

Naturally, the tele edition was scaled down to fit a 60-minute span. The role of the gypsy leader was deleted, for example, and some familiar arias might have been missed. However, the editing was tastefully done and the use of a narrator—in the form of the condemned Don Jose unfolding his story in flashbacks—bridged the omitted scenes neatly.

Vera Bryner made an intriguing Carmen, getting across her arrogance, intensity and attractiveness. David Poleri sang Don Jose, in the early scenes nicely ,portraying the young corporal's callowness and infatuation for the cigaret girl. Vocally, they did well although their characterizations were on the understated side, not quite capturing the full fire which a lengthier performance would have permitted.

Andrew Gainey was effective as Escamillio and his toreador song which might have been hackneyed, was given an interesting reading. Supporting cast, including Elizabeth Carron, Beatrice Bush-Kane, Morley Meredith and Robert Goss, did well, with Guy Tano scoring as the narrator. Aida Alvarez and Fernando Ramos handled the dances. These, while pleasing, lacked the fiery flamenco spirit and were hampered by cramped quarters that also interfered with the camerawork. Otherwise lensing was imaginative.

George Jenkins' sets and Rose Bogdanoff's costumes were good. George Neiman's lighting, particularly in the mountain hideout, added to the impact.

NBC is to be congratulated for upping its operatic sked from four productions last year to eight for the current season. *Bril.*

CAFE DUBONNET
With Andy and Della Russell, Cy Coleman
5 Mins.; Mon.-thru-Fri., 7 p.m.
SCHENLEY INDUSTRIES
ABC-TV, from N. Y.
(Biow)

A five-minute show is usually a glorified spot announcement and this airer follows form. As a commercial, it may be an effective device; but as programming nothing much can be done in such a quickie period. If the entertainment values are good, then five minutes can be irritating in their brevity. If the values are poor, then five minutes is way too long for a commercial. In either case, therefore, a five-minute show has a big hole in its logic.

On this show, the performers are solid and could use more time. Abbreviation of several vocals by Andy and Della Russell on the preem (18) cleverly suggested a full-length show but, still, the hands of the clock were almost quicker than the eye. Besides the vocals, the Russells managed to squeeze in a pleasing hoofing routine which, unfortunately, was truncated by bad camera work. Opening show, in fact, was badly marred by technical miscues in the shifting of the cameras between the plugs and entertainers. Cy Coleman had about eight bars of solo pianistics which, once again, isn't enough for his superlative keyboard style. *Herm.*

JACKIE ROBINSON'S SPORTS CLASSROOM
With Robinson, Jimmy Powers, audience participants
Producer-director: Al Hartigan
15 Mins.; Thurs., 7:15 p.m.
Sustaining
WPIX, N. Y.

Jackie Robinson, the Brooklyn Dodgers' Negro second baseman, showed considerable promise as a new TV personality in making his video debut Thursday (14) in a new 15-minute sports series over WPIX, N. Y. Baseball star, who was introed by the N. Y. Daily News' Jimmy Powers, ably presided in a schoolroom set which had a dozen-odd teenage "pupils."

Format has the kids toss questions of a sports nature at Robinson. Among queries on the initialer were "what do you think is the most important factor in training a trackman?" and "do you think sportswriters have any influence . . .?" The Dodger mainstay deftly handled the posers in a rapid delivery and also dressed up his replies with an occasional anecdote.

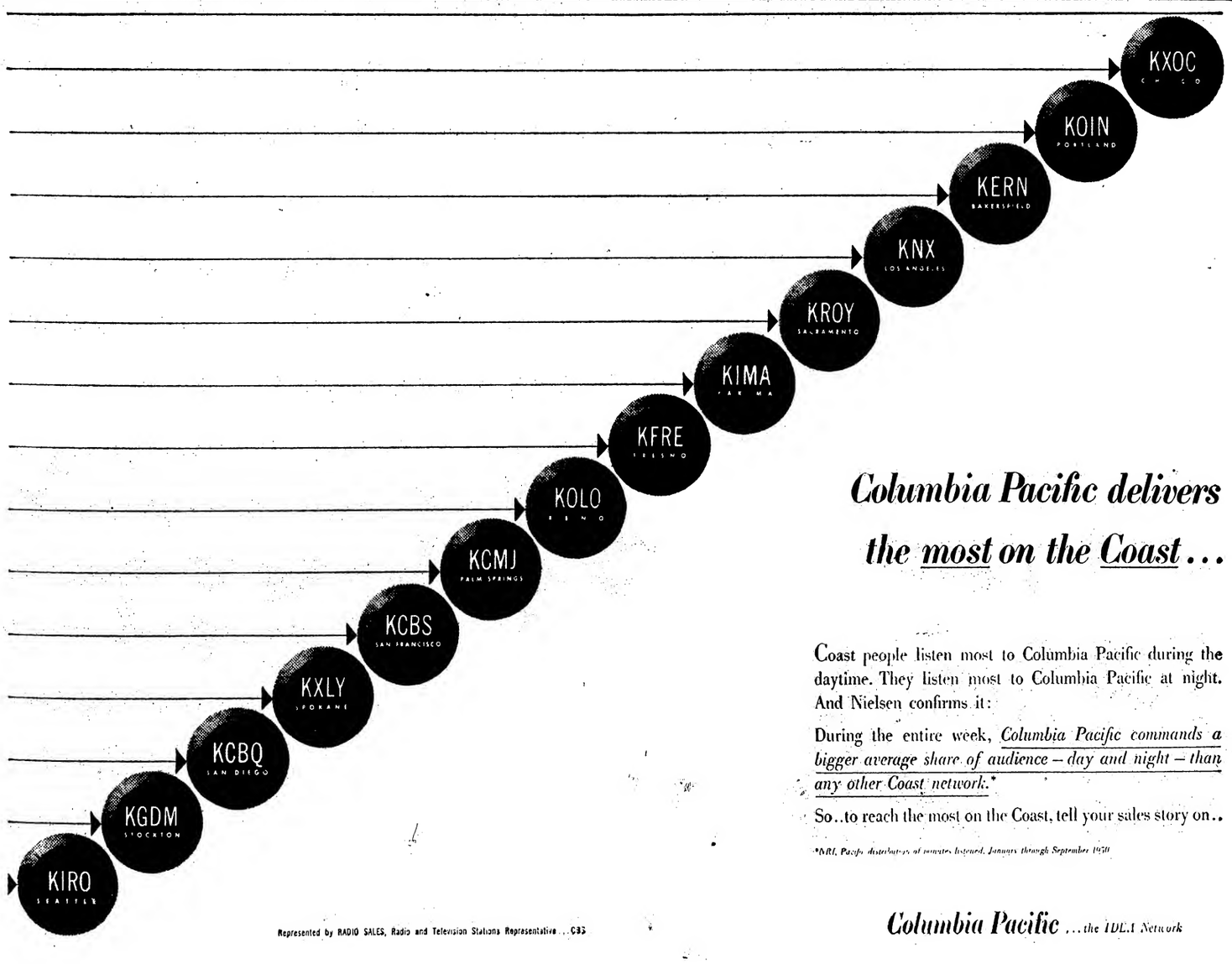
While Robinson appeared confident and at ease, the "students" were somewhat self-conscious and hesitant. One way to smooth this over would be to emphasize a preprogram rehearsal. Classroom attendees will vary from week to week. Tomorrow (Thurs.), for example, five athletes from Xavier Highschool, N. Y., will make up the panel. Withal, "Sports Classroom" undoubtedly will grab a wide slice of that adolescent audience on the basis of the preem show. *Gilb.*

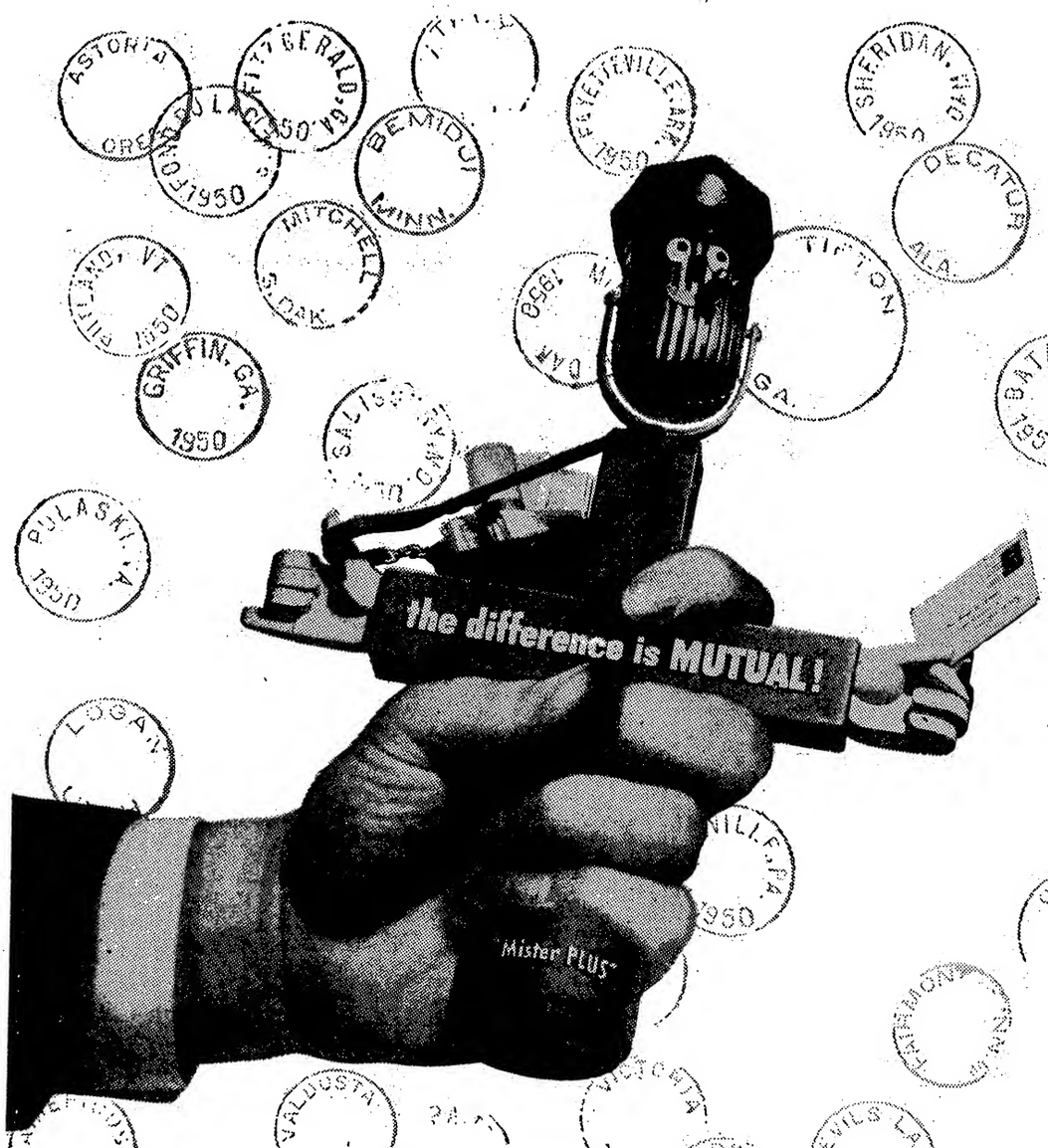
UNCLE SAM'S STORY
With Walter Abel
Producer-writer: George Wallach
30 Mins.; Sun., 12:45 p.m.
Sustaining
WNBT, New York

New airer launched by WNBT is designed to tell the story of the Veterans Administration and other Governmental agencies through official films. If the stanza can consistently come up with pix of the level reached on Sunday (17), the NBC-TV outlet should have a worthwhile public service offering.

Feature beamed on the preem was a Veterans Administration documentary on hearing rehabili-

(Continued on page 30)





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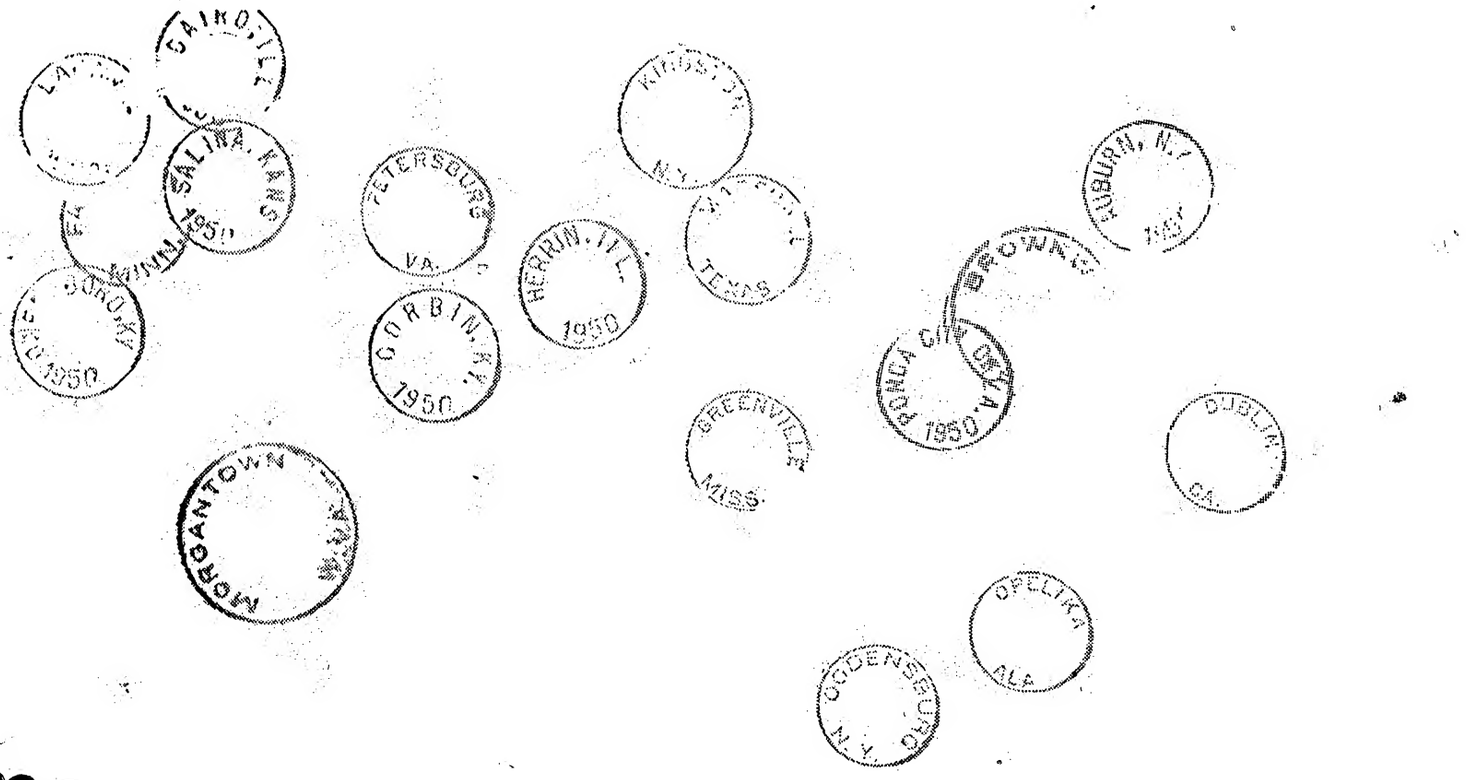

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+*58% of all Home Town tune-in is to MBS by day; 53% by night. Next best network 13% by day, 18% by night. And TV tune-in is less than ½ of 1%! Source: Half a million interviews by Crossley.*

Tele Follow-up Comment

Continued from page 27

obviously involved intricate production techniques, had Allen as Santa Claus, who refused to ride this Christmas because of the world's state of affairs. Skit showing the effects of TV on a nine-year-old who obtained all his education from the video screen was sharp, mostly because it had some of Allen's incisive wit.

Ex-Metopera soprano Eileen Farrell registered strongly with her "Un Bel Di" from "Madame Butterfly," but there must be at least one other aria which would be suitable for these guest trillers on TV. Christianis scored with their jet-paced acro routines, and, Al Goodman and his orch backed the show capably. Commercials for the several Colgate products were standard.

CBS-TV's "Studio One," making an excellent choice of Christmas programming, selected Louis May Alcott's "Little Women." However, instead of cramming the eventful novel into a 60-minute production, producer Worthington Miner divided it in two hour-long segments. First, titled "Meg's Story," was beamed Monday (18). Second, "Jo's Story," in which Kent Smith will be added to the cast as Professor Baher, will be screened next week.

The story of the bustling feminine household was given a topflight production with fine direction by Lela Swift. Despite its years, the yarn holds up nicely, involving human questions—the impact of war, money problems, the uneven course of romance, family relations, illness and the struggle for a career—that are still around and are still moving. They were sensitively and tenderly treated.

The different personalities of the four girls were effectively delineated. Nancy Marschand was the self-reliant, tomboyish Jo and Mary Sinclair the pretty, lovestruck Meg. June Dayton as the quiet Beth and Lois Hall as the young Amy also scored. Rest of the well-cast players included Peggy Hillias as Marmee, Richard Purdy as Mr. March, Elizabeth Paterson as Aunt March, Henry Bernard as Laurie, John Baragrey as the tutor John Brooks, Berry Kroeger as the forbidding Mr. Lawrence, Una O'Connor and Dorothy Blackburn.

Sumner Locke Elliott's adaptation caught the spirit of the family which manages to be happy despite its pinching and scraping, and the acting and direction gave the piece realism despite its sentimental outlook. Sets were particularly good -possibly reflecting economies in their being used for two telecasts.

"Ford Theatre" did the Alcott classic last December, in a 60-minute version with Meg Mundy as Jo and Patricia Kirkland, June Lockhart and Kim Hunter as her sisters. While that excellent production had better marquee values, "Studio One" matched it —and the expansion to two hours added new values. There was no need, for example, to have a narrator fill in the gaps.

Betty Furness did her usual good job on the Westinghouse commercials.

Al Morgan's Monday night half-hour on DuMont from WGN-TV, Chicago, has undergone some refurbishing. Format remains basically the same, with Morgan carrying most of the show with his singing and keyboarding. But since Johnny King's recent takeover as producer, more effective staging and smoother production has given the session added viewing values. The addition of a new set and better integration of the weekly guest stint, also serve to make the show a stronger display for Morgan's unique talents.

On this stanza (11), singer squeezed in a round dozen tunes with his own flailing arms keyboard accompaniment, which has become his trademark. Good camera work registered Morgan's friendly way of selling a song, which lends itself well to teevee. Guest Lorry Raines was neatly brought into the program with a nostalgic bit about old favorite recordings, which Morgan opened and closed with "That Old Phonograph Record." Miss Raines kept to the theme with a good chirping job on "Two Cigarets in the Dark" and "Don't Worry About Me."

Ed Roberts' plugs for Fox Head Beer were well written and ably delivered.

"Ford Theatre's" full-hour presentation last Friday (15) of "Alice In Wonderland" was an interesting and unusual event, and well worth the doing. Not altogether successful as a television show, the production nevertheless hit a high average. Video adaptation of the classic made changes inevitable, of course, but at times it seemed more like a musical, or play with music, than a satire or fantasy. Scripting was a little too literal, and production somewhat noisy and boisterous. Otherwise, it had merit, with some scenes very highgrade.

Little Iris Mann displayed her histrionic versatility as well as precocity in superbly handling a long, involved set of lines, as well as singing several tunes prettily. Not far behind her were such fine characterizations as Richard Waring's Mad Hatter, Ralph Riggs' Mock Turtle and Biff McGuire's and Jack Lemmon's Tweedledee and Tweedledum. Play had excellent production for the most part, and some fine music accompaniment. Handling of the Queen's procession, for instance, was ace direction and lensing. Effect of making Alice first smaller, then larger, was cleverly executed, and there were similar highgrade touches throughout. Grace Houston's costumes, copied from the famous Tenniel drawings, were good, and on color would have been sock. Dorothy Jarnac, who rates a nod for the choreography, also did a neat job as the White Rabbit.

DuMont's late-evening entry, "Once Upon a Tune," attempted to satirize the obvious in a show titled "South Terrific" Thursday night (14). Apparently, time and effort expended on the production might have made it good comedy in more capable hands. But, as produced by Bob Loewi and staged by Dick Rose, the satire was laid on so heavily that it almost seemed at times as though they were taking the whole thing seriously. Show, as a result, resembled more than anything else one of those college dramatic workshop productions which get by mainly on their "cuteness."

Show didn't use any of the "South Pacific" numbers but rang in several other Broadway showtunes, along with a couple of non-impressive originals. Parts for the show were obviously juggled around to fit the series' regular cast members, which resulted in some strange characterizations, particularly on the distaff side. Phil Hanna and Gordon Dilworth, Ed Holmes and Reginald Beane performed their thespings and singing stints adequately but Holly Harris and Diane Courtney, while singing well, were woefully miscast.

Kraft Music Hall's version of A. A. Milne's "Michael and Mary" over NBC-TV Wednesday (13) was an entertaining 60 minutes that captured most of the essence of the stage original. Story of romance, blackmail and an embarrassing death was tailor-made for video, and the bulk of the action came off well in a modest living room set.

Milne tale was a yarn in which most viewers could readily generate a vicarious interest. Its dramatic impact was also heightened with an occasional plot twist. Felicia Monteleagre was believable as a young woman who remarried after her husband deserted her. John Newland's portrayal of the new spouse was warm and sincere.

Same Old Bridges

Tele dramatic programs that rely on disks, rather than live musicians, are running into a problem — repetitiousness of themes and bridges. There's one catchy little humorous number which frequently turns up on the Douglas Edwards newsreel strip for Oldsmobile on CBS-TV, when a film clip with an amusing angle is screened. That same item was used twice in one hour on two shows on two networks last Thursday (14). At 10 p.m. it was part of the "I Cover Times Square" stanza on ABC-TV, which had a comedie twist. At 10:30 p.m. it was included on Marc Daniels' "Nash Airflyte Theatre" on CBS-TV, which adapted Erskine Caldwell's amusing short story, "The Windfall." Explanation probably lies in the fact that both CBS and ABC are subscribing to the same transcription library.

Finding canned tunes that blend in with the action on video theatricals is admittedly a toughie. Yet it's one which has to be met on programs saving coin on live windjammers and arrangements. Solution may entail going afield for waxed backgroundings, dipping more extensively into instrumental classics or perhaps signing up with more transcription services.

The part that the recorded music can play in evoking a mood is apparent not only in dramatic airers but also in news programs. The same Defense Dept. pix of retreating GIs in Korea were beamed by both CBS's Oldsmobile show and NBC's Camel strip Thursday, but with different musical tracks. The dirge-like accomp used on the CBS broadcast gave its version greater solemnity. *Bril.*

Tele Reviews

Continued from page 27

tation. This sensitively told the effect of ear trouble on an ex-GI; his errors on the job, the increasing carelessness of his speech, his withdrawing from social life, etc. It then detailed the work of the VA in diagnosing the trouble, providing a hearing aid, auditory training, classes in lip reading and similar help. The documentary was put in human terms, which gave it appeal. Although it has been seen on video before, the film nevertheless stands repetition.

Walter Abel briefly introed the celluloid and trailerized the coming attractions, which will deal Sunday (24) with agriculture and forestry. *Bril.*

Lastfogel

Continued from page 25

shows—gets the most socko reaction. It's explained undoubtedly by the fact that the closeup of the talent, in the confines of the home receiving set, gives the public an intimacy and a tie with the performer as neither radio, pix nor stageshows have done.

Durante is an illustration of being "happy now that I went into television." He was frankly opposed to starting it at first. Only his late personal manager, Lou Clayton, and Lastfogel's counseling swayed him into the NBC contract. Clayton put it in a racehorse parlance, "For once here's a medium where you'll start from the barrier with the rest of the field," meaning that in radio and pictures he was a latecomer. Clayton felt that Durante "starting with the field" would be not one of the top 10 or five, but in this new medium he could well become the pacemaker for this new TV form of show business. Durante's impact thus far would tend to support that thinking.

Lastfogel is also concerned with "the habit of even the best of 'em knocking television." "Sure," he continues, "we all know it's hard work—what isn't? I wanted to add one thing to VARIETY's story about the ABC&D of Television Comedy, and that is I wish the ABC&D—Allen, Benny, Cantor and Durante —were only 15 years younger. This is a really rugged and sometimes grueling grind. In time it may become smoother, hence easier, but it was one thing to read your scripts virtually at show time, but another to get timing, rehearsal, makeup and 'bounce' to coincide when the TV shows go to the barrier."

MINN. HIGHWAY CALLS HURT WTCN RECEPTION

Minneapolis, Dec. 19.

Calls from the Minnesota highway commission's radio station KAB 247, re-broadcast throughout Wisconsin on a 74.5 megacycles frequency and put out from Menominee, Wis., less than 25 miles from Eau Claire, Wis., are interfering with WTCN television reception from Minneapolis in Eau Claire.

Following numerous complaints, Eau Claire city officials have started consultations with Wisconsin people in charge of the radio rebroadcast, to determine if the calls can be radioed on another frequency to eliminate the interference with the TV reception.

Voluntary Radio, Press Censorship Considered

Washington, Dec. 19.

Voluntary radio and press censorship, similar to that operating during World War II, is being considered in connection with the Korean War.

Gen. George C. Marshall, Secretary of Defense, met yesterday (18) with top execs of newspaper and broadcasting businesses to study the problem. Their views are being forwarded to General Douglas MacArthur. Among those present were Justin Miller, NAB prexy; and Ralph W. Hardy and Robert K. Richards, of his public relations staff.

Dixie Lee in Net Debut On Groaner Hubby Airer

Dixie Lee (Mrs. Bing Crosby) will make her radio network debut on her husband's CBS program tonight (Wed.) at 9:30 p.m., when the couple will perform in a holiday skit with their four sons, Gary, Philip, Dennis and Lindsay.

Guester marks Mrs. Crosby's first professional engagement since 1935, when she appeared in the 20th-Fox musical, "Redheads on Parade." Actress Mary Jane Croft had originally been skedded to play Mrs. Crosby, but bowed out when the latter decided to come out of retirement.

written by—

Charles Isaacs and Jack Elinson

"THE JIMMY DURANTE TV SHOWS"

TIME MAGAZINE Says—

"Comedy as innocent as it is rare on TV."

—joining the throng of critics and reviewers quoting the fresh gags and brand new routines from the Jimmy Durante show.

Eileen BARTON

December 22
CAVALCADE OF STARS—TV
December 25
PALACE, Youngstown, Ohio
Dir.: Music Corp. of America

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EXECUTIVE OFFICES

December 11, 1950

Mr. Eddie Cantor
36 Sutton Place South
New York, New York

Dear Eddie:

Congratulations! It is wonderous to me that with all the time and effort you have devoted this year to philanthropic causes that it was still possible for you to make such an outstanding television success and your phenomenal one-man-show. I doubt if anyone, anywhere, at any time, has ever touched your receipts. For instance, the seven days:

Oklahoma City	$ 9,160
St. Louis	12,000.
New Orleans	13,347.
Chicago	35,000.
Detroit	35,000.
Toronto (2 nights)	17,000.

$121,507 for seven performances without scenery, costumes, with just a pair of pianos, is truly amazing. No wonder Bob Considine, in his column, named you 'a one man SOUTH PACIFIC.'

I feel certain that 1951 will be one of your biggest years and I hope it also brings you and Ida continued good health and happiness.

With love to you and Ida, I am

Affectionately,

Abe Lastfogel

Television Chatter

New York

Kaiser-Frazer renewed DuMont's "Adventures of Ellery Queen" for 13 weeks . . . **Murray Jordan**, WLIB staff announcer, narrating a TV film about the N. Y. Public Library's Bookmobile for the city's TV department . . . **Franklin Pulaski Rhodes** pacted as announcer for the Christmas Day "Uncle Miltie" show on NBC . . . **Faye Emerson**, **Abe Burrow** and **Joey Adams** subbing for **Robert Q. Lewis** on his daytime CBS strip, while he vacations in Florida for a week . . . Producer **Bill Von Zehle** of WABD's "It's in the Bag" offering a $100 war bond to the femme viewer sending in the best name for the grocery store featured on the show . . . **Don Brown**, formerly with Republic Pictures, signed by **Bernard J. Prockter** to direct the filmed sequences of NBC-TV's "Big Story" . . . **Sono Osato** has femme lead opposite **Richard Hart** in DuMont's "Ellery Queen" show tomorrow night (Thurs.) . . . **Treva Frazee** pacted for a character role on the preem of CBS-TV's "Charlie Wild, Private Eye" Friday (22) . . . Sportscaster **Guy Lebow** signed to handle WPIX wrestling Saturdays from the Bayonne Naval Base, N. J. . . . **Harry Forwood**, until now press-agenting legit shows only, has opened his own publicity office, with **Sid Caesar** as his top personal account . . . Local Chevrolet Dealers pacted to bankroll the entire series of Golden Gloves boxing matches as televised by WPIX.

Red Barber's mother-in-law, **Mrs. Lyla Thomas**, critically injured when struck by a car near her home in Jacksonville, Fla., Saturday (16). CBS sports chief and his wife flew to her bedside, forcing a cancellation of their proposed holiday vacation in Mexico . . . **Eddie Cantor** scheduled to return from the Coast today (Wed.) to prepare his New Year's Eve show for NBC's "Colgate Comedy Hour."

Lena Horne signed to emcee "Your Show of Shows" Jan. 20 on deal set by **Nat Debbins** . . . **Marty Goodman** submitting a tele package headed by singer **Kitty Carlisle** . . . **Robert Cummings** set for the **Bob Hope** show Sunday (24) . . . **Maurice Lapue**, ex Music Corp. of America tele sector, has joined the J. Walter Thompson agency.

Hollywood

Norman H. Sloane named assistant to **Dick Moore** who directs tele operations for ABC's western division and manages KECA-TV . . . Following resignation of **George Fogle**, **Bob Oakley** stepped in as veepee of the National Society of Television Producers . . . **John Jay Franklin** departed for Hawaii to lens background for a projected vidfilm series on the Islands . . . **Phil Rapp** now producing DuMont Television's "Star Time" . . . L.A. Daily News columnist **Matt Weinstock** prepping a vidfilm series dramatizing items from his pillar. **Peter O'Crotty** will produce the package which **Thor Brooks** will direct . . . **Dave Barry** took over emcee chores on KLAC-TV program emanating from Hollywood Palladium . . . Sears Roebuck will bankroll the **Fleetwood Lawton** news analysis show over KTSL starting Jan. 1 in mail order firm's debut as a video sponsor . . . KECA-TV's "Academy Theatre," which features the first 26 films made for Procter & Gamble sponsorship by **Gordon Levoy**, will be sponsored by Corona Lark cigars after Jan. 5 . . . **Walter Wanger** returned from Mexico where his company is lensing the first three "Captain Scarlett" telepix starring **Richard Greene**

Chicago

Chi NBC account exec **Dan McGuire** wrapped up a 26-week renewal from the Wander Co. (Ovaltine) for the 4:45-5 Friday segment of "Howdy Doody" . . . **Ivor McLaren**, former producer of "Don McNeill's TV Club," joins Chi ABC as a staff producer . . . John Meck Industries has boosted prices of its tele sets 10% . . . Hirsch Clothing Co. will sponsor Sunday afternoon feature film on WBKB beginning Jan. 14 . . . **Fred Giese**, WGN-TV photog, named first veepee of Chi Press Photographers Assn. . . . **Tony Fontaine**, **Paula Wray** and **The Starnoters** headlining WGN-TV's new Monday night musical stanza—"By Candlelight" . . . **Dorothy Shay** due in Dec. 27 to guest on ABC's **Don McNeill** tele show . . . WBKB director **Scott Young** planning to wed **Thea Mueller** Christmas Day . . . With TV Forecast dropping Ernie Simon's "Simply Simon" variety show on WENR-TV, Dec. 25, Wright & Assocs., agency which packaged the series, is pitching the show to other clients . . . **Dave Durstin** joins Chi ABC-TV as a producer . . . Entire stock of Taylor Tubes, Inc., teevee parts manufacturer, has been purchased by a group headed by **Jack Kaufman**, prexy of Lewis & Kaufman, Inc., Los Gatos, Calif., electron tube makers

Pryor Heads Heart Fund

Arthur Pryor, veepee of BBD&O, has been named AM-TV chairman for the 1951 Heart Fund.

Other committee members are: Robert E. Kintner, ABC; Frank Stanton, CBS; Frank White, MBS; Charles C. Barry, NBC; Walter Craig, Benton & Bowles; Wallace S. Jordan, William Morris Agency; Ivor Kenway, ABC; Thomas H. Lane, McCann-Erickson; Thomas D. Luckenbill, William Esty; Gerald F. Maulshy, CBS; Richard McDonagh, NBC; Thomas M. McDonnell, Foote, Cone & Belding; Everard W. Meade, Young & Rubicam; Richard Pack, WNEW; Adrian Samish, Dancer-Fitzgerald-Sample; Lowell Thomas, CBS; Lewis H. Titterton, Compton; Sylvester L. Weaver, Jr., NBC-TV; David A. Werblin, Music Corp. of America; and Frederick A. Zaghi, Young & Rubicam.

Richards

Continued from page 21

aspects of the news so I can go back and keep within bounds."

Burns said it was "outrageous" that the letter had not been introduced before. He demanded that Ford be subpenaed "to make sure I get all the records."

Ford replied: "It is standard operation for defense counsel to smear and sling mud." Ford offered to take an oath that he had no more documents that the FCC had subpenaed from Fitzpatrick in 1948. James D. Cunningham, FCC examiner, took no action.

Fitzpatrick testified that Richards never ordered him to slant the news. He also testified that Richards had bombarded his staff with memorandums, letters and telegrams which ranged in subject from bebop music to the Wayne University football team.

"No one man could comply with all his ideas," Fitzpatrick, who two weeks ago had said Richards had a "definite psychosis," said. "Some of them were ridiculous."

The nearly 100 character witnesses who so far have appeared on Richards' behalf ranged all the way from Detroit's mayor, to industrial leaders to union leaders, to educators, to former governors, to policemen and to Board of Commerce officials.

RCA Blue Chips

Continued from page 21

was amended in June. His original pact had called for $100,000 during 1948 and $140,000 from 1949 through 1952.

Folsom was also handed an option by the board on 50,000 shares of stock, along with a similar grant of 100,000 warrants to RCA board chairman David Sarnoff. The options haven't much value at the moment, since they permit purchase of the shares at $17.75, considerably above the present price on the New York exchange. The $17.75 figure was the market on the day the warrants were granted.

The options were given to both execs as incentive compensation, "particularly since," according to the minutes of the board meeting, neither of the officers "has any other incentive pay." Board stated that it long ago recognized the desirability of the options as an incentive, but never gave them because they might be taxable and therefore of little value. However, it stated, that situation has been changed by clarifications in the Revenue Act of 1950.

Board, as a result, set up a committee to make recommendations concerning the options for Sarnoff and Folsom. Group consisted of Gano Dunn, chairman; George L. Harrison, Arthur E. Braun, John Hays Hammond, Jr., and John T. Cahill. They came up with the recommendations that were adopted. The options must be exercised by Nov. 3, 1955, or within three months after either of the execs leaves the company if they depart before the expiration date.

Niles Trammel's contract, which runs from Nov. 1, 1948, until Dec. 31, 1952, has not been changed. He continues to get $100,000 yearly.

Civil Liberties

Continued from page 22

a librarian who was fired, after 36 years on the job, because she subscribed to the Nation, New Republic and Negro Digest; a Berkeley college prof who refused to sign a loyalty oath as a "freeze on ideas," and a government employee who was dropped because 17 years ago, as part of a Bryn Mawr political science course, she had attended a Communist Party meeting.

Stanza ended with a discussion of the McCarran Act, which Patrick Murphy Malin, of the ACLU, termed "notorious because it undermines our greatest strength—our ability to tolerate all opinions, unpopular as they may be."

Producer-director Homer Fickert lined up a name cast, including Melvyn Douglas as emcee and Kenny Delmar, Berry Kroeger, Anita Louise, Karl Malden, E. G. Marshall, Sanford Meisner, Burgess Meredith, Cameron Prud'homme, Joel Walsh and Mary Wickes, with Don Pardo as announcer. Philip Lewis' script was in a much-used format, that of narrators expounding their views to a "man in the street" heckler, who ends up backing the program's principles.

There was a note of irony in the fact that this tribute to the Bill of Rights and denunciation of totalitarianism provoked what the ACLU later called "organized protests." Especially since the airer did not mention the case of Jean Muir (who was dropped from an NBC-TV program because of protests arising from her inclusion in "Red Channels") and since the ACLU some months ago offered to support "Channels" topper Ted Kirkpatrick when the latter was almost censored off an NBC station. *Bril.*

Xmas Shows

Continued from page 23

phonette, Paul Tripp and dramatizations of children's classics.

Almost all of the regular commercial stanzas are being decked with Yule trimmings during the holiday season. Additionally, special airers have been set. Among the special shows are:

NBC-TV's "Heralds of Goodwill," a salute to the United Nations which Caroline Burke is producing for the 11:30 p.m. slot on Christmas Eve. Ben Grauer will explain carols of many lands and Juanita Hall and a chorus will sing.

'Hansel and Gretel' on TV

"Hansel and Gretel" will be sung in English by the NBC-TV Opera Theatre Monday at 2 p.m.

"The Joyful Hour," Jerry Fairbanks-lensed vidpic of the Nativity, is being screened by all four video webs. It was produced by Father Patrick Peyton with a cast of Hollywood names. On some local outlets it is being sponsored.

DuMont is airing an hourlong "Christmas Song" Monday at 9 p.m., featuring special music by Robert Russell Bennett and Metop singers Brian Sullivan and Lois Hunt. Cardinal Spellman will visit WABD's (N. Y.) "Morning Chapel" today (Wed.) at 9:15 a.m.

ABC-TV is telensing "Family Christmas," in cooperation with the Protestant Radio Commission on Monday at 9:30 p.m., depicting a family sing with old English carols.

Radiowise, ABC will originate "Christmas Stocking" from Chicago on Monday from 3-4 p.m., with Jon Arthur and "Sparky" as hosts, and the Lone Ranger, Ozzie and Harriet Nelson, Dick Haymes, Ginny Simms, Ted Malone, Happy Felton and others guesting. At 11 a.m. the web will beam "GI Christmas Call," airing calls from GIs overseas and their families in the States.

CBS will air the fifth annual Christmas Eve concert of 17th and 18th century music by the Boston Society of Ancient Instruments Sunday (24) at 11:30 p.m., and the annual program of carols with the Collegiate Chorale and Dorothy Maynor at midnight.

Mutual, for the fourth consecutive year will present the AM "Joyful Hour" on Christmas Eve at 10 p.m., with a score of stars. Web will also air the "St. Nicholas Cantata" with the Toronto Symphony Orchestra at 8 p.m., Sunday (24). "Thou Bethlehem," dramatization of the Nativity, will be aired at 11:30 p.m., followed by an hour in which displaced persons in European camps will be heard in carols.

Premiere of "Birthday in Bethlehem," by Gene Bone and Howard Fenton with text by Frank Kingdon, will be broadcast by NBC at 11:30 p.m. Sunday (24).

$1,500,000 Deal Pending For Atlantic City Sale Of 2 Stations, 3 Newspapers

Atlantic City, Dec. 19.

Plans to sell the three newspapers and two radio stations operated by the Atlantic City, N. J., Press-Union Publishing Co. for a sum of between $1,000,000 and $1,500,000, have been announced here.

A company headed by R. L. Adams, editor and publisher of the Bethlehem, Pa., Globe-Times, will assume ownership of the resort publishing firm as soon as the FCC acts on the transfer of the radio licenses.

Albert J. Feyl, president of the Press-Union Publishing Co., said the transfer includes the Morning and Sunday Press, the Evening Union and radio stations WBAB and WBAB-FM. Adams said the new owners plan no changes in operation or personnel.

Present owners, Feyl, Francis Croasdale, vice-president, and for more than 30 years managing editor, and the family of the late Paul J. O'Neill, former secretary-treasurer and advertising manager, have controlled the newspapers since April 2, 1919.

Vivienne Segal Retiring After Wedding Robinson

With Vivienne Segal's marriage to Hubbell Robinson, Jr., CBS program veepee, she will retire professionally after a long career in almost every branch of show business. She had planned essaying a new TV series with Glenda Farrell (two former showgirls in the middle-age of their careers), but now CBS is seeking a new vis-a-vis for Miss Farrell. Joan Blondell is under discussion.

This is Robinson's third marriage, the first two being radio scripter Terry Lewis and more recently, Margaret Whiting, the songstress.

Cowles, Paley

Continued from page 21

left the Cowles' Minneapolis Star-Tribune farm for the office of Kingsley Murphy, former Tribune owner-publisher and now owner of KSO, CBS' Des Moines outlet.

Attached to the bird were "cordial greetings, warmest regards, happy Holiday. Signed, John Cowles." Cowles and Murphy are directors in the Star-Tribune and have been closely associated in business for a decade. Meanwhile, with the turkey on its way, CBS brass and the Cowles triumvirate shook hands, the vibrations shaking loose the KSO-CBS Des Moines connection along with KSCJ's Sioux City CBS affiliation.

For ABC the switches, which take effect June 15, mean goodbye to WNAX, Yankton, and KRNT, Des Moines. The third Cowles station, WCOP, Boston, is not to move under the CBS banner because Columbia has its owned-and-operated WEEI in the Hub.

For Kingsley Murphy of KSO, 20% stockholder in the Minneapolis Star-Tribune, it was cold turkey for Christmas. Cowles had sold KSO to Murphy in 1944.

for profitable selling INVESTIGATE

WDEL WILMINGTON DELAWARE

WGAL LANCASTER PENNSYLVANIA

WKBO HARRISBURG PENNSYLVANIA

WRAW READING PENNSYLVANIA

WORK YORK PENNSYLVANIA

WEST EASTON PENNSYLVANIA

and

WDEL-TV WILMINGTON DELAWARE

WGAL-TV LANCASTER PENNSYLVANIA

STEINMAN STATIONS

Clair R. McCollough, General Manager

Represented by ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles

ABC-TV

Offers television sponsors

Lower Production Costs due

to its "flow chart" service

and production facilities

Inside Stuff—Television

C. E. Hooper is reportedly asking $2,000 each per month for subscription to his projected Hooperecorder, new automatic audience measurement device for video. Subscribers must also pay six months in advance.

Device comprises an instrument attached to video receivers, which would transmit signals automatically to a central office via leased telephone wires. In that way, subscribers will be able to get a running account of their ratings during the time a show is being aired. Hooper plans to launch the system initially in N. Y., Chicago and Los Angeles.

Net spokesmen, while favoring the idea of getting an on-the-spot rating, noted that the system will lack the advantage inherent in Hooper's present coincidental telephone measuring of learning the composition of their audience.

Possible insight into the sympathetic attitude held by most sports fans for ex-heavyweight champ Joe Louis is contained in American Research Bureau ratings for November. NBC's "Greatest Fights of the Century" on the Friday night rated featured films of the bout in which Louis won his title from Jim Braddock. Fifteen-minute program outdrew by three percentage points NBC's "Gillette Cavalcade of Sports," with its standard pickups of fights from Madison Sq. Garden, N. Y.

"Greatest Fights," bankrolled by Chesebrough through the Cayton agency, follows immediately after the Garden bouts on the NBC video web. Program grabbed a 24.5 rating, as compared with the 24.2 drawn the same night by the Gillette bouts.

NBC-TV Preems 8-H

Continued from page 25

separate control room, located on the old ninth-floor level of the studio. There are also separate control rooms for the video and audio technicians, separated by a glass curtain. This can be raised or lowered, to make it one or two rooms.

Studio is designed for use with six cameras, including one which is to be mounted on a special island suspended from the ceiling. This is for high camera angles, as well as for "follow" spotlights. With the six cameras, the producer or director will have eight monitor screens before him—one for each of the cameras, one for the "preview" shot and one for the on-the-air picture. In addition, a ninth monitor can be used for remote camera pickups or for film transmission.

Studio is also equipped with a 15x20-foot rear-projection screen, believed to be the largest ever used, as well as the standard 9x12-foot screen. There's a small balcony for an audience with a capacity of about 300, as well as 15 dressing-rooms and a plush-and-chromium makeup room. In addition to the Montgomery show, the studio will also be used initially for "Kraft TV Theatre" and the "Musical Comedy Time" series.

Jane Morgan

The American Chanteuse from Paris

MILT SHAW • HORACE DIAZ

and his Orchestra and his Ensemble

Special New Year's Eve Party

SUNDAY, DECEMBER 31ST

HOTEL St. Regis

FIFTH AVE. at 55th St., N. Y.

CBS-Coy

Continued from page 24

know they're on the spot so they're improving the system."

But, Johnson added, "we've never heard anyone tell us how much the system will cost . . . No one says anything about cost . . . Maybe that's why they don't come in."

Bailey, in reply to a question, said about RCA's color: "I will say that even today RCA could not meet the requirements laid down by the Commission, but I must say they've come a long way since their original demonstration."

Fisher pointed out that RCA has taken no legal steps that would even suggest reopening the record. "No one can say," he added, "that we saw an acceptable picture on the RCA system."

On one point, the were agreed: that the controversy has advanced the development of color television by many years.

TRADE MARKS

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We're proud of the successful company we keep on WJBK

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Govt. Figures to Vie In Amateur Hour Jan. 25

Washington, Dec. 19.

For the second consecutive year, a Ted Mack "Original Amateur Hour," featuring top figures in Government, Congress and the armed services, will be held here. Affair has been slated for Constitution Hall, Jan. 25, with the Women's National Press Club sponsoring.

Proceeds of the ticket sale will go to the armed forces' associated services, to provide recreation for servicemen in the U.S. and abroad. Last year's show was sponsored by the American Heart Assn.

Don Lee

Continued from page 23

CBS and General Tire together would pay a total rental over a 10-year period of $5,200,000 for a building in L. A. which cost only $2,100,000 to construct after World War II and, in addition, assume taxes and maintenance costs. "Until the Commission obtains full information regarding this deal," it asserted, "one can rightfully speculate how much trafficking in construction permits and applications is involved in this leasehold device."

Other aspects of the deal were suggested for scrutiny. The petition noted that General Tire, as owner of the Yankee Network, already holds a 19% interest in the Mutual Broadcasting System. With Don Lee's 19% interest in Mutual, General Tire would have 38% of Mutual stock which, says the petition, would be contrary to the Mutual charter, which limits holding to not more than 25% except by consent of the other stockholders.

In its opposition to the Pauley petition, General Tire offered three principal objections: (1) Tele California has no "standing" in the proceeding to transfer the Don Lee stations, (2) the question as to the disposition of the Frisco TV application is "irrelevant" to the case and is "premature" at this time, and (3) the petition is "wholly frivolous and interposed solely for the purpose of delay."

General Tire pointed out that no proposal has been made for the assignment of the Frisco application and that there is no "immediate question," before the Commission with respect to it. "It is obvious," it asserted, "that no action taken by the Commission on the transfer applications in any way limits or prejudices the action that the Commission might later decide to take in connection with the San Francisco television application."

However, General said it would have no objection to the Commission approving the sale without limiting or in any way prejudicing whatever action it may later take on the disposition of the channel.

AM-TV Role

Continued from page 23

importance of morale among the armed forces as well as on the home front. He said the broadcasters could perform an invaluable service to the nation and to the troops overseas.

Secretary Sawyer and National Production Authority Administrator William H. Harrison asked the Council for facilities by which any problems requiring the aid of broadcasters could be handled quickly.

Council members attending the conferences included reps of all major radio and TV networks, commercial and educational stations, the Television Broadcasters Assn. and the Radio-Television Manufacturers Assn.

Cordic's Philco TV Deal

Pittsburgh, Dec. 19.

Rege Cordic, WWSW's early morning waker-upper and just about the hottest thing in radio around here these days, has signed for a TV show, too.

Philco's tagged the comedy platter-spinner for a half-hour show every Wednesday afternoon on WDTV, beginning Jan. 4, with virtually the same format he uses on AM every morning over indie station between 6 and 9.

Memphis—KWEM, West Memphis indie, booked up with Progressive Broadcasting System, last week.

Educational TV Posers

Continued from page 25

the minds of the teachers acquainted with budgetary practicalities.

Much-discussed alternative to actual ownership of teevee stations by schools was the increase of educational programming by the commercial stations. Many of the radio educational projects explained at the confab were conducted in cooperation with regular AM stations which have devoted their public service air time to specific school programs. It's envisioned a similar pattern will develop in video.

Along this line, delegates heard with considerable interest NBC tele veepee Sylvester (Pat) Weaver's blueprinting of web's "Operation Frontal Lobes." NBC exec outlined the ambitious public service project at the Wednesday (13) luncheon. He also took the opportunity to answer some of the criticism that has been coming from educational circles about the program quality of teevee and its allegedly harmful effect upon children.

He emphatically denied that NBC's broadly patterned shows which are aimed at the "all-family, all-set" circulation, means the web is seeking the lowest common denominator in national tastes. But, rather, the network is seeking to develop shows that "all of the people like some of the time, rather than shows some of the people like all of the time," he said.

Weaver told the educators that the appeal of popular shows is not necessarily infantile. He declared that the people who don't care for Milton Berle are "statistically insignificant."

No official business was handled at the Conference, which was devoted chiefly to workshop and panel sessions dealing with all phases of educational broadcasting.

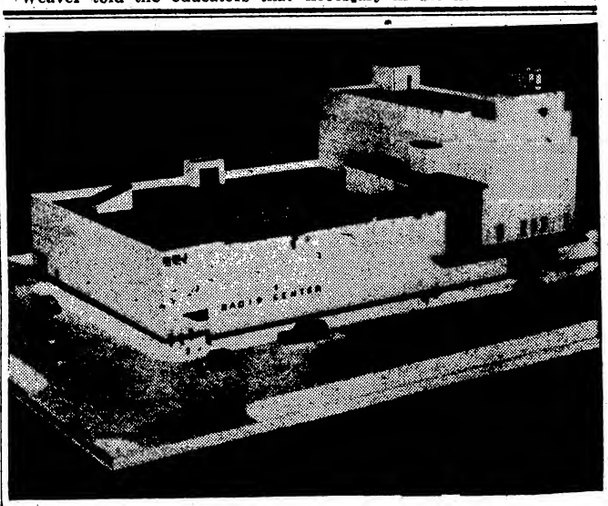
Nat'l Emergency

Continued from page 24

could be built, it's likely that the FCC will go ahead with processing of applications, once the allocations have been decided on. In many cities there will be more applications than channels available, and hearings will be necessary. It usually takes a year for permits to be granted on hearing cases. Even where no hearings are required, several months are required for processing an application.

Under the emergency powers granted to the President, radio or television stations could be seized or shut down by the Government. However, such authority was not exercised during World War II and it's unlikely it would be used now.

Presumably, the purpose of providing such powers is to enable the Government to operate any stations, upon compensation to the owners, if such action is deemed necessary in the national interest.



TV takes more giant strides upward in Detroit . . .

• Ground has been broken for WWJ-TV's beautiful new television studio building, adjoining present WWJ studios. Scheduled for completion in the spring, the combined buildings will give Detroit a great Radio Center.

The facilities housed in this new building will be in keeping with the importance of television as a selling medium in the Detroit market and WWJ-TV's position as the Number One television station.

Because WWJ-TV is 2 years ahead, and always 2 steps ahead, Detroiters tune to WWJ-TV first just as advertisers turn to WWJ-TV first for results.

FIRST IN MICHIGAN

WWJ-TV

Owned and Operated by THE DETROIT NEWS

NBC Television Network

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

Jocks, Jukes and Disks

By HERM SCHOENFELD

Gordon Jenkins Orch - The Weavers: "So Long" - "Lonesome Traveler" (Decca). The same team that ran away from the field with "Goodnight Irene" has come up with another likely smash in "So Long," also a folk number. The Weavers and Gordon Jenkins orch and chorus combine to make this a colorful, lusty-flavored deck. Reverse is another good folk tune but the commercial values are questionable.

Jo Stafford: "If"-"It Is No Secret" (Columbia). "If" has a definite potential. A fine ballad, it's sold by Miss Stafford with her customary tastefulness. On the reverse, she joins with a vocal quartet on a solid version of "Secret," a religioso item that's continuing to build in the pop market. **Paul Weston** orch backgrounds neatly.

Freddy Martin Orch: "Hullabaloo"-"Poetry" (Victor). This version of "Hullabaloo" has the ingredients for a big jock and juke ride. Martin's orch gives this rousing tune an energetic but smooth treatment with **Mery Griffin** handling the vocal in effective style. Reverse is a weak novelty.

Benny Lee & Mary: "I Taut I Taw a Puddy Tat"-"Ferry Boat Inn" (London). A click in England, "Puddy Tat" is just ludicrously infantile enough to attract attention in the U. S. market. Worse, but not much worse novelties have happened before. Benny Lee & Mary deliver the lyric in hokey baby-talk style with suitable accompaniment by the **Stargazers** and **Nat Temple's** orch. Reverse is an okay number but without any unusual pegs to latch on.

Tallulah Bankhead: "You Go to My Head"-"I'll Be Seeing You" (Columbia). Initial waxing stint by Tallulah Bankhead has more personality than musical interest. Sultry-voiced with more than a suggestion of **Marlene Dietrich** in her style, Tallu recites rather than sings these standards with her usual disdain for such conventionas as flats and sharps. Her fans will approve. **Joe Bushkin** and string orch give polished backgrounds.

Margaret Whiting: "Over and Over and Over"-"The Moon was Yellow" (Capitol). "Over" is a haunting-type ballad that Miss Whiting renders in dramatic style with a big assist from a striking orchestral background. On the flip, Miss Whiting delivers the standard in effective style. **Frank DeVol's** orch provides superb framework.

Buddy Morrow Orch: "Rio Rita"-"Shadow Waltz"; "I'm Moving On"-"Little Grey Home in the West" (Victor). These latest sides by the new Buddy Morrow orch have a clean bounce style with Morrow's standout trombone leading the swinging instrumentation, sans the Tommy Dorsey style. Combo scores strongly on such standards as "Rio Rita," delivered in smooth tempo, and "Moving On," dished out on a rocking beat.

Album Reviews

Robert Alda-Vivian Blaine-Sam Levene: "Guys and Dolls" (Decca). Out of **Frank Loesser's** click legit musical, Decca has packaged the standout original cast showtune set of many seasons. Loesser's stature as an original and versatile lyricist and composer, with frequent flashes of billiancy, is fully revealed on wax where the tunes have to stand up on their essential merit. The racy humor of the show has been caught in this 12-inch long-play platter as well as the romantic interludes. **Vivian Blaine's** delivery of "Adelaide's Lament" is great, equalled only by her duet with **Sam Levene** on "Sue Me." **Isabel Bigley** neatly works over "If I Were a Bell" in straight style and teams with **Robert Alda** on a flock of good ballads. Alda's pipes are okay enough for the job. **Stubby Kaye, Johnny Silver** and **Pat Rooney, Sr.,** deliver flavorsomely on such tunes as "The Oldest Established Crap Game," "Guys and Dolls," and "More I Cannot Wish You." Other standout items among the 16 numbers in this set are "Take Back Your Mink," vocalled by Miss Blaine and a femme chorus, and "Luck Be a Lady," delivered adequately by Alda. **Irving Actman** is musical director with **George Bassman** and **Ted Royal** responsible for the orchestrations and **Herbert Greene** for the vocal arrangements.

Mary Martin: "Anything Goes"-"The Bandwagon" (Columbia). These are two fine Columbia long-play disks scored from a pair of legit musical hits of the 1930's. On both, **Mary Martin** delivers the click tunes from each show with backing from a vocal chorus and an orch under **Lehman Engel's** baton. Excellently equipped for this assignment, Miss Martin neatly dishes up "You're the Top," "I Get a Kick Out of You" and "Blow, Gabriel, Blow" from **Cole Porter's** "Anything Goes." From the **Howard-Dietz-Arthur Schwartz** show, "The Bandwagon," she registers in superlative style on such numbers as "It Better Be Good," "New Sun in the Sky" and "Dancing in the Dark." **Ted Royal** did the orchestrations.

Platter Pointers

George Siravo orch has added a sharp-sounding platter to Columbia's "Dance Date" long-play series . . . Discovery has a couple of fine long-play disks by **Paul Smith's** instrumental quartet and **Mary Ann McCall,** backed by **Phil Moore's** orch . . . **Frank Sinatra** has a fair cut of "You Don't Remind Me" for Columbia . . . **Vera Lynn's** version of "Rainy Day Refrain" is highly listenable (London) . . . **Margaret Phelan** does okay on "Thinking of You" (King) . . . **Jane Harvey's** cut of the standard, "All I Do Is Dream of You," rates spins . . . **Benny Strong** has a good cut of "Dear Dear Dear" for Capitol . . . **Fran Warren** has a good version of "Teardrops from My Eyes" (Victor) . . . **Teddy Wilson** orch has fine sides in "Something I Dreamed Last Night" and "The Shiek of Araby" (MGM) . . . **Bob Dewey's** orch dishes up more listenable sides in "Castles in the Sand" and "I'm the One Who Loves You." **Tommy Furtado** vocalling (Victor) . . . **Toni Arden's** cut of "I'm Praying to St. Christopher" is a good entry in the religioso cycle (Columbia) . . . **Les Brown** orch has a sharp version of "Thirsty for Your Kisses" (Columbia) . . . Another good version of "My Heart Cries for You" by **Evelyn Knight** and **Red Foley** for Decca.

Standout folk, western, jazz, polka, religious, etc: **Tampa Red,** "Don't Blame Shorty for That" (Victor) . . . **Le Fevre Trio,** "Swing Down Chariot" (Bibletone) . . . **Kenny Roberts,** "Cry Baby Blues" (Coral) . . . **Sister Rosetta Tharpe,** "Heaven Is Not My Home" (Decca) . . . **Cecil Campbell's** Tennessee Ramblers, "Steel Guitar Rag" (Victor) . . . **Elton Britt,** "Lost and Found Blues" (Victor) . . . **Bud Messner,** "Skyliners Boogie" (Abbey) . . . **Dorothy Ann,** "Sam, Don't Slam the Door" (Abbey) . . . **Mr. Goon Bones & Barney Lantz,** "When You Wore a Tulip" (Mercury).

Best British Sheet Sellers

(Week ending Dec. 9)

London, Dec. 12.

Rudolph Reindeer	Chappell
I Taw a Putty Tat	Connelly
Goodnight Irene	Leeds
Xmas in Killarney	Connelly
Mona Lisa	New World
Sam's Song	Sterling
Beloved Be Faithful	Pickwick
Have I Told You	Leeds
Autumn Leaves	Maurice
Orange Colored Sky	Morris
Ashes of Roses	Connelly
My Christmas Wish	Reine

Second 12

Silver Dollar	Pic
If I Were Blackbird	Box & Cox
In English Garden	Sun
I Only Saw Him Once	Unit
If I Loved You	Williamson
Ferry Boat Inn	Connelly
All My Love	Maurice
We'll Keep a Welcome	Cox
Bewitched	Sterling
Daddy's Little Girl	Yale
Petite Waltz	Duchess
Dream is a Wish	Disney

MORRIS MUSIC GETS 250-POINT ASCAP HIKE

E. H. Morris Music was granted a 250-point hike in its American Society of Composers, Authors and Publishers availability rating last week. Total availability for Buddy Morris' three firms, E. H. Morris, Mayfair and Melrose Music, is now about 3,300.

Raise in Morris' rating followed by a week availability raises for Pickwich, a Leeds subsid; Words & Music, jointly owned by Jack Robbins and Cork O'Keefe, and Isham Jones Music, owned by Sammy Kaye.

Anderson to Europe To O.O. for Concerts

Ernie Anderson, personal manager for Joe Bushkin, Bobby Hackett and a flock of other jazz instrumentalists, leaves for Europe next week to line up concert dates for his stable. Anderson will also o.o. the booking situation for a number of Joe Glaser's attractions, such as Louis Armstrong, who is slated for another European swing early next year.

Anderson will hit Stockholm, Copenhagen, Brussels, Paris and London, the main stopover points for jazz concertizers.

CORAL ADDS LYN MURRAY

Coral Records has added the Lyn Murray orch and choir to its talent roster. Deal calls for several sides with options.

The Decca subsid has also inked Nick Perito, accordionist, to a deal also calling for a few sides.

Band Reviews

CLYDE McCOY ORCH (16)
With Chris Abbott
Hotel Muehlebach, K. C.

Clyde McCoy is an established favorite of long standing around K. C., and always a welcome booking in the Terrace Grill of the Muehlebach. This is his second stand in the room during 1950, and his sixth in the hotel during his career.

As lead-man is an exponent of the music-is-for-those-who-pay-the-checks-school, music put out by this crew is the mccoy in that respect, but good. It's rhythmic, full-blown and rounded out in a number of styles. It's embellished with the leader's own waa-waas trumpet work, vocals by Chris Abbott, and McCoy's veteran showmanship. It sums up as music for the dancers and patrons, strongly in the standard popular vein.

Instrumentally crew is one of the bigger outfits to hit town, carrying five reeds, trio of trombones, trio of trumpets in addition to McCoy's famed specialty work, and a rhythm section of piano, string bass, guitar and drums. Arranging favors the brass in muted style, but calls for good deal of feature work from all sections in sending out widely varied rhythms and mixing up standard songs with hits of the day, Latins and novelties.

On the vocal score McCoy is bringing along young Chris Abbott, as romantic baritone balladeer. Young singer has been with the crew a little over a year, and has come along in that time. McCoy connection is his first big-league connection, and Abbott now shows accomplished work, usually on the sweeter styled songs. With McCoy's renowned trumpet specialties, such as the timeless "Sugar Blues," band rates highly in the entertainment department.

Crew works in various midwest clubs and theatres before heading for Florida late in the winter.

Quin.

JIMMY McPARTLAND (6)
Jazz at 76 Warrenton, Boston

Jimmy McPartland, long associated with jazz and exponent of the Bix school of corneting, is currently breaking in a nifty six-piece combo at Steve Connolly's newly opened downtown jazz spot, Jazz at 76 Warrenton, with solid overall results. McPartland, whose surrounding all-star setup includes his wife, Marian Page, an 88-er who stacks up with the best in the jazz idiom; trombonist Vic Dickenson; clarinetist Buster Bailey, and ex-Kenton sidemen, bassist Max Wayne and drummer Bob Varney, has welded a formidable group whose individual styles complement each other solidly. This in itself is quite an accomplishment, for the rhythm section tends to be on a modern kick while the front-line hews to the more traditional.

While ensemble playing accents dixieland, McPartland wisely gives group plenty of solo spots to showcase talents, with Dickenson purveying a solid sense of humor via tromboning "Blues in the Night," Bailey some topnotch technical manipulating of "Body and Soul," with Max Wayne getting in his licks with his own composition, "The Black Cat." As for Miss Page, versatile gal dishes out sock pionoing, whether soloing "Yesterday" in modern vein or backing soloists in accepted dixieland style. She has a terrific beat combined with taste and showmanship savvy. McPartland, plenty articulate m. c. with a casual, informal manner, succeeds in making each set a production, meanwhile sparking the crew through such standards as "Squeeze Me" and "That's a Plenty" with the solid corneting that has long been his trademark.

Following group's Hub date, McPartland and rhythm section fill an engagement in Columbus, O., after which Dickenson and Bailey rejoin for booking in Toronto, with lineup remaining intact for future record and bistro dates. *Elie.*

50 Jazz-Swing Disks In Col Re-Release

Columbia Records, in an effort to further penetrate the rhythm and blues market, is releasing some 50 couplings of its old jazz and swing releases. Diskery is taking its best numbers and backing them on new 78s for marketing in rhythm and blues territories.

Among the artists on the reissues are Billy Holliday, Jimmy Lunceford, Lucky Millinder, Count Basie and Johnny Hodges. Present Columbia r&b setup has only about eight artists actively recording. Move is designed to expand the department's coverage without adding artists.

Humorous-Folk Songs In Kalmanoff-Baer Concert

Composer Martin Kalmanoff presented a group of his serious, humorous and folk songs in a recital last Wednesday (13) at Times Hall, N. Y. Kalmanoff, whose pop copyrights include the current "Just Say I Love Her" and "At a Sidewalk Penny Arcade," has taken numerous poems and set them to music, with varying results.

Among the more melodic of his works are A. E. Houseman's "When I Was One-and-Twenty," "The Lord Is My Shepherd" and "Ou Ton Coeur Se Pose," from a poem by Victor Hugo. Kalmanoff has also taken some humorous verse and set it to equally light and humorous music. The best are a song-cycle of poems written by Edwin Martenet; "The Commuter's Carol," a poem by Atra Baer, who is Kalmanoff's wife, a journalist and daughter of Hearst humorist Arthur "Bugs" Baer; "Moo," from a poem by Robert Hillyer, and "To My (?) Cat," by Miss Baer.

About half the lyrics on the program were written by Miss Baer. Among the best are two folk songs, "Brandy Is My True Love's Name" and "Adam's Lament." Lyrical but somewhat superficial is "Metropolitan Folk-Songs," a song-cycle consisting of six parts. Lyrics are by Miss Baer and the work dedicated to her father. Closing portion of the program was excerpts from Kalmanoff's and Miss Baer's prize-winning opera, "Fit for a King."

Soloists were Nancy Kenyon, a soprano who a few years ago was seen on Broadway as Magnolia in the revival of "Show Boat," and James Beni, baritone. Miss Kenyon, who, in addition to an excellent voice, knows how to hold an audience, treated her songs warmly and delicately. Beni, a little stiff at first, proved equally capable as the evening progressed. Kalmanoff accompanied at the piano.

Chan.

COLEMAN JOINS CARLE

Roger Coleman has joined the Frankie Carle orch as vocalist. He formerly worked as a single in the midwest.

Band has been functioning in recent months with just songstress Joan House, who'll continue with Coleman.

VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 16

1.	TENNESSEE WALTZ (4) (Acuff-R)	*Patti Page*	*Mercury*
2.	THE THING (4) (Hollis)	*Phil Harris*	*Victor*
3.	ALL MY LOVE (15) (Mills)	*Patti Page*	*Mercury*
4.	HARBOR LIGHTS (9) (Chappell)	*Sammy Kaye*	*Columbia*
5.	NEVERTHELESS (7) (Chappell)	*Ralph Flanagan* *Mills Bros.*	*Victor* *Decca*
6.	ORANGE COLORED SKY (8) (Frank)	*King Cole-Stan Kenton*	*Capitol*
7.	THINKING OF YOU (4) (Remick)	*Don Cherry* *Eddie Fisher*	*Decca* *Victor*
8.	CAN ANYONE EXPLAIN (16) (Valando)	*Ames Bros.*	*Coral*
9.	I'LL ALWAYS LOVE YOU (5) (Famous)	*Dean Martin*	*Capitol*
10.	I'LL NEVER BE FREE (12) (Valando)	*Kay Starr-Tenn. Ernie*	*Capitol*

Second Group

MY HEART CRIES FOR YOU (Massey)	*Guy Mitchell-M. Miller*	*Columbia*
A BUSHEL AND A PECK (Morris)	*Mag Whiting-Jim Wakely* *Betty Hutton Perry Como*	*Capitol* *Victor*
TO THINK YOU'VE CHOSEN ME (Valando)	*Eddy Howard*	*Mercury*
OH BABE (Alamo)	*Ames Bros* *Louis Prima*	*Coral* *Robin Hood*
THIRSTY FOR YOUR KISSES (Mutual)	*Ames Bros.* *Mills Bros*	*Coral* *Decca*
MARSHMALLOW WORLD (Shapiro-B)	*Vaughn Monroe*	*Victor*
PATRICIA (BVC)	*Perry Como*	*Victor*
THE ROVING KIND (Hollis)	*Guy Mitchell*	*Columbia*
CHRISTMAS IN KILLARNEY (Remick)	*Percy Faith*	*Columbia*
LA VIE EN ROSE (13) (Harms)	*Tony Martin*	*Victor*
GOODNIGHT IRENE (17) (Spencer)	*Gordon Jenkins Weavers* *Frank Sinatra*	*Decca* *Columbia*
MONA LISA (20) (Paramount)	*King Cole Trio* *Victor Young*	*Capitol* *Decca*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine*	*Mercury*
PETITE WALTZ (Duchess)	*Guy Lombardo*	*Decca*
BE MY LOVE (Miller)	*Mario Lanza*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

ASCAP NEARS ALL-H'WOOD DEAL

Chi Tooters' Five-Day Week Policy Blows Up Tempest in Night Spots

Chicago, Dec. 19.

Last week's announcement by James C. Petrillo, American Federation of Musicians president, that Local 10 musicians will go on a five-day week Dec. 24, has created a furor in the entertainment business here. According to the local union head, Chi musicians will now play five days and receive the same weekly pay they formerly got for six days. In line with the new plan, scales will be upped from $18 to $21.60, so that the take-home pay remains the same.

New edict, which is a "spread-the-work move," is causing resentment among ops and bookers. Having to dispense with the services of a band one more additional night and then paying for it, is bad enough, they feel, but the worst aspect of the five-day week is the necessity for hiring a fill-in band on the remaining nights. Operators are now placed in the position of either hiring a subgroup to plug the gap, bringing in acts (which may work seven nights), shuttering completely, using singles, or installing jukeboxes.

Meeting here Friday (15), Cafe Owners Assn. said it won't be intimidated by the Petrillo move. COA counsel, Milt Raynor, announced that ops will dispense with music entirely rather than go along with the union prexy. He said, providing he can get proper unification from members, COA will sack all musicians and worry about music later. Raynor, meanwhile, will huddle with Local 10 Thursday (21) to seek some sort of agreement. If nothing can be hit upon, the attorney, said, COA will make its withdrawal threat stick.

No Formal Notification

Sorest point with COA is fact that it was not notified of the new policy. Union had sent wires to all bandsmen outlining the new plan, with COA receiving only word-of-mouth information. Ops are additionally burned over what they claim is Petrillo's arbitrary reasoning. According to Raynor, the union did not bother to appraise the profit picture in local spots, nor had he bothered to actually

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DREYER-MARKS' MUSIC PUB PARTNERSHIP

Dave Dreyer and Johnny Marks last week announced the establishment of a new firm, Dreyer & Marx, Inc., in which they will be equal partners. Dreyer is inactivating his Dreyer Music, but Marks will continue his St. Nicholas Music. While Dreyer gets no interest in St. Nicholas, he will act as the firm's general manager in addition to heading the operation of Dreyer & Marx. New firm will be an ASCAP affiliate.

Marks will devote more time to writing and head promotional activities for both firms. Dreyer has moved part of his catalog over to the new firm, while Marks is bringing in songs which he had on tap but were not in the St. Nicholas catalog. First plug song is "Always You," written by Sid Robin and Will Jason, recordings on which have been set by Henri Rene for Victor, Jack Fina on M-G-M and Nat "King" Cole on Capitol.

Chappell, Morris Split Pinza's Film Score

Final splitting of the three-song score of Metro's upcoming Ezio Pinza starrer, "Mr. Imperium," has been set, with Chappell getting one tune and Edwin H. Morris two. Reason score is split is because the writers, Harold Arlen and Dorothy Fields, have contractual relations with the two firms.

Chappell, with first choice, has taken the ballad, "Let Me Look at You," while Morris has gotten the other two, "Andiamo" and "My Love and My Mule."

'Lonesome Gal,' Jock Theme, Set by Morris

Edwin H. Morris Music last week picked up "Lonesome Gal," the theme song of Mutual's femme disk jockey, the Lonesome Gal (Jean King). Tune was written for the deejay by Jack Brooks and Walt Schuman.

Theme is featured on Miss King's network 15-minute cross-the-board show. Morris secured the song directly from the writers, however. Disks set on the song include Dinah Shore on Victor. Record release date is Feb. 2.

TV Now Blamed In Symph B.O. Drop

Washington, Dec. 19.

Television, whose competition has dealt hammer blows to the box-office of motion pictures and sports, is even beginning to club the gate at symphony orch concerts, according to what is going on in Washington and other TV cities.

Washington's National Symphony Orchestra is taking a rough b.o. buffeting this season, with the men at the orchestra helm blaming it on video; and they are getting similar word from other longhair orchs around the country.

One result is some behind-the-scenes huddling by nation's orchestra biggies on the question of what to do about name soloists. The big time guest soloist who plays with a symphony orch draws down from $1,000 to $3,000, or even more, for one or two nights' work.

Question now being studied by orchestra managements around the country is whether to cut down on the soloists, since business has been so bad. One sharply radical scheme has been advanced as a substitute. Instead of flat guarantees, the orchestras are liable to come up with plan next year of offering percentage deals to the longhair name stars. While this has been done widely in some fields of entertainment, it is almost unknown in the concert arena.

The National Symphony lined up the biggest list of name stars in its history for the 1950-51 season, but so far they have failed to draw their weight at the boxoffice in most cases. In some instances, despite the soloists, the take for the concert has been no larger than the average gate for a concert without any guest.

Met English 'Fledermaus' In Columbia Disking

Columbia will record the Metropolitan Opera's new English version of "Die Fledermaus" in two sessions, on Dec. 24 (Christmas Eve) and Jan. 7. Columbia's masterworks division director, Dick Gilbert, will supervise the sessions with many of the Met's original cast.

Columbia is one of three companies that are releasing new versions of the opera, the others being Victor and London. However, London's is in German, with Columbia getting Garson Kanin's new English libretto through its contract with the Met.

Eugene Ormandy is conducting the Met orchestra on the date, and Richard Tucker, Ljuba Welitch, Lily Pons and Martha Lipton will be on the record. The opera has its Met premiere tonight (Wed.).

Chappell has inked jazz pianist Joe Bushkin and composer Alan Shulman to a joint writers contract, with their first published work to be "Dahling," dedicated to Tallulah Bankhead.

PATTERN BASED ON M-G, COL OK

Although heading for a showdown with indie television stations on the music performance setup, the American Society of Composers, Authors and Publishers is nearing a settlement with all the major film companies for a blanket fee. An agreement is expected within the next couple of months.

Deals are expected to follow the pattern set by ASCAP's agreement with Metro and Columbia, both of which were wrapped up a couple of months ago. With Metro shelling out about $135,000 per annum to ASCAP, other major companies, such as Paramount, 20th-Fox, Warner Bros. and RKO, are expected to pay fees somewhere in that neighborhood. ASCAP fees for the four latter companies will be based on their total annual revenues plus the number of musicals each company makes annually.

For the other companies, ASCAP'S deal with Columbia, calling for about $65,000 annually, will be the barometer. Such companies as Republic, Universal and Monogram will pay proportionately. Following consummation of deals with the established studios, ASCAP will open dickers with the independent producers. These deals will likely be made on a per picture basis.

Total income from Hollywood may hit the $800,000 mark after all the returns are in. This represents a drop of about $500,000 from the seat tax which ASCAP formerly collected from exhibs before N. Y. Federal Judge Vincent Leibell ruled the practice illegal. ASCAP will still continue to collect from

(Continued on page 36)

Vote-Seeker Asks 250G In Local 47 Libel Suit Over Acctg. Discrepancy

Hollywood, Dec. 19.

Hot biennial election of musicians Local 47, has brought a $250,000 libel suit filed by Jack Sewell, who sought the recording secretary post held by Maury Paul. Balloting began yesterday morning, with straight ticket winning the election by, roughly, 2-1. John te Groen was re-elected prexy, 701-356, while victories of other incumbents came through at the same ratio.

Sewell has been accounting the local's books for years in addition to his regular windjammer chores, averaging about $3,600 yearly in fees. In his last report, Sept. 30, he set the surplus of the Local at $329,000. When he decided to run for office against Paul, latter hired CPA firm of Lybrand, Russ Trothers & Montgomery to review books Sewell has been keeping. They came up with a surplus of over $900,000.

Difference in figures was printed and distributed by union officials as campaign literature, and Sewell retaliated with suit against prexy John te Groen, veepee Phil Fischer, treasurer Al Meyer, Paul and the accountancy firm. However, Sewell has not been removed from his job as auditor. Running against te Groen for prexy was vet network program contractor Cliff Webster; Van Gatewood sought Fischer's post; John De Robertus contested for Meyer's job.

Stoky Leads Tribute To San Anton' Orch's Reiter

San Antonio, Dec. 19.

In tribute to the late Max Reiter, founder and conductor of the San Antonio Symphony Orchestra, who died of a heart ailment Wednesday (13), Leopold Stokowski led the orchestra in a special memorial broadcast over WOAI Friday (15).

Stokowski was here for a guest appearance with the orchestra. The program was announced and arranged by Jerry Lee, program director for WOAI.

Retailers Criticize Diskers on Timing Of Price Hike During Xmas Confusion

As virtually all the major platter companies brought their disk prices to a higher level, retail outlets voiced criticism at the industry for its bad timing. Several major outlets in the New York area squawked bitterly at the fact that the price rise came right in the middle of the Christmas rush with a resulting confusion in their merchandising.

Despite the beefs, however, retailers began stocking up before the deadline on the price hikes went into effect. Inventories in the longhair field were being greatly expanded since the risk of obsolete merchandise is less in that field.

Although the price rise began in the pop field with a 10c. hike per platter, most of the major companies also jacked up their long-play lines across the line. Move was apparently made to get under the wire if Congress next spring legislates a rollback to Jan. 1.

Columbia set the pattern in the long-play field by raising its prices across-the-board. Col's 10-inch long-plays were jacked up from $2.85 and $3.85 to $3 and $4. On the 12-inch long-plays, a double scale of $4.85 and $5.45 was set up. Victor, which had a double scale similar to Col's new one, brought all of its long-play disks up to the $5.45 level.

The only major company holding the line on prices so far is M-G-M Records, which has gone on record as opposed to a price hike. M-G-M's policy is based on a belief that the Government will roll back prices to the old level and the diskery doesn't want to add to the confusion that is expected to result from such a move. If, however, the Government okays the boost, M-G-M will fall in line later.

Meantime, the flock of small labels in the market also climbed on the bandwagon. Some of the companies, which have been selling their long-play longhairs at $4.85, boosted prices to $5.85, bringing their prices into line with the tabs for foreign records. Prices of foreign disks are holding firm, and distribs of these lines, such as London Records, viewed the other companies' move as a boost since the price differential between foreign and domestic platters were being either reduced or obliterated.

Lawrence Orch Teams With Rochester Symph

In a unique midseason booking, Elliot Lawrence's band will team with the Rochester symph in Rochester Jan. 14 for a combination pop and longhair concert.

Lawrence's crew is getting $1,500 for the date, which will preem a couple of the bandleader's original compositions.

Southard Exits As Col Sales V.P.

Paul Southard resigned yesterday (Tuesday) as vice-president in charge of merchandising of Columbia Records. His resignation followed by two weeks that of Ken McAllister as advertising-promotion director and came on the heels of a sales department shake-up that saw key district managers replaced by men from Columbia's lower ranks and from outside firms.

Resignation now leaves two key posts open, those of sales veepee and advertising-promotion chief. It's understood the reason for Southard's resignation was that he was unhappy with the present set-up at Columbia.

Columbia refused to confirm the resignation, offering only a terse "no comment." Southard, a veteran of 30 years in the record business, has been with the diskery since 1939, and has been veepee and a board member since April, 1947.

In addition to his veepee post and board of directors membership, Southard is a director and stockholder in Times-Columbia, Inc., Col's New York distributor. His son, Terry, was recently moved from New England into N. Y. as district sales chief.

Folkways Set Up As Sutton Subsidiary

New publishing firm, Folkways Music Publishers, Inc., has been set up as a subsidiary operation to Spencer Music by Spencer's general manager, Pete Kameron. Spencer, BMI outfit owned by Howie Richmond, will change its name to Sutton Music because of a name conflict with Tim Spencer Music, Hill & Range affiliate.

Folkways has set a deal with the Weavers, Decca vocal group which Kameron manages, to publish their repertory of folk music. Kameron has also set deals in 12 foreign countries for American rights to their copyrighted folk music. In addition, Folkways will publish repertoires of folk singers Woody Guthrie and Ed McCurdy.

Idea is to popularize whichever of the folk tunes find acceptance in the pop field, and publish standard editions of the others. Weavers have already turned over "So Long," "Lonesome Traveler" and "John B." to the firm. All three tunes have been recorded by the group with Gordon Jenkins on Decca, but one of them, "John B.," will be published only as a standard item.

Weavers in Concert

The Weavers, Decca Records' vocal group, will concert at Town Hall, N. Y., on Saturday (23) night. Quartet, which gained recognition through their recordings of "Goodnight, Irene" and "Tzena, Tzena, Tzena," will sing a program of international folk music.

John Benson Brooks, composer and arranger, is rounding up a jazz unit which will accompany and alternate with the group. Concert was set by Pete Kameron, Weavers' manager, and Harold Leventhal.

UNEMPLOYMENT DROPS 38% AMONG PLUGGERS

Unemployment among song-pluggers during 1950 dropped about 38% from last year, according to figures released by the Music Publishers Contact Employees. Out of a total of almost 600, only 22 members were listed as unemployed by union's prexy, Bob Miller, at an MPCE Chicago conclave held last week. This figure is about 10 less than the number reportedly unemployed last year.

It was also estimated by Miller, who returned to N. Y. last Wednesday (13) after a four-day stay in Chi, that the 1950 raffle campaign held in N. Y., Chicago and Los Angeles should net the union around $4,000.

Carle Booked Solidly Through Next May

Frankie Carle's orch, which recently switched booking affiliation from General Artists Corp. to Joe Glaser's Associated Booking Corp., has been booked solidly through the middle of May. Musicrew will embark on a series of one-niters through the middle west and south following the close of a four-week stand at the Hotel Statler, N. Y., Feb. 23.

It will be the first time, incidentally, that Carle has been booked on a southern tour. His orch is getting $1,250 and up for its one-nite stands.

Inside Orchestras—Music

Decca copped the album rights to the click Frank Loesser' "Guys and Dolls" legit musical on a holdover deal with Cy Feuer and Ernest Martin, the show's producers. Diskery originally agreed to wax the tunes from Feuer-Martin production of "Where's Charley," with Ray Bolger starring, if the producers turned over the album rights on their next show. At present, the "Guys and Dolls" set looks like the hottest wax property since Columbia Records' "South Pacific" and Decca's "Oklahoma."

Feuer and Martin, meantime, are still holding back on general release of several special material songs from "Guys." Tunes, such as "Adelaide's Lament," are being barred from radio and video in attempt, according to the producers, to save their freshness in the show. It's understood, however, that Decca would prefer a release on these tunes to spur sales of the showtune album.

Incidentally, "Bushel and a Peck," Loesser tune from "Guys," has become the first show tune of the season to break into the No. 1 spot of the "Hit Parade." Number was given a general release several months ago and steadily forged ahead of the flock of other pop tunes from the Irving Berlin show, "Call Me Madam," and the Cole Porter musical, "Out of This World." Tunes from the latter show started late, but are coming up. From "Call Me Madam," "You're Just In Love" and "It's a Lovely Day" are also showing strongly in the pop market.

Recent settlement of Solly Loft's N. Y. supreme court suit against Nick Campbell came about after a three-hour Dec. 5 trial in which only the plaintiff took the stand. Following the testimony, Campbell's attorney, Morris Gold, moved for dismissal of the action. However, Justice Edgar Nathan reserved decision on the motion, then called the litigants into his chambers and advised settlement.

Adjustment totaled $10,500, according to Campbell, which he will pay Loft over a period of time. Amount represents only money actually owed to Loft. Although Campbell did not testify at the trial, he feels that the outcome of the proceedings represents a victory for him since Loft was suing for a 50% interest in Campbell Music and Cornell Music. Inasmuch as Loft agreed to the settlement, the court never ruled upon the partnership aspects of the case.

A novel promotion has been effected by Dick Bradley, president of Tower Records, Chi indie label, in connection with his Bernie Mann orch recording of "Toast to Happiness," new tune published by Dix Music, a Chi Broadcast Music, Inc., publisher. Bradley is distributing to all disk jockeys a small bottle of wine, given to him by the Mogen David Co., and a miniature loaf of bread, promoted from Continental Baking Co. Idea is, of course, a toast with the wine and bread, with the disk jockeys playing the record.

Bradley is in New York, incidentally, setting eastern promotion on the disk, which is Mann's first for Tower. He'll return home for Christmas, then go to the Coast to start promotion there. Mann has cut 10 sides for Tower, but "Toast," backed by "When You're Smiling," will be the only release for a while.

Bid to Louis Armstrong for a month-long stand at the Palladium, Hollywood, next spring at a flat $4,000 per week, marks the first time the terpery has attempted to book a predominantly Negro organization for a run. Colored combos have played the spot, but generally on one-night basis for benefits, etc. Many name bands on regular bookings have used Negro sidemen in playing the spot but no colored leader ever had an engagement there. Palladium would use Satchmo's sextet (Jack Teagarden, Earl Hines, Barney Bigard, Cozy Cole, Arvell Shaw and vocalist Velma Middleton), currently at the Oasis, L. A., as a lure, and have another band on hand to handle terp chores.

Amateur high school bands will strut in the Pasadena Rose Parade on New Year's Day as a result of a deal struck by American Federation of Musicians and the Pasadena Chamber of Commerce. In return for letting the tyros parade, officials have agreed to use 112 professional windjammers at $25 per head—a total of $2,800. Deal is similar to that made for the Thanksgiving Eve Santa Claus Lane Parade in Hollywood when tyro tooters were blessed because $2,000 worth of professional musicians also were hired.

RCA Victor is trying to figure out what label to use for a pair of sides dueted by Fran Warren and Ezio Pinza. Chirp, a popular artist, always records on RCA black label platters. Pinza's records have always been in the Red label series. Diskery may solve the problem by putting the pairings out on the green showtune label.

Coast recording date with Pinza was part of a double effort for Miss Warren. Flown to the Coast at the plattery's expense, she also checked in for a wax session with Tony Martin.

Benny Benjamin and George Weiss, tunesmiths under contract to Laurel Music, were given special dispensation by the pubbery to join Sammy Kaye in the writing of a number labeled "My Dear Little Girl of Theta Chi." Tune, scheduled to be out in January, is being published by Kaye's World Music (ASCAP). Number was penned as a tribute to Kaye's fraternity, Theta Chi, and will be pushed throughout the country by members of the Greek letter society.

Report that RCA has put up $50,000 for 12½% of the "Make a Wish," Jule Styne-Harry Rigby legit musical, is off by a decimal point. Corporation will probably put up about $5,000 for the legit musical, an adaptation from Ferenc Molnar's "The Good Fairy," with book by Preston Sturges and score by Hugh Martin. That sum will give RCA Victor first refusal rights on the original cast showtune album, which is the prime reason for the investment.

Mrs. Irene Williams, blind retired musician, who is having one of her old ballads, "Some Other Spring," published by Edward B. Marks, was once the leader of an orch under the name of Irene Edey. She was formerly married to Teddy Wilson, the jazz pianist.

Foreign-Tune Adaptors Get Peer Cook's Tour

A new form of education will be given to lyricists by Peer International Music Co. Peer will send its lyricists employed in the adaptation of foreign tunes for American publication to countries outside the U. S. to absorb folk styles and mannerisms, according to general manager Ben Selvin.

First lyricist to go abroad under the program will be Albert Gamse, who wrote the English lyrics for "Amapola" and "Yours." Gamse will visit Brazil during the "carnival" festivals, in which folk music plays a major part, to absorb background for his future English adaptations of Brazilian tunes.

Jerry Johnson In George Simon Tieup

Jerry Johnson, who exited as a partner in Michael Music a few months ago, has teamed with George Simon, head of George Simon Music and Simon House Music. Latter pubbery is affiliated with Broadcast Music, Inc., while former is associated with the American Society of Composers, Authors and Publishers.

Johnson will represent orgs in the east, while Simon will serve as Coast rep. Johnson, incidentally, has his own catalog, Hunter Music, composed of all of Michael's recorded tunes, which he took when he left the outfit. Simon is also selling agent for Bradshaw Music.

Top Songs on TV

(Alphabetically Listed)

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director)

Week of Dec. 8-14

La Vie En Rose ..... Harms
Nevertheless ..... Chappell
Oh Babe ..... Alamo
Rudolph Reindeer St. Nicholas
Thinking Of You .... Remick

5 Top Standards

Diamonds Girl's Best Friend ..... Robbins
Just One Those Things Harms
Stout-Hearted Men .... Harms
You're The Only Star Shapiro
You're The Top ..... Harms

Television Builds Ina Ray Hutton Into Coast Lure

Hollywood, Dec. 19.

Television's power as a talent builder is shown in the skyrocketing Coast career of Ina Ray Hutton, whose all-girl orch currently is one of the hottest musical lures in the area.

Last summer Miss Hutton was virtually unknown on the Coast. Although she had batoned bands for years, she had never played a Coast date until she essayed a stand at the Aragon ballroom with a distaff band she had formed out of members of Local 47. Terpery at that time had a regularly-beamed television program.

The Aragon shot led telestation KTLA to build a program around Miss Hutton and her 12 sidewomen, and Altes Beer quickly arranged to bankroll the layout. Soon, General Artists Corp., which books Miss Hutton, began receiving bids from ballrooms in the area, and from private parties. Batoneer began accepting weekend dates which do not conflict with her Tuesday program or its rehearsals.

Original bookings were at $750 nightly against 60% for ballrooms and a flat $1,000 for private parties. On recent dates she has been going into percentage, grabbing over $1,600 in Balboa and $1,500 in Pomona. Latter date, incidentally, set a precedent, the terpery actually getting a total of 82 reservations. Management, which had never before had a reservation, figures that as proof that Miss Hutton is luring an entirely new type of patron to the spot.

Latest deal is for five consecutive nights at Hawthorne ballroom, recently bought by Eddie DeSure. She starts next Tuesday (26) at a flat $5,000 for the stand. Deal also is being talked for a Ciro's stand in February.

Miss Hutton's personal take on the KTLA show, after paying all salaries, is $545 weekly.

UP TO 10 FILM SCORES FOR BIG 3 PLUGGING

The Big Three—Robbins, Feist and Miller Music—will have one of its busiest schedules in years in 1951. The M-G-M subsidiaries will have anywhere from eight to 10 film scores to work on, in addition to pop tunes already purchased or contemplated.

Firms figure to have six or seven scores from Metro musicals, plus at least a couple from 20th-Fox, which owns a 28% interest in the Big Three. Robbins has already set to work on the score of Metro's "Pagan Love Song," which preems Dec. 25 (Christmas Day) at the N. Y. Capitol theatre. On tap for January plugs is the score of "Royal Wedding," from which firms are scheduled to work on five tunes. Probability is that the score will be split between Feist and Miller; Metro would like to make all five tunes plug songs.

Berner, Jones Team

Hollywood, Dec. 19.

Sara Berner will etch a total of six sides with Spike Jones on RCA Victor in the next 12 months. She'll receive billing on all platters and a share of the royalties.

Contract allows Miss Berner, after a six-month lapse, to accept other recording chores provided backstopping doesn't reflect zany batoneer's style.

Songs With Largest Radio Audience

Survey Week of Dec. 8-14, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls" ..... Morris
A Marshmallow World ..... Shapiro-B
All My Love ..... Mills
And You'll Be Home ..... Burke-VH
Be My Love—†"Toast of New Orleans" ..... Miller
Best Thing For You—*"Call Me Madam" ..... Berlin
Can't Seem To Laugh Anymore ..... Dreyer
Christmas In Killarney ..... Remick
Frosty the Snow Man ..... Hill & Range
Get Out Those Old Records ..... BVC
Harbor Lights ..... Chappell
I Am Loved—*"Out of This World" ..... Chappell
If I Were a Bell—*"Guys and Dolls" ..... Morris
If You've Got the Money I've Got the Time ..... Peer
I'll Always Love You—†"Friend Irma Goes West" .. Famous
I'm In the Middle of a Riddle ..... Robbins
It's a Lovely Day Today—*"Call Me Madam" ..... Berlin
La Vie En Rose ..... Harms
Life Is So Peculiar—†"Mr. Music" ..... Burke-VH
Looks Like a Cold Cold Winter ..... Lombardo
My Heart Cries For You ..... Massey
Nevertheless—†"Three Little Words" ..... Chappell
Once You Find Your Guy ..... Harms
Orange Colored Sky ..... Frank
Patricia ..... BVC
Rudolph the Red-Nosed Reindeer ..... St. Nicholas
Silver Bells—†"Lemon Drop Kid" ..... Paramount
Tennessee Waltz ..... Acuff-Rose
Time Out For Tears ..... Republic
The Thing ..... Hollis
Thinking Of You—†"Three Little Words" ..... Remick
You Love Me—†"The West Point Story" ..... Witmark
You're Just In Love—*"Call Me Madam" ..... Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Beyond the Reef ..... Laurel
Blue Christmas ..... Choice
Button Up Your Overcoat ..... Crawford
Christmas Symphony ..... Disney
Could Be ..... BMI
Here Comes the Fattest Man In Town ..... Life
I Love the Guy (I Love the Girl) ..... Shapiro-B
I'll Get By—†"I'll Get By" ..... Bourne
Never Been In Love Before—*"Call Me Madam" .. Morris
Jing-A-Ling Jing-A-Ling ..... Disney
Longing ..... Knick'b'ck'r
Lucky Lucky Lucky Me ..... Santly-Joy
My Dream Christmas ..... Life
Night Is Young and You're So Beautiful ..... Words-Music
Ocarina—*"Call Me Madam" ..... Berlin
Petite Waltz ..... Duchess
Sea Of the Moon ..... Robbins
Sleigh Ride ..... Mills
So Long Sally ..... Oxford
Timeless ..... Weiss
Tonight Be Tender To Me ..... Life
Where Do I Go From You ..... Paxton

† *Filmusical.* * *Legit musical.*

ASCAP-H'wood

Continued from page 35

theatres which have stage shows or play music between films. This sum, however, will far from make up the loss ASCAP is taking from the motion picture industry as a whole.

Feb. 1 Deadline

ASCAP, meantime, notified the Indie television stations last week that its interim agreement now in effect will be suspended after Feb. 1, 1950. In making the move, ASCAP prexy Otto A. Harbach declared that the negotiations with the TV stations for a blanket, or per-program, license had stretched over a longer period than expected, and that ASCAP would no longer grant extensions of the interim arrangement.

ASCAP is giving the TV outlets a choice between a blanket license or a per program license if they wish to use the Society's music starting in February. If a station doesn't want either form of licensing, ASCAP is allowing the stations to license its compositions on an individual basis.

Harbach further pointed out that if the stations rejected all proposed ASCAP fees, they could bring the matter into Federal court for a determination of a reasonable fee as provided for in the Government's antitrust decree. It's believed that if the stations take the case into court, ASCAP will ask for stiffer fees than now proposed.

ASCAP execs are urging the indie stations to adopt the blanket license in order to avoid bookkeeping and logging difficulties for the Society. It's pointed out that the stations will benefit from a blanket license also since they will be free of all copyright tangles and will also save on administration costs. The savings from bookkeeping alone, it's argued, would more than make up for any savings on a per program deal.

ASCAP notified the Television Per Program Committee of the TV industry, which is handling the negotiations for the indie outlets, that rates on the per program licenses "would bear a reasonable relationship to the blanket license," meaning that the per program fees would be slightly higher due to administrative expenses.

ASCAP currently has blanket licensing arrangements with all the major video webs, based on a percentage of each network's revenues.

8 SHERATON HOTELS IN CANADA GET AFM NIX

Toronto, Dec. 19.

The eight Sheraton hotels in Canada this week were put on a "blacklist" by the Toronto Musical Protective Assn. and the American Federation of Musicians. W. M. Murdoch, secretary of the local, said that all union men at Sheraton hotels in Ontario have been withdrawn and that musicians playing the chain's Quebec hotels would be withdrawn when present contracts expire.

Blacklisting followed a dispute at the King Edward hotel here. After the chain bought the hotel from Vernon G. Cardy last winter, 16 musicians were given notice. While the chain later offered to retain eight men, the union insisted that all be rehired. It then blacklisted the hotel, and the AFM extended the ban to all Sheraton hotels.

M-G-M Signs Pair

M-G-M Records last week added two folk singers to its talent roster, Gene McGhee, Knoxville radio singer, and Happy Wilson, Birmingham singer.

Initial releases of both are scheduled for Jan. 5.

N.Y. Local 802 Threatens Walkout In Cafes, Hotels Over Welfare Fund

Following the breakdown of negotiations with American Federation of Musicians Local 802, New York nitery owners face the prospect of a musicians walkout before the end of the week. Local 802 execs announced yesterday (Tues.) that they plan a strike against all top N. Y. cafes and hotels which fail to come to terms with musicians.

Union has been demanding a 10% wage hike plus 3% welfare fund impost, to be paid exclusively by management. Operators countered with a flat 10% offer, but balked at tax. Union has raised this demand to the level of a principle which it refuses to compromise.

Affected will be some 250 spots of all descriptions, including all niteries, hotels, cocktail lounges and restaurants with music.

Operators declare that with current conditions, it's impossible to absorb the increased music scale and still come out ahead. In the larger cafes, such as the Copacabana, Latin Quarter and Diamond Horseshoe, increase asked by the union would amount to $30,000 annually. If compromise isn't accepted, it's likely that size of orchestras will be cut down.

The bonifaces feel that menu prices have reached their peak and it's suicidal to raise food and liquor prices. They've just come through with sizable increases to the kitchen help and waiters, and additional music costs would just about take the profit out of cafe operation, they declare.

Some of the more militant operators feel that they would welcome closing up for a while at this point. The larger cafes say they are currently operating at losses reaching as high as $10,000 weekly. With the exception of New Year's eve, business will continue off until February, and a closing at this point would eliminate a lot of potential losses.

Most of the large cafes are charging $1 per drink and they feel that it's the limit with current conditions. An increased scale, it's felt, would force upward revision of charges on the wine list, and they think the public won't take it.

JONES PREPS 4-MONTH COAST-TO-COAST TREK

Hollywood, Dec. 19.

Next Spike Jones road tour, a four-month coast-to-coast effort, tees off Jan. 13 with a date at Long Beach. Trek includes only one location, two weeks at the Chase hotel, St. Louis, starting March 23 at a flat $12,500 per week. All other dates are on a $3,000 guarantee against 60% with the split reaching 65% if the gross tops $5,000.

Tour is being booked by Music Corp. of America, which will get the standard 10% of the take on each date although Jones' pact with the agency expired last June and hasn't been renewed. Deal with MCA is to pay it strictly what it books and nothing else.

Pitt's Local 60 Sets Davis; Memphis Elects Skillman

Pittsburgh, Dec. 19.

Hal Davis has been re-elected president of Local 60 of Musicians Union for his third term. Also named again were James Comorada, v.p., and Nicholas Hagarty, Jr., treasurer.

The only break in the board of directors' slate was made by George Wilkins, who ousted Gene Urban, Davis' predecessor as president.

Memphis Sets Skillman

Memphis, Dec. 19.

Unopposed, Vincent E. Skillman was re-elected president of Local 71 of Musicians Union (AFL). Also elected sans opposition were Art Burrell, veepee, and Edgar M. Almy, sec.-treas. Reelected directors are Lester Bruch, Sr., Johnny Long, Vernie Adams, Billy Boyle and Robert Van Kannon. Freddie Burns and Ernie Winburn were named new directors.

Brown Crowds Dates

Les Brown's orch takes off on another series of flying one-niters in February, playing five dates in six nights over several thousand miles. Crew, which has been booked between two of the Bob Hope Tuesday night radio shows on which it plays, will hit Salt Lake City, Feb. 7; Hutchinson, Kan., Feb. 8; Lansing, Mich., Feb. 9-10; Milwaukee, Feb. 11, and Tulsa, Feb. 12.

Brown has been guaranteed $12,500 for the six nights against percentages. Associated Booking Corp. handled the dates.

Brit. Decca Uses Yankee Pops As Model to Up Sales

Following the footsteps of its film producers, Britain's leading disk exporter, British Decca, has begun to model its pop platter styles after the American companies in order to compete in the U. S. market, according to Harry Sarton, British Decca artists and repertory chief currently in this country. British Decca, which releases in the U. S. through London Records, has been finding it tough to crack the American market due, it's believed, to the use of differently styled backgrounds.

Sarton, however, pointed up the close correlation between pop hits current in both the U. S. and England. While England follows the American pattern, he decried talk of America "dominating" the British market to the exclusion of native songwriters and publishers. He said that an examination of American pop hit lists would show a fair proportion of numbers which derived from abroad. Among these are "All My Love," "The Petite Waltz," "A Rainy Day Refrain," "Count Every Star," "Autumn Leaves," among others.

Concerning recent reports that British cleffers had petitioned the British Broadcasting Co. to allocate 50% of the playing time to native tunes, Sarton said that English songwriters have been making such a plea regularly to the BBC. In reality, however, the situation is no different today, with respect to the ratio of American to British tunes in England, than it was before the second World War. Sarton asserted that the British public, like the American, doesn't care from where a good tune originates.

WM Pacts Winterhalter For TV, Theatre Dates

Hugo Winterhalter, RCA Victor musical director, has been inked to an overall management pact by William Morris. Pact, which will run for three years, will cover projected video and personal appearance bookings for the baton-eer, Winterhalter will continue in his diskery post.

Deal was negotiated by Milt Ebbins, Winterhalter's personal manager, with the Morris agency.

S-B Reactivates Mood Pubbery

Mood Music, after a two-year period of being dormant, is being reactivated by Shapiro-Bernstein. Firm, an affiliate of S-B and partly-owned by Decca Records, will be headed by Marvin Cane, who takes over the general professional post. Cane, who is personal manager for Vic Damone, will continue to handle Damone while managing the pub firm.

Cane said that Mood plans to set up staff in Los Angeles and Chicago shortly. Initial plug tune is "I Hear a Choir," recently etched by Bill Kenny, of the Ink Spots, for Decca.

Mood was originally set up to publish tunes from Columbia Pictures under a deal that S-B had with the studio. The firm's biggest hit, before being deactivated, was "The Anniversary Waltz," from the Al Jolson biopic, "The Jolson Story." It's expected that Mood will continue to handle Columbia pic tunes under an informal understanding.

DREYFUS STILL SEEKS TO BUY OUT LEO TALENT

Chappell Music chief Max Dreyfus is still negotiating with Leo Talent, general professional manager of Mutual Music, to buy out the latter's equal interest in the firm jointly owned by the two. Negotiations have been on for some weeks, and while they are expected to be consummated within the next week or so, Talent is still holding out for a higher price then Dreyfus is offering.

Meanwhile, Dreyfus last week completed a deal under which he bought out Henry Russell's share in Ivy Music and is now partners with Jack Perrin, who was Russell's partner. Perrin becomes professional manager of Ivy under its new affiliation with Chappell.

Majestic Records named Irving Szathmary musical director.

Pop Sheet Music Likely to Get Boost To 40c in '51 by Majority of Dealers

Price of popular sheet music, currently centered at about 35c, is likely to be hiked within a few weeks to 40c by the vast majority of dealers. With practically all the major publishers having announced wholesale price increases to 23c, and jobbers selling their copies at 29c to 30c, its figured that few retailers will be able to hold the price line.

Thus, the publishers face a possible further shrinkage of an already severely shrunken copy market. There was nothing they could do, however—cost pressures have proved too great. A number of key publishers had announced in October that they would raise prices effective Dec. 1. Despite a 5% hike in the cost of printing at that time, a number of key publishers held out on a price increase. However, some printers last week notified publishers that they were raising printing prices 10% after the first of the year, and that another 10% hike would probably be effected by early spring.

This, plus the fact that arrangers and copyists and white collar help are getting wage increases, proved too much for the holdout publishers, and they have announced increases effective Jan. 1 on new songs. They can't raise prices on songs already on the stands. Among those announcing increases for the first of the year were Robbins, Feist and Miller—the Big Three, and Tommy Valando for his Laurel, Valando and Mark Warnow catalogs.

Currently, printing situation is in a state of utter confusion, and it's not entirely the fault of the printers. Paper supply has been fluctuating wildly ever since the Korean war started, and it's become increasingly tight over the past few weeks. At least one major publisher, fearing shortages and price increases later in the year, is seriously considering ordering the printing of his entire year's supply of standard books and folios immediately. The only thing that's stopping him at present, he said, is lack of storage space.

Increasing their price is the last thing publishers wanted to do at this time. With the current saturation point in sales for a hit song about 300,000 out of a population of over 150,000,000 and with television threatening to cut even further into sales, publishers feel they have a hard enough time selling music. With a price increase, it's even tougher. However the move may affect volume sales, they must still meet their per unit cost, they pointed out.

Ethel Smith's $3,100 Biz

Moving into the concert field for the first time, organist Ethel Smith grossed an estimated $3,100 for a two-hour solo performance last Tuesday (12) at the Lyric theatre, Allentown. Assisted by a four-man rhythm unit, El Bando Carioca, she played such tunes as "Tico, Tico" and related anecdotes of her recent European trip.

In a two-week period early this month, Miss Smith appeared with the Indianapolis Symph at the Murat theatre, Indianapolis, Dec. 3, followed with the Allentown stand and is current at Radio City theatre, Minneapolis. Booked by Charles H. Hansen, she next goes to the Chicago theatre, Chi, for two weeks starting Dec. 22.

Revivals Can Sell On MDS 'Rack' At Higher Prices

Publishers no longer will have to print popular-priced editions of revivals in order to secure "rack" orders for the songs. Music Dealers Service, with its rack of nearly 100,000 copies, will now permit publishers—if they so choose—to sell revivals through the rack in higher-priced editions.

Once a hit song has subsided, publishers generally place it in their catalog as "dead" material and print editions retailing at 50c or 60c, instead of the pop-price of 35c. When a tune is revived to the point where it can be considered a "new" pop song, publishers have generally reprinted it in a pop edition. MDS placed only pop editions on the rack, these selling at about 35c.

New move was initiated mainly to iron out inequities resulting from the heavily intensified revitalization of oldies in past months. While the rack dealers, with the pop-priced edition, had songs on sale at 35c, many other dealers who ordered direct from the publishers found themselves selling the revivals in the higher-priced editions.

Move also should prove of benefit to major publishers without hurting the minors. Trend of record companies and television in reviving standards and other oldies this year gave publishers their best standard business in years. In fact, many key publishers managed to come out in the black only through their great standard business.

CAVANAUGH NAMED RIVERS' EASTERN AIDE

Dave Cavanaugh, Coast bandleader and arranger, has been named assistant to Walter Rivers, Capitol Records' artists and repertory chief in the east. Cavanaugh fills the spot recently vacated by Pete Rugolo, who transferred to Hollywood to head the diskery's jazz and blues operations. Cavanaugh, who has been heading a Dixieland combo at the Chi-Chi Club, Palm Springs, will take over the new post early next year.

Appointment was made by James B. Conkling, company vice-prexy and a&r chief, to give Rivers more time to devote to promotional and legal activities.

Kenton, Anthony In Renewals by GAC

General Artists Corp., whose stable of bands includes some of the top names currently active, has renewed Stan Kenton and Ray Anthony to five-year contracts. Kenton, who's been with the agency for about 12 years, is scheduled to begin an engagement at the Click, Philadelphia, tonight (Wed.). He'll remain there until Dec. 30, when he heads for the Kavakos Club, Washington, for a week-long stand starting Jan. 1. Kenton is also booked into the Vogue Terrace, McKeesport, Pa., Jan. 10-13, and from there works his way to the Coast, via one-niters, to begin a six-week stand at the Palladium ballroom Feb. 20.

Anthony is currently appearing at the Hotel Statler, N. Y.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 16

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Cleveland, Grossman Music Co.	Minneapolis, Schmidt Music Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	1	**"Rudolph, Reindeer"** (St. Nich.)	2	1	2	1	1	..	1	3	2	2	1	7	98
2	4	**"Tennessee Waltz"** (Acuff-R)	1	2	1	3	6	1	3	4	..	1	..	10	78
3	3	**"Frosty the Snowman"** (Hill-R)	3	6	4	2	3	..	2	1	1	3	8	..	77
4	5	**"Nevertheless"** (Crawford)	9	9	6	..	4	2	7	6	7	4	2	2	63
5	2	**"Harbor Lights"** (Chappell)	6	7	..	9	2	4	6	..	3	10	..	1	51
6	9	**"Bushel and a Peck"** (Morris)	8	5	8	..	9	6	8	5	6	6	3	8	49
7	6	**"All My Love"** (Mills)	..	4	..	8	5	5	..	7	4	9	7	3	47
8	7	**"The Thing"** (Hollis)	4	3	3	4	..	9	..	..	10	5	..	5	45
9	8	**"Thinking Of You"** (Remick)	10	10	10	..	8	3	10	10	9	..	..	..	18
10	11	**"La Vie En Rose"** (Harms)	..	..	..	5	..	..	..	..	8	..	..	4	16
11	10	**"White Xmas"** (Berlin)	7	..	..	..	7	..	4	..	..	..	..	..	15
12	14	**"Marshmallow World"** (Shapiro-B)	..	8	..	10	..	10	..	2	..	..	..	..	14
13	14	**"Orange Colored Sky"** (Frank)	..	..	..	..	..	8	..	8	..	..	..	6	13
14A	..	**"My Heart Cries For You"** (Massey)	5	..	..	..	..	..	..	..	..	7	..	..	10
14B	13	**"Xmas in Killarney"** (Remick)	..	..	5	7	..	..	..	..	..	..	..	..	10

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING DEC. 16

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Jack Lacy—WINS	Chi. Marty Hogan—WCFL	L.A. Al Jarvis—KLAC	Boston Sherm Feller—WCOP	D.C. Jerry Strong—WINX	Cleve. Bud Wendell —WJMO	Miami Hal Murray—WMIE	Omaha Gaylord Avery—KOWH	Gaffney Mort Green—WFGN	Port., Me. Dick Smith—WMTW	Mil'wkee Paul Bartell—WFOX	St. L. Frank Brown—KXLW	Det. Ed McKenzie—WJBK	Baltimore Dick Coleman—WCBM	Roch'ter Mort Nusbaum—WHAM	Birm'ham Bill Wright—WSGN	Ind. Easy Gwynn—WIBC	Seattle Wally Nelskog—KRSC	Richmond Harvey Hudson—WLEE	S.F. Les Malloy—KYA	Coral G'bles Bob Stevens—WVCG	Denver Ray Perkins—KFEL	Phil Bob Horn—WFIL	K.C. Bob Kennedy—WHB	Lawrence Bob Perry—WLAW	Port., Ore. Sammy Taylor—KWJJ	Hartford Joe Girand—WTHT	Phoenix Dick Gilbert—KTYL	Albany Howard Malcolm—WTRY	San Ant. Stan Nelson—KITE	TOTAL POINTS
1	1	6	Patti Page	Mercury	Tennessee Waltz	2	1	1	5	1	1	..	..	1	4	2	2	..	1	..	1	1	..	2	..	1	5	3	..	2	2	2	..	1	2	199
2	2	6	Phil Harris	Victor	The Thing	..	8	3	..	2	2	3	4	2	3	1	3	..	..	6	2	4	..	1	..	2	3	1	5	..	4	3	1	..	1	178
3	4	13	Sammy Kaye	Columbia	Harbor Lights	..	..	6	..	4	..	2	1	..	1	..	..	..	..	..	..	5	4	..	1	..	1	..	..	..	..	..	..	6	5	85
4	3	19	Patti Page	Mercury	All My Love	..	..	..	..	9	..	1	..	7	7	..	..	..	6	..	8	2	3	10	..	6	..	..	..	5	3	..	10	..	3	74
5	7	7	Perry Como-B. Hutton	Victor	Bushel and a Peck	..	..	..	..	5	..	..	6	..	..	8	..	..	..	..	5	7	5	..	3	..	6	..	6	..	1	..	..	..	8	61
6	6	3	Guy Mitchell-M. Miller	Columbia	My Heart Cries For You	1	..	..	3	10	3	..	..	..	2	..	..	1	..	..	9	..	..	..	..	..	..	..	..	1	..	10	..	..	..	59
7	5	11	Paul Weston	Columbia	Nevertheless	..	..	..	..	..	..	4	3	..	..	3	..	..	..	..	..	3	2	..	..	..	..	..	..	8	7	..	5	10	7	58
8	9	14	Eddie Fisher	Victor	Thinking Of You	..	..	..	..	..	..	..	5	..	..	4	..	..	..	..	..	6	1	..	..	..	4	..	2	..	..	..	..	..	..	44
9	8	15	Don Cherry	Decca	Thinking Of You	..	..	..	..	..	..	6	..	..	9	..	..	2	..	6	..	..	..	..	..	8	..	..	..	..	..	..	4	6	36
10A	11	12	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	5	..	..	7	..	..	..	..	..	10	..	..	..	..	4	..	..	..	..	..	..	..	..	..	5	..	..	..	4	31
10B	15	7	Eddy Howard	Mercury	To Think You've Chosen Me	..	..	7	8	..	..	10	..	..	..	7	..	..	..	4	..	..	..	..	..	..	..	6	..	4	..	..	..	..	..	31
12	20	6	Mills Bros	Decca	Nevertheless	..	..	..	9	..	..	..	..	..	10	..	..	..	3	..	..	..	..	..	..	..	2	..	4	..	..	..	..	..	..	27
13	10	4	Percy Faith	Columbia	Xmas in Killarney	6	10	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	5	..	..	7	..	7	..	26
14A	12	2	Mario Lanza	Victor	Be My Love	10	..	..	10	..	4	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	9	..	..	..	23
14B	13	9	Ralph Flanagan	Victor	Nevertheless	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	2	3	..	..	..	..	..	..	..	..	..	23
16	26	5	Ames Bros	Coral	Thirsty For Your Kisses	..	..	..	2	..	..	..	..	..	5	..	..	..	8	..	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	22
17	33	3	Johnny Desmond	MGM	Marshmallow World	7	6	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
18A	26	2	Johnny Parker	Capitol	Can't Seem Laugh Anymore	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	1	..	..	..	..	18
18B	16	5	Kay Starr	Capitol	Oh Babe	..	9	10	..	8	..	..	..	..	..	5	9	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	18
20A	25	5	Alan Dale	Columbia	Rainbow Gal	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	..	16
20B	17	8	Al Morgan	London	Place Where I Worship	..	..	..	..	..	..	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	16
22	..	1	Dinah Shore	Victor	My Heart Cries For You	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	15
23	..	1	Tony Martin	Victor	The Sea of the Moon	..	..	..	..	..	10	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	13
24A	..	9	Martha Tilton	Coral	Thinking Of You	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	12
24B	..	1	Guy Mitchell-M. Miller	Columbia	Roving Kind	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	7	..	..	..	..	..	12
26A	50	2	Gene Autry	Columbia	Rudolph, Reindeer	..	..	..	..	3	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
26B	29	9	Perry Como	Victor	Patricia	..	..	..	7	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	11
26C	18	11	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	10	..	..	..	10	9	..	7	..	..	..	..	9	11
29A	..	11	Percy Faith	Columbia	All My Love	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10
29B	40	3	Mills Bros	Decca	I Get a Funny Feeling	..	..	..	..	..	..	..	..	..	..	..	..	3	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29C	..	1	Al Morgan	London	My Heart Cries For You	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29D	21	2	Bing Crosby	Decca	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10
33A	33	5	Ralph Flanagan	Victor	Harbor Lights	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33B	..	1	Guy Lombardo	Decca	Tennessee Waltz	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33C	..	1	Frankie Laine	Mercury	You're All I Want For Xmas	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9
33D	..	3	Teresa Brewer	London	The Thing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
37A	33	2	Ames Bros	Coral	Music By the Angels	5	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37B	..	1	Bing Crosby	Decca	Autumn Leaves	..	..	8	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37C	..	1	Perry Como	Victor	You're Just in Love	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37D	..	1	Spike Jones	Victor	Mommy Buy Baby Brother	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37E	..	1	Mindy Carson	Victor	If I Were a Bell	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42A	40	18	Ames Bros	Coral	Can Anyone Explain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	..	..	..	..	7
42B	26	2	Weavers	Decca	Roving Kind	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42C	33	6	Johnny Desmond	MGM	Bushel and a Peck	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42D	..	5	Ray Anthony	Capitol	Nevertheless	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42E	47	12	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7
42F	..	1	Bing Crosby-Sons	Decca	A Crosby Christmas	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	7
48A	..	7	Vic Damone	Mercury	Marshmallow World	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6
48B	19	2	Jo Stafford	Columbia	Tennessee Waltz	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
48C	..	2	Percy Faith	Columbia	Sleigh Ride	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
51	29	2	Ray Anthony	Capitol	Mr. Anthony's Boogie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	8	..	..	..	4
52	..	2	Frankie Laine	Mercury	Gonna Live Till I Die	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	3

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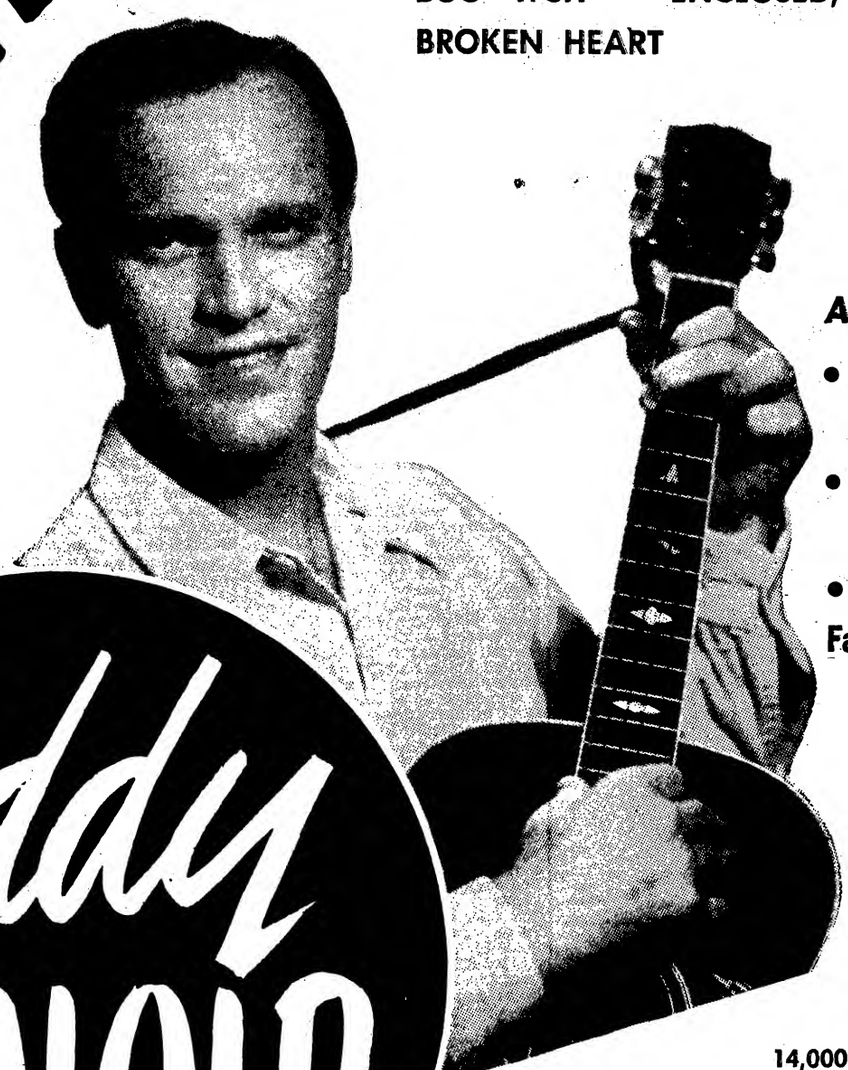
HIT after HIT after HIT!

ANYTIME • BOUQUET OF ROSES • THE CATTLE CALL • I'LL HOLD YOU IN MY HEART • IT'S A SIN • JUST A LITTLE LOVIN' • MOLLY DARLING • THAT'S HOW MUCH I LOVE YOU • CUDDLE BUGGIN' BABY • LOVE-BUG ITCH • ENCLOSED, ONE BROKEN HEART



Eddy ARNOLD

Albums:

- **ALL TIME HITS FROM THE HILLS**
- **EDDY ARNOLD SINGS**
- **EDDY ARNOLD'S Favorite Sacred Songs**

America's NO. 1
COUNTRY SINGER . . .
14,000,000 Record Seller . . .

Eddy's Latest →

THERE'S BEEN A CHANGE IN ME

21-0412 (48-0412) 45 RPM

TIE ME TO YOUR APRON STRINGS

THE TENNESSEE PLOWBOY WHO

POPULARIZED

COUNTRY MUSIC

RCA VICTOR Records

On the Upbeat

New York

Paramount-Famous general manager **Ed Wolpin** leaves Jan. 5 for a two-week vacation in Cuba, after which he Coasts to Par studios for two weeks to look over forthcoming score. the picture subsids will publish . . . **Three Notes** renewed for four weeks at the Senator hotel, Atlantic City . . . **Tommy Valando**, Laurel Music chief, off for Nassau vacation, while **Joe Zimmo**, of Chappell's sales department, heads for Florida . . . singer **Jack Smith** to emcee the "Queen of the Pasadena Rose Bowl Parade" New Year's Day on the Coast . . . Disk jockey **Jack Lazare** switched from WOR, N. Y., to WPAT, Paterson, N. J.

"Hullabaloo," new novelty authored by Mills contract writers **Jeff Curtis** and **Vernon Cross**, waxed by six labels as of last week . . . **Florence Gershwin**, of Mills Music's sales department, off to the Coast for a month.

Roy Stevens orch, which closes at Roseland ballroom, Dec. 24, returns to the New York terpery for a four-week stand Jan. 21 . . . trumpeter **Leonard Sues** is currently featured as an onstage soloist in the current Music Hall, N. Y., show . . . **Nat "King" Cole** trio into the Tiffany Club, Los Angeles, for four weeks, opening Dec. 26.

Chicago

BMI organizing spots in central and southern Illinois, with Lake Club, Springfield, the first to pact . . . **Ed McAuley**, Robbins Music sales manager, in from New York for lookover . . . **Three Bars of Rhythm** and **Zaniacs** into Crown Club, Chi, this week . . . **Kitty Kallen** added to Chicago theatre bill with **Red Skelton**, Jan. 5 . . . **Saul Bourne** in town huddling with **Hank Markbreit** . . . Mercury pacted **Teddy Stouffer** band to cut eight sides a year in Acapulco, Mexico . . . **Natt Hale** left Columbia as midwest promotion manager . . . **Betty McGuire** band set for Lockland field, San Antonio, Jan. 3 for one week . . . **George Auld** band and **Lee Wiley** to Colonial Tavern, Toronto, Jan. 1 for two weeks . . . **Dick Bradley**, Tower Records topper, to New York to spread "Jug O' Wine" campaign in connection with **Bernie Mann** disks . . . **Hugo Malan** orch to Mayflower hotel, Akron, Dec. 29 for two weeks . . . **Bob Smith**, former folk singer, now handling d.j. promotion for London . . . **Ella Fitzgerald** set for Blue Note, Feb. 16, for two weeks . . . Music pubber **Chester Conn** in from New York huddling with WBBM music director, **Caesar Petrillo** . . . **Marty Mills** of Mills Music in town.

Pittsburgh

Tommy Carlyn's band back into Bill Green's for indefinite engagement. Saxman **Billy Sagone** left **Teddy Phillips** to rejoin Carlyn, and orch's new vocalist is **Chickie Dale**, replacing **Dolores Randall** . . . **Buddy Laine** took on **Al Fremont** as his arranger, succeeding **Bill Cornelius**, going into army . . . **Claude Thornhill** booked for one-nighter in January at Colonial . . . **Will Hansen**, ex-bandleader now managing new Royal ballroom in Wilkinsburg district . . . **Al DiLernia**, whose trio is at William Penn hotel's Continental Bar, doubling into orch playing for "Tech Varieties," teevee show on WDTV . . . **Nick Covato-Jack Peck** crazy house band, the Racket Cheers, now touring midwest, signed managerial contract with the Chicago Mutual Entertainment Agency . . . **Whitey Scharbo's** band had option picked up at Johnny Brown's Club in East Liberty . . . **Nelson Maples**, critically injured last winter in auto accident, isn't returning to Cork and Bottle for some time yet, and organist **Dick Nussbaumer** stays on there.

Hollywood

Freddy Martin inked for Jan. 19 opening at Ciro's . . . **Charlie Ventura's** band dropped by RCA Victor . . . **Geri Galian** etched four sides for Azteca Records . . . **Spike Jones** talking a film deal at Columbia . . . **Frank DeVol** band postponed it N. Y. Capitol date from Jan. 25 to mid-February . . . Decca renewed **Louis Jordan** for three years . . . RCA Victor ordered a goldplated disk of "The Thing," proof that the **Phil Harris** etching had passed the 1,000,000-mark. Figure, of course, includes the 45 rpm version. Last Victor platter to top the 1,000,000-mark was **Vaughn Monroe's** "Riders in the Sky."

Song Cavalcade in '51

Prentice-Hall's publication of the "VARIETY Song Cavalcade" has been deferred to the spring of 1951 because of the considerable additional material which Dr. Julius Mattfeld, CBS musicologist, who compiled it, has added. The volume will round out the mid-century by including the 1950 Calvacade of Hits, plus an historical-biographical appendix. This portion, too, is being extensively revised and reedited by Abel Green, editor of VARIETY, who has written a special introduction.

The proposed $4 publication price will more likely be nearer $7, because of the added material. Those advance-orderers who have remitted $4 to VARIETY are having their checks held, for final billing, or they can have the remittances returned. Otherwise their orders are being kept, along with others which are to be billed upon publication.

Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"
Retail Sheet Best Seller
"Rudolph the Reindeer"
"Most Requested" Disk
"Tennessee Waltz"
Seller on Coin Machines
"Tennessee Waltz"
Best British Seller
"Rudolph the Reindeer"

Chi Tooters

Continued from page 35

survey the lot of his own musicians.

When the COA withdrawal move is called by Local 10, observers here feel the threat may not stick, particularly since the op is so dependent on his entertainment.

Plushier lounges here are generally lighted six nights a week; neighborhood lounges, which employ small local units, usually are open all week; and larger niteries, hotel room, and terpalaces are also a seven-night operation. The latter spots customarily bring in a relief band for the seventh night, with smaller lounges using a sub trio or a single.

Among the hardest hit will be the glorified lounges who book name units, and who rely mostly on attractions for its trade. In addition to a heavy dole for the band itself, the op must also bring in another unit for the sixth night. Generally this would be a bread-and-butter outfit, on which he'd probably lose money for lack of trade. Only other outlet would be to darken the spot for two nights, which he now feels would be equal to bringing in the sub group.

Passing-through units, in this case, would also feel the brunt of the five-day week, particularly since the op might feel reluctant to shell out the customary coin for only five days' service. Where ops are now doling out upwards of $1,000 for small name units, the likelihood is now apparent that they'll plead for lower flat rates.

Equally hard hit, if not in a more vital spot, is the nabe lounge owner, who's working on a low budget and depending on his local trio to keep him in the black. Where he has previously brought in a single on the off-night, he must now either keep the solo for two days or plug in the music box. Since he depends largely on his regular unit to make ends meet, any alternative would be to little avail; and two nights of slow business is too big a gap to hurdle during the balance of the week.

Niteries have been using one of a few local relief bands to work its shows on the seventh night. The same relief band usually alternates among several spots for six nights. In a sense, the steady substitute must reduce its rounds to five, or the maestro must form another unit—that is, a substitute must be found for the substitute.

Many small unit bookers here have already reported some ops, independent of COA announcements, are ready to suspend entertainment operations entirely, and others are shuffling their budgets, bringing in trios on weekends and using singles the rest of the week. This is almost a complete turnabout. One lounge owner, with a $550 weekly budget, has now gone on a single policy, paying his solo $150 a week then bringing in the small combo on his heavy nights at the regular $19 scale. This, admittedly, is a vast improvement for the solo 88'er, for example, who reportedly will be much in demand when the full impact of Petrillo's edict is felt.

It's believed the lot of the local sideman, however, will not be perceptibly improved, though his welfare inspired the five-day week. Only new openings that may become available will be in the dozen or so spots which use full bands. These reportedly cannot swallow the great horde of Local 10'ers who still want work.

The long-range power and standing of Local 10 is further endangered by holdbacks. Observers feel that where dishonesty between orch and op, in dealing with the AFM, has been virtually at its smallest human percentage, the probability of increased holdbacks now looms likely. Many sidemen are steadily employed here, some having sunk coin in homes, and all are good game now for cooked-up rates to insure their employment.

5 DISTRIBS ADDED BY LONDON IN THE WEST

London Records has buttressed its releasing setup over the past couple of weeks with the addition of five distribs in the midwest and far west. New outlets are Oregon Record Sales, Portland; D&E Distributors, Des Moines; Music Service, Great Falls, Montana; Lieberman Music, Minneapolis, and Gramophone Sales, New Orleans.

Under policy of sales chief Joe Delaney, London has been franchising distribs in all the key centers in effort to pinpoint the company's releases.

Lee Wiley, Hackett Set for Col Album

Columbia Records has signed jazz singer Lee Wiley and trumpeter Bobby Hackett to do an album. Pair will be equally featured on the disks.

Joe Bushkin and his string group will accompany.

Kaye Returns to GAC

Sammy Kaye, who's been a free agent for over six months, last week signed an exclusive booking contract with General Artists Corp. Agency will handle theatre, nitery, dance, radio and television bookings for Kaye.

Bandleader did not renew with GAC after his old contract was up earlier this year. Instead, he had GAC booked most of his theatre and nitery dates, but also accepted bookings from other agencies.

SAMMY Kaye

plays his greatest hits exclusively on Columbia Records

LATEST RELEASE!
"TENNESSEE WALTZ" • "GET OUT THOSE OLD RECORDS"
78 rpm 39113 33⅓ rpm 3-39113 45 rpm 4-39113

"HARBOR LIGHTS" • "SUGAR SWEET"
78 rpm 38963 33⅓ rpm 1-784 45 rpm 6-784

"STRANGERS" • "THE ONE ROSE"
78 rpm 39007 33⅓ rpm 1-837 45 rpm 6-837

"CHEEKY-CHEEKY HOOPLA" • "GUILTY"
78 rpm 39013 33⅓ rpm 1-843 45 rpm 6-843

"PATRICIA" • "THE PETITE WALTZ"
78 rpm 39030 33⅓ rpm 1-861 45 rpm 6-861

"TO THINK YOU'VE CHOSEN ME"
"YOU OUGHTA BE IN PICTURES"
78 rpm 39036 33⅓ rpm 1-867 45 rpm 6-867

PLUS "SAMMY KAYE'S SUNDAY SERENADE"
33⅓ Long Playing Record CL 6155 Set C-219 on 78 rpm records

Swing and Sway with Sammy Kaye on COLUMBIA RECORDS

goofus
recorded and featured by
TOMMY DORSEY
Decca
MR. GOON-BONES-BARNEY LANTZ
Mercury
PHIL HARRIS
RCA Victor
JOHNNY MERCER
Capitol
LES PAUL
Capitol
FRANK PETTY TRIO
M-G-M
LEO FEIST INC.

THE WINTER SENSATION!
SLEIGH RIDE
PROGRAM NOW!
"I DON'T MIND BEING ALL ALONE"
(When I'm All Alone With You)
MILLS MUSIC, INC.
1619 Broadway New York 19

SHAKESPEARE said
"THE PLAY'S THE THING"
we say
PLAY
THE THING
Hear PHIL HARRIS on RCA Victor
HOLLIS MUSIC, INC.
129 W. 52nd St., N Y C 19

Phonograph records wanted made between 1920 and 1940. Any quantity, or dealer's stock.
J. SCHNEIDER, 128 W. 66th St.
New York City, N. Y.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 16

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	Seattle—(Sherman Clay)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	**PATTI PAGE** (Mercury) "Tennessee Waltz"—5534	2	2	2	1	1	..	5	..	2	1	2	4	88
2	2	**PHIL HARRIS** (Victor) "The Thing"—20-3968B	3	5	1	4	6	1	8	3	1	8	3	3	86
3	3	**GENE AUTRY** (Columbia) "Rudolph Reindeer"—38610	1	6	7	3	..	..	9	1	..	3	1	1	67
4	7	**PERRY COMO-B. HUTTON** (Vic.) "Bushel and a Peck"—20-3930	5	..	4	..	..	..	4	4	..	..	10	7	32
5	9	**MARIO LANZA** (Victor) "Be My Love"—10-1561A	..	1	..	2	3	8	..	..	..	..	..	..	30
6	4	**G. MITCHELL-M. MILLER** (Col.) "My Heart Cries For You"—39067	8	4	..	6	2	..	..	..	..	..	..	10	25
7	5	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	10	..	..	..	..	..	..	2	7	2	..	..	23
8	..	**GENE AUTRY** (Columbia) "Frosty the Snowman"—38907	..	..	..	5	..	..	10	..	..	..	5	2	22
9	..	**GUY LOMBARDO** (Decca) "Harbor Lights"—27208	..	7	..	..	..	..	1	..	..	..	4	..	21
10	9	**DON CHERRY** (Decca) "Thinking Of You"—27128	6	8	..	..	..	2	..	..	9	..	..	..	19
11	11	**KAY STARR-T. ERNIE** (Capitol) "I'll Never Be Free"—1124	..	..	..	..	..	..	6	8	..	4	..	..	15
12A	..	**BOSTON POPS** (Victor) "Sleigh Ride"—10-1484	..	3	..	9	7	..	..	..	..	..	..	..	14
12B	18	**EDDY HOWARD** (Mercury) "To Think Chosen Me"—5517	..	..	..	..	5	..	..	..	3	..	..	..	14
12C	11	**MILLS BROS.** (Decca) "Nevertheless"—27253	..	..	..	..	..	..	3	..	..	5	..	..	14
13A	8	**PERRY COMO** (Victor) "Patricia"—20-3905	7	..	..	..	..	..	..	..	..	7	6	..	13
13B	14	**STAN KENTON-N. COLE** (Cap.) "Orange Colored Sky"—1184	..	..	..	..	..	6	..	..	..	..	8	6	13
14A	11	**PATTI PAGE** (Mercury) All My Love—5455	..	9	..	..	..	..	5	..	..	..	..	9	10
14B	..	**RAY ANTHONY** (Capitol) "Nevertheless"—1190	..	..	3	..	..	..	..	9	..	..	..	..	10
15	..	**BING CROSBY** (Decca) "All My Love"—27117	..	..	..	..	..	..	2	..	..	..	..	..	9
16A	16	**BING CROSBY** (Decca) "Silent Night"—23777	4	..	..	..	..	..	..	10	..	..	..	..	8
16B	..	**VAUGHN MONROE** (Victor) "Marshmallow World"—20-3942	..	..	..	..	..	9	..	..	5	..	..	..	8
17A	..	**PERRY COMO** (Victor) "You're Just in Love"—20-3945	..	..	..	..	4	..	..	..	..	..	..	..	7
17B	..	**M. WHITING-J. WAKELY** (Cap.) "Bushel and a Peck"—1234	..	..	..	..	..	4	..	..	..	..	..	..	7
17C	..	**KEN GRIFFEN** (Columbia) "Petite Waltz"—39047	..	..	..	..	..	..	..	..	4	..	..	..	7
17D	..	**EDDIE FISHER** (Victor) "Thinking Of You—20-3901	..	..	..	..	..	..	..	7	..	..	..	8	7
18	6	**BING CROSBY** (Decca) "Harbor Lights"—27219	..	..	..	..	..	5	..	..	..	..	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	8	197	Decca	6	77
Columbia	5	144	Capitol	4	45
Mercury	3	112			

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC	TOAST OF N. O.	VOICE OF XTABY	MERRY XMAS	CALL ME MADAM
Broadway Cast	Mario Lanza	Yma Sumac	Bing Crosby	Ethel Merman
Columbia	Victor	Capitol	Decca	Decca
MM850	DM1417	CC244	A-550, 9-65	DL-5304
ML4180	WDM1417		DLP-5019	

'Guys and Dolls'

Continued from page 1

damages for copyright infringement and violations of other rights." The records Block is claimed to have played are in the "Guys and Dolls" album just released by Decca. According to the producers' announcement, the narration of plot, situation and dialog "constituted unauthorized dramatic use of the play."

Informed of the situation yesterday afternoon, an official of WNEW said the station knew nothing of the suit and had no statement to make. Attorney for Feuer & Martin is Howard Reinheimer.

Since the broadcasting of album records of songs of legit musicals is common practice ("South Pacific," "Kiss Me, Kate," etc.) the Feuer-Martin complaint against Block and WNEW apparently hinges on the allegation that the disk jockey show in question also included narration of "Guys and Dolls" plot and dialog. The producers seemingly regard this latter as constituting "unauthorized dramatic use of the play." In a somewhat similar connection, author-producers Richard Rodgers and Oscar Hammerstein 2d, have never sought to interfere with the broadcast of songs from their shows, but have repeatedly taken legal steps to prevent "dramatic" performance on the air and otherwise.

Biggest Disk Year

Continued from page 1

sic publishers' viewpoint, the trend towards music has also been noted with the growth of the war threat. This, however, for psychological reasons.

On the "iffy" side of the future, Rackmil said the disk companies might be severely limited in the months ahead by the Government's armaments program. Siphoning of material to munitions, he said, may cause tight shortages of essential chemicals going into the manufacture of Vinylite besides the almost certain reduction in the availability of metals, such as copper and nickel, which are used in the manufacturing of platters. The prospect of a manpower shortage also is darkening the future. Rackmil, however, was confident that the disk industry, as in the last war, would continue in business even if the Government drastically cut down the scale of operations.

Decca's recent leadership in initiating the price rises adopted by most of the companies was stoutly defended by Rackmil. He said the move was not intended to beat any anticipated price freeze move by the Government. Pointing out that disks were among the few commodities to hold the line over the last five years, Rackmil said that the pressure of increased production costs had reduced the profit margin of the industry to a dangerous level. The price rise, he said, was the only way the industry could continue making a fair profit.

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A Musical Fable of Broadway

Music and Lyrics by FRANK LOESSER

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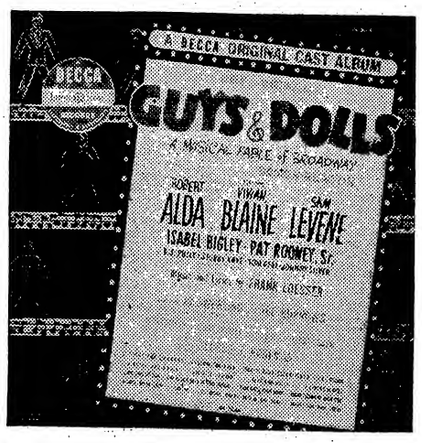
and Members of the New York Production



Selections include:

Decca
27379 (1) Runyonland Music (2) Fugue for Tinhorns
(3) Follow the Fold STUBBY KAYE, JOHNNY SILVER, DOUGLAS DEANE, ISABEL BIGLEY, and THE MISSION GROUP
*9-27379 (1) Marry the Man Today (2) Reprise: Guys and Dolls VIVIAN BLAINE—ISABEL BIGLEY

Decca
27380 The Oldest Established SAM LEVENE, STUBBY KAYE, JOHNNY SILVER with The Guys
*9-27380 Sit Down You're Rockin' the Boat STUBBY KAYE

Decca
27381 I'll Know ROBERT ALDA, ISABEL BIGLEY
*9-27381 Sue Me VIVIAN BLAINE, SAM LEVENE

Decca
27382 (1) A Bushel and a Peck (2) My Time of Day (1) VIVIAN BLAINE and The Hot Box Girls (2) ROBERT ALDA
*9-27382 Luck Be a Lady ROBERT ALDA and The Guys

Decca
27383 Adelaide's Lament VIVIAN BLAINE
*9-27383 More I Cannot Wish You PAT ROONEY, SR.

Decca
27384 Guys and Dolls STUBBY KAYE, JOHNNY SILVER
*9-27384 Take Back Your Mink VIVIAN BLAINE and The Hox Box Girls

Decca
27385 If I Were a Bell ISABEL BIGLEY
*9-27385 I've Never Been in Love Before ROBERT ALDA, ISABEL BIGLEY

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Night Club Reviews

Copacabana, N. Y.

Henny Youngman, Luba Malina, The Skylarks (5), Wynters & Angeline, Jean Caples & Chuck Brunner, Betty Harris, Mickey Devine; Copa Girls (8); Michael Durso and Fernando Alvares bands; $3.50 and $4.50 minimum.

Lacking namepower, the Copa management makes up in quantity and, by fortunate happenstance, also in quality for the absence of names such as Danny Thomas, Tony Martin, Frankie Laine, Jimmy Durante and Martin & Lewis who are booked in post-New Year's. The Copa made an abortive try with a new nitery face via Phil Silvers who, while proving his floorshow expertness, somehow found the pre-holiday shopping competition a little too rugged.

For a change of pace, what looks like a not costly lineup in the Luba Malina-Henny Youngman parlay plays bigtime, as unfolded this week. With the same surrounding show—in fact the gals' gloves and stockings show unseemly fraying for the standards usually maintained by this class bistro — the four new components shape up into thoroughly satisfying fare. The other two are The Skylarks and Wynters & Angeline, both under New Acts, and both also okay.

The costumes are as striking, as are the beauts and the Douglas Coudy standard of production, but it is the cavalcade of the new talents that grips the interest, holds it and pyramids to a socko payoff. It errs only, perhaps, by generosity.

After it is figured that Miss Malina might leave them surfeited, Youngman proves they are not, although he, perhaps, went a shade overboard. But his quips are ever surefire and his delivery certain. Some of his freshest material got a sort of TV preview on the CBS "This Is Show Business" show the preceding Sunday, a rather hazardous break-in, considering the hep Copa opening firstnighters, most of whom are video-minded and probably saw his stint gratis, but the material paid off bullishly.

A good show biz fillip was given by Milton Berle doing the offstage mike introductory for Youngman. There was some fly ad libbing about Berle as part of Youngman's monolog.

Miss Malina unveiled a generous stint, all good, fortified by some excellent Eli Basse material and parodies such as "Schneider In the Sky"; "Bake a Cake," a la Berlin, Rodgers & Hammerstein; her "Show Business," cavalcade, built around "Bublichki" and another good parody on "Nothing Like A Dame." Poised and possessed, the personality comedienne punches over a strong single.

Jean Caples & Chuck Brunner with their terp-vocal specialty, and Betty Harris and Mickey Devine for the other number-leading are holdovers, as are the Durso and Alvares bands. *Abel.*

Cotton Club, Miami B'ch

Miami Beach, Dec. 17.

"Smart Affairs Of '51" with Larry Steele, Marion Bruce, Butterbeans & Susie, Smilin' Sam Jacobs, Bob Parrish, Janet Sears, Jimmy Smith, Fontaine Bros., Four Congaroos, Jimmy Tyler's Orch, Beige Beauts (10). Produced by Steele. Minimum $3.00.

First of the all-colored shows to hit this town should prove a definite pull with the tourist and resident trade, based on reception it earned opening night. With spot renamed the Cotton Club (formerly Kitty Davis') to stamp it with a label associated with such presentations. Larry Steele, the producer, hasn't stinted in setting up a full array of talent and groupings, cast comprising some 40 people. Much of the material is original, and as usually obtains with this type of talent, accent is on the dance side.

Steele himself ties the show together via emceeing, conducting the band, taking singing lead in the production numbers, keying a fast pace that makes the overlong revue hit with steady impact to overcome the weaknesses engendered by the overdoing of the terp sequences. Withal, it's an applause getter most of the way. Though featuring no known names the talent adds up.

Toppers with the aud were the Four Congaroos, whose Lindy Hop routines and screwy acroantics wrapped up. Jimmy Smith's tap delineations on the vibes was another standout, his interp of "Claire de Lune" bringing sock reaction. Vet vauders Butterbeans and Susie, with a standard song and patter canto, garnered a healthy amount of yocks, with his eccentric outfits adding laugh potency. Acro-twists and spins of Janet Sears obtained steady palming, as did the Fontaine Bros. ballet type of taps. Again, in that overloaded heel and toe department, Smilin' Sam Jacobs, another vet, was okay with his impreshes of Bill Robinson, Fred Astaire and Pat Rooney. And to top the load, the line worked in several group numbers blended in with offstage chorals by the company on Steele's original lyrics.

Standout in the vocalistic department was Bob Parrish, who got them all the way from opener "Zing Went The Strings Of My Heart" to a sock version of "Eili Eili" for a begoff. Marion Bruce on the femme side, made for an unsure songstress. Possessing a good pair of pipes, her versions of the pops, all of them on the slow side, might have gone better had she delivered with assurance. As is, she shows potentialities.

Jimmy Tyler's band is one of the best, showise and for dancing to hit these parts in many a moon. Tyler himself takes over a spot early in the proceedings with a sax solo that had them pounding before he was through. *Lary.*

Ritz Cafe, Montreal

Montreal, Dec. 16.

Martha Wright with Johnny Gallant at the piano, Joe Settano trio; cover $1-$1.50.

The return engagement of Martha Wright, after a two-year absence from the Montreal scene, shows a vastly improved performer and a gal with a sock catalog of songs plus the voice to carry the okay arrangments of this stylish artist.

Teeing off with "Got My Eye on You," she sells a staunch 35-minute session, mixing the specials such as "Too Many Men" with a torchy "Had to Be You" to a lilting arrangement of Debussy's "Beau Soir" that drew plaudits from the Gallic patrons on hand for her opening. A few rough moments with a French interp of "Dead Leaves" were handled neatly. *Newt.*

Martinique, N. Y.

Mary Hatcher & Herkie Styles, Johnny Conrad, Rosette Shaw, Martiniqueens (6), Ralph Font Orch (11), Val Olman Orch (8); $4.60 minimum.

Martinique's new lineup has as its chief bid for the holiday trade the marquee draw of Mary Hatcher, who was seen hereabouts last in the musicomedy, "Texas Li'l Darlin'." She's teamed—after a fashion — with her husband, Herkie Styles, and backed by an okay lineup.

Miss Hatcher and Styles do separate stints and then team for a closer. They're reviewed under New Acts. Remainder of the bill features dancer Johnny Conrad, singer Rosette Shaw and the six-gal line, with Conrad and Miss Shaw both working with the line in the production numbers.

Conrad is an able and flashy dancer, using a combination of tap and ballet techniques. He shows inventiveness and intelligence in his routinings and expertness in his execution. Scores most solidly with a softshoe number. Only fault is his seeming inability to smile once in a while.

Miss Shaw has a lot of talent, but seems too eager to emulate the techniques of other singers. She does a solid job on "Don't Ever Leave Me," but it sounds too similar to Toni Arden's rendition. She does a nice job of imitating Billy Daniels with "That Old Black Magic." The only numbers on which she does show individuality are her production bits and a fine rendition of "I've Got the World on a String." If she did all her numbers in the fashion of the latter, she'd move a lot faster.

Line is good-looking and well-costumed. Gals move nicely and there has been an attempt to choreograph their turns, especially those with Conrad. Val Olman orch backs the show well and supplies good foxtrot sets. Ralph Font orch handles the rhumbas, an important part of the Martinique's setup, competently. *Chan.*

Latin Quarter, Boston

Boston, Dec. 15.

Frank Libuse, Margo Brander, Guy Marks, Winter Sisters (3), Arden-Fletcher Girls (8), Jack Cassidy, Dave Lester Orch (8); $3 minimum.

With the Latin Quarter getting a fairly good play of office and company Christmas parties this stanza, current layout shapes as

(Continued on page 44)

APRIL	Lead in 'MISS LIBERTY' Boston, Detroit, Milwaukee, Chicago
JULY	Guest Appearances JOHN CONTE'S TV Show
AUGUST	Lead in 'ANNIE GET YOUR GUN' Pitt Stadium
SEPTEMBER	Jackie Heller's 'CAROUSEL'
OCTOBER	BEVERLY HILLS CC Cincinnati, Ohio
NOVEMBER	SOMERSET HOTEL Boston

... And the Critics Said:—

Montreal Herald, Dec. 8, 1950.

"It's a wonder to us why Sandra Deel, currently at the Normandie Room, hasn't been signed up by some enterprising Hollywood talent scout long before she hit this town. Cute as a bug's ear she can punch a show-tune . . . a topflight singer. Room rocking delivery that shows tremendous versatility." *By Ringsider.*

"Sandra Deel took Pittsburgh by storm this week with her interpretation of Annie Oakley in "Annie Get Your Gun." *Leonard Mendlowitz.*

Press, Aug. 16, 1950.

"Shrewd Jackie Heller some eight weeks ago signed up Sandra Deel for his Carousel on his hunch that she'd be a tremendous hit in "Annie Get Your Gun" at the Stadium. Jackie's hunch didn't betray him and he was all smiles yesterday after reading the rave notices of Sandra's performance. She'll headline the Carousel show for the week starting Monday." *Kasper Monahan.*

Pittsburgh-Sun Telegraph, Tues., Aug. 15, '50.

"A constant delight to the ear, Miss Deel is wonderful."
Karl Krug.

Sandra DEEL

Variety

"Gal has the voice and style that augurs well for future nitery appearances. Well-groomed brunet has a freshness and charm that made her an immediate hit on opening night plus a set of pipes that carried a varied song list with finesse."
Newt.

Pittsburgh Press, Tues., August 15, 1950.

"A wealth of talent. As a singer she is terrific, as an actress, she is terrific, as a comedienne she is terrific. In fact she's terrific no matter how you look at her—and she's certainly easy to look at, too." *Henry Ward.*

The Cincinnati Enquirer, October 8, 1950

"A show-stopper."

Sunday Advertiser, Boston

"The type that holds large theatre audiences spellbound . . ." *Alan Frazer.*

DECEMBER	NORMANDIE ROOM Mt. Royal Hotel Montreal
JANUARY	Guest TV APPEARANCES
FEBRUARY	THUNDERBIRD HOTEL Las Vegas
MARCH	Returns as Star in 'ANNIE GET YOUR GUN' Miami

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OVAL ROOM
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Penn. Blue Laws to Black Out Cafes On New Year's Eve; Falls on Sabbath

Philadelphia, Dec. 19.

Cafe operators have missed the boat again on the Sabbath New Year's Eve celebration and most of the rooms will be shuttered Dec. 31, thanks to the Pennsylvania blue laws which forbids the dispensing of intoxicants from Saturday midnight until 7 a.m. Monday.

Several of the cabaret men here and in Pittsburgh have asked the State Liquor Control Board for a special ruling on New Year's Eve, but officials said such a move by the board was impossible. Even if the board wanted to relax the regulations it couldn't do so without a special act of the state legislature, and the legislators don't reconvene until Jan. 16.

Some of the larger clubs—the Latin Casino and the Little Rathskeller—have leased their rooms out to private parties. There will also be a lot of private parties in hotel rooms. Board officials said the regulations permit such parties provided the rooms rented are separate from the regular bars in the hotel or club.

These parties, however, must be paid for in advance. There can be no collections at the door, and, theoretically, any party that runs out of stimulants on New Year's Eve can't replenish until the bars open Monday morning. The situation recalls a similar one in 1944, when New Year's Eve also fell on the Sabbath. A number of clubs stayed open and took a chance on

(Continued on page 47)

Roller Speed Derby Preem Halted By Philly Injunction

Philadelphia, Dec. 19.

The Roller Speed Derby, a smaller edition of the Roller Derby, adaptable for theatres, was forced to close three days after its debut at the Metropolitan Opera House here Thursday (14). Closure occurred after Roller Derby Associates had succeeded in obtaining a temporary restraining injunction against the operation in Philadelphia's court of common pleas, keeping it from using the RSD title. Injunction was obtained on the grounds that the name Roller Derby had been patented by Roller Derby Associates, headed by Leo Seltzer.

RSD was notified of the injunction Thursday (14), but opened that night despite the fact that local newspapers had been forced to cancel its ads; the name of the show had to be taken off the theatre marquee, tickets and all signs announcing the booking. The ball-bearing outfit was also stopped from placing radio or TV spot announcements. Unable to publicize the event, the new outfit was forced to wrap up the engagement after Saturday night's (16) performance.

Al Munch, RSD's prexy, and Tom Howell, treasurer, were scheduled to appear at the court of common pleas today (Tues.) to show cause why they should continue using the name.

Schine Restoring Vaude Shows in 7 Houses

The Schine circuit is slated to resume vaudeville Dec. 28 in seven houses. It's expected the chain will continue stageshows until the summer season and more houses will be added in time.

Schine's dropped stageshows a couple of weeks ago, in keeping with their usual policy of discontinuing live talent during the Christmas shopping season. The Al & Belle Dow office will continue to book.

Yost Settles Suit Vs. Berle on Music Lift

A $10,000 suit which Ben Yost had brought against Milton Berle has been settled and discontinued, according to papers filed in New York federal court. Also defendants in the action were Berle's brother, Frank, and Jack Collins, an ex-Yost employee.

Yost's complaint charged that Collins had taken various arrangements of a vocal group called "The Vikings" and turned them over to the Berles, who allegedly used the material for another harmony unit, "The Cavaliers." Yost also sought an injunction.

AC Collects $6,600,000 From Tax on Luxuries

Atlantic City, Dec. 19.

In the six years since the resort has started to collect a luxury from visitors on hotel bills, amusement admissions, tobacco, and liquor sales, more than $6,600,000 has poured into the city treasury.

George R. Swinton, city engineer, in a talk to members of the Lions club (14) pointed out that most of this sum has been spent in giving the city a facelifting, repairing storm damage and holding back the ocean.

Vaudfilm Experiment In Mpls. to Combat Pre-Xmas Doldrums

Minneapolis, Dec. 19.

Film industry is watching with considerable interest current daring experiment of the Minnesota Amuse. Co. (Paramount circuit) in bringing in a big, expensive stage show, coupling with it an "A" picture and spending a huge amount in advertising, in an effort to overcome the traditionally heavy week-before-Christmas boxoffice handicap.

In view of the fact that Radio City, where the combination show is playing, and its RKO opposition, the Orpheum, have only occasional stage shows scattered throughout the season, the radical policy departure is all the more marked.

The show has as headliners the Mills Brothers and Ethel Smith, plus other acts and a local 17-piece stage band.

Emergency Brings Havoc to Club Date Field in Big Talent Cancellations

President Truman's declaration of a state of emergency last week is causing havoc in the club date and convention field. Several top manufacturers are now cancelling sales-meets, fashion shows and gatherings in which new merchandise will be displayed. Some talent agencies face a sharp loss of coin within the next few weeks because of possibility that many plants will go in for immediate conversion to defense needs.

The present precariousness of the convention business is especially evident in foods, textiles and manufacturing lines in which metals are an essential part.

General Foods and National Biscuit, two of the top spenders in the convention field, are expected to call off several sales meetings within the next few days. Several textile mills which had been planning fashion shows are also in the process of calling off various displays.

One firm which had been planning a fashion show to cost $85,000 is in the process of cancelling the shindig despite the fact that more than $50,000 has already been spent. Talent which has already been pacted, and sets that have been executed, will be paid for. Nonetheless, the affair is not likely to go through because the firm feels it would be in bad taste

(Continued on page 44)

Mpls. Cafes Forego Usual 'Eve' Parties

Minneapolis, Dec. 19.

Prompted by critical international situation and fact New Year's Eve falls on Sunday, when liquor sales are illegal, Hotel Nicollet's Minnesota Terrace and Hotel Radisson's Flame Room, town's leading supper clubs, will forego usual parties.

Preceding Saturday night won't include festivities, either, and there'll be only usual floor shows and dancing, with $1.50 cover charge and $2.50-$3.50 minimums.

Sablon at N.Y. Plaza For 1st U.S. Date in 2 Years

Jean Sablon will play his first U. S. date in two years when he opens the Persian Room of the Plaza hotel, N. Y., Feb. 15. Sablon had been in Europe and during the past few months has been playing a series of South American stands. He's current at the Teatro Opera, Buenos Aires.

The Persian Room has also lined up Yvette and Herb Shriner for the bill starting Jan. 18. Dorothy Shay has been booked for March 15.

Merry Magical Christmas

* * * *

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VARIETY

"Herb Shriner is another comer to the room whose so-called rural wit scores with the sophisticates. There's no buildup or action, in the physical sense of telling a story, but the first nighters enjoy the hoary tales about life in a small town. Comio also gets chuckles with his army reminiscences. In between his Will Rogerish remarks he plays two harmonica numbers, both well received."

—ZABE.

CHICAGO HERALD AMERICAN

"Herb Shriner's star in the comedy world is currently blazing at its brightest. He's the Ft. Wayne fellow who took homespun, quiet comedy about his "home folks" out of Indiana . . . and on to Broadway and the radio and television airlanes. His mode of fun is pleasantly contrasted with that of the forceful "pusher" type comedian, and the manner in which he clicked with ultra-critical Chez Paree first-nighters is proof enough that his new Chicago engagement will be one of his best anywhere."

CHARLIE DAWN.

CHICAGO DAILY NEWS

"Spiritually enthroned on the cracker bar'l of a country general store, Herb Shriner is the essence of James Whitcomb Riley's human touch, Kin Hubbard's perceptive wit and the drawling, bucolic sagacity of all Hossierdom.

In the cynicism-soaked Chez he is as refreshing as an evening breeze when the moon shines on the Wabash. Best of all, the quotable notable is a son of that soil whose fertility bears tall corn and poetry—by the bushel.

Lanky, with a shy engaging smile and an errant cowlick, Herb is a chunk of Americana as authentic as was Lincoln in his lighter vein."

GENE MORGAN.

HERB SHRINER at CHEZ PAREE

NEXT

Persian Room
Plaza, New York
Jan. 18

CHICAGO SUN-TIMES

"Following Danny Thomas is one of the toughest assignments in show business, but Herb Shriner and Frances Faye are demonstrating it can be done without a letdown. Herb's cracker barrel musings about his little home town on the banks of the Wabash are philosophical comedy in the rare tradition of Mark Twain and Will Rogers.

His grass roots soliloquies are more than just a string of wisecracks. Hands thrust deep in his pockets, staring with artful awkwardness at his feet, he is shrewd and salty . . . commentator on the American way life."

BENTLEY STEGNER.

Direction: WILLIAM MORRIS AGENCY

Night Club Reviews

Continued from page 42

Latin Quarter, Boston

solid fare with production fast and zany.

Frank Libuse, an Olsen and Johnson alumnus garbed as a waiter, goes through a pre-show warm-up wandering about tables bumping into customers, leading them to tables and then grabbing the first seat, taking pratfalls and in general creating a furor among the startled guests. However, the ringsiders catch on fast and hi antics grab howls. Spotted in floor show, Libuse, aided by Margo Brander, tabbed as a foreign singer making her American debut, appears as her piano accompanist and proceeds to break up any attempt by Miss Brander to vocalize. Essaying the role of flutist accompanying a coloratura soprano, guy blows a toy parachute out of the instrument but manages to purvey the impresh that he could really play it if necessary. During the stint, a stooge wanders around shooting pistols, hanging trays and adding to the general din in typical O & J fashion.

Bill opens with the Winter Sisters, three cute gals whose fast turn of flips, twists and butterflies serve as neat getoff. Guy Marks, a sardonic impressionist, clicks with carbons of Arthur Godfrey, Vaughn Monroe, Gary Cooper and Margaret Truman. Three nifty new production numbers are introed by the Arden-Fletcher girls aided by spot's new male vocalist. Jack Cassidy. Lineup in for two-weeker. Dave Lester orch handles backgrounding in usual solid manner, splitting dance assignments with Zarde Brothers continental group. Biz fair. *Elie.*

Alan Gale's, Miami Bch

Miami Beach, Dec. 18.

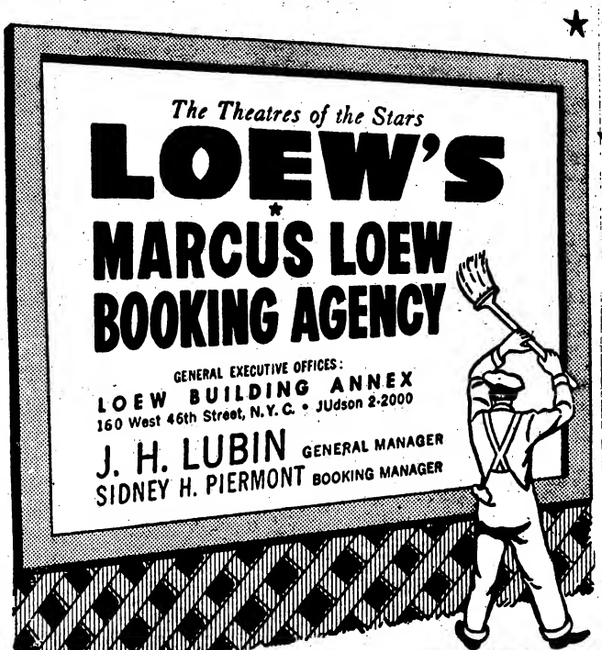
Alan Gale, Freddie Stewart, The Haydocks (dinner only); Sarah Vaughan, Timmie Rogers, Berry Bros., George Kirby (supper shows), Teddy King Orch. Minimums; $3.50-$4.

Alan Gale, vet comic who settled here some seasons ago and has had several locations for his Celebrity Club, is now operating in a brand new room, handsome in decor and designed to feature intime entertainment. And with it, he's experimenting with what amounts to a dual-nitery idea. At dinner, he presents the unit that's been with him for the past two seasons. At midnight, with an added minimum for those dinner guests who want to stay on, he steps out of the pic to hosting duties and an all-colored show takes over. From biz opening and the following nights, the idea looks to click.

Dinner show components include Gale and his frenetic comedy. Guy still is a hard working laughmaker, with his yarns, impreshes and heckling routines with waiters, bartenders and the band.

(Continued on page 47)

MANAGEMENT: MILES INGALLS | TAVEL-MAROUANI AGENCIES | THE FOSTER AGENCY LONDON



AGVA PROTECTION PLAN STIRS SQUAWKS IN BOST

Boston, Dec. 19.

The new American Guild of Variety Artist ruling slanted towards stricter supervision of franchised agents and club date producers, at the same time improving working conditions, went into effect here last week. Under the new setup, agents in order to book club dates must post a $500 bond, pay a minimum scale of $18 net for a single, furnish transportation and insure acts while under their jurisdiction.

Policy, costing the agents $1 per person, covers them with payments from $2,500 to $5,000 for dismemberment, medical expenses up to $1,000, disability benefits of $50 weekly up to 13 weeks and a blanket $5,000 death benefit.

Any franchised agent, posting the required $500 bond with AGVA and fulfilling these provisions, can book either club dates of steady spots but franchised bookers who balk at the bond may not engage in club date biz. However, they are not barred from booking niteries, providing they stick to AGVA requirements regarding these spots.

Setup has resulted in some temporary confusion and squawks hereabouts, but AGVA headquarters reports majority of franchised agents have fallen in line with the new decree.

Saranac Lake

By Happy Benway

Saranac Lake, Dec. 19.

Birthday greetings are in order to Laura (Loew's) Sloan and Delphin (RKO) Streder, both Variety Clubites who are progressing OK.

Robert (IATSE) Tarr, projectionist of Oil City, Pa., in for observation.

As usual "We, the Patients" topped their quota in the Christmas Seal drive, ditto for the local hospital fund drive.

Don's Melody Lounge, formerly the Pine Room, held it's opening to a capacity crowd.

Joe DeNicolo, ex-Rogerite, folded his Tupper Lake cafe.

Lee Klimmick, formerly with Loew's and lately on our office staff here, left for N.Y.C.

Sydney Gross, of Gross-Evans Associates, in to line up biographies of many of the patients here to be used during the Variety Clubs drive.

Write to those who are ill.

Emergency

Continued from page 43

to parade a new line of fabrics which cannot be sold during the coming year.

The club-date bookers think that the recession in the field will be temporary, since the same firms will be resuming showings once war work gets under way. During the past war this was the case. Because of the excess profits tax and high income levies, many manufacturers spent an unusual amount in entertainment. Sales meets were frequently pepped up with talent and promotions continued with postwar sales in view. Entertainment will be continued for institutional purposes. Bookers think this will happen as soon as war-conversion plans are completed.

Mastbaum, Phila., to Open Spot Policy With Skelton; Comic May Play N.Y. Par

The Mastbaum theatre, Philadelphia, will be reopened for spot attractions. First deal to be set is Red Skelton, who will play a date there at the conclusion of his date at the Chicago theatre, Chicago, Jan. 5. Starting date at the Mastbaum hasn't been determined as yet. Skelton leaves the Coast Christmas day.

There's possibility that Skelton will play the N. Y. Paramount subsequently, on a deal which was signed nearly 10 years ago. After pacting of that date, Paramount's managing director Bob Weitman released the comic so that he could go out to the Coast to make his first picture for Metro. The Capitol, N. Y., a Loew house which Skelton would ordinarily play, will have to forego this stand in order that Skelton can fill his old obligation.

Red Skelton goes to England next summer for his first personal appearance abroad. He'll follow Danny Kaye into the London Palladium July 2 for four weeks.

Vaude, Cafe Dates

Hollywood

Anne Triola back at the Bar of Music for her third stand . . . **Buddy Baer** opens a 10-day singing stint Saturday (23) at the Stockmen's hotel, Elko, Nev. . . . **Billy Vine** set for a one-weeker at Desert Inn, Las Vegas, Jan. 2 and will be followed by **Billy Eckstine** . . . **Sophie Tucker** set for a February date at Ciro's . . . **Tito Guizar** headlines the new layout at the Biltmore Bowl, opening Christmas night, with **Beverly** and **Jimmy Paysee, Frakson** the Magician and **Barbara Perry** also on the bill . . . **Dave Kenner** inked for an indefinite 88 stint at the Zimba Room . . . **Danny Hoctor** and **Betty Byrd**, after winding Biltmore Bowl stint here Saturday (23) will plane to London for a date at the Savoy hotel . . . **Dick Wesson** booked to open an indefinite stand at the Bar of Music Dec. 24.

Tony Martin opens Dec. 28 at the Flamingo, Las Vegas, for a two-weeker . . . **Billy Gray's** Band Box due to reopen Dec. 22 after refurbishing . . . **Jackie Green** opens a two-weeker Dec. 26 at Desert Inn, Las Vegas.

Chicago

Gussie's Kentucky Club is dropping semi-name policy for modest budgeted talent . . . **Paul Gray** playing some concert dates in the midwest . . . LaSalle hotel, which has been on band policy for the past three years, is adding talent with **Dick Gordon** on teeoff bill . . . **Larry Allen**, released from the Army, signed with Sid Harris of Mutual . . . **Jean Kerin** held over at the Tuninn, Sioux City . . . **Herb Shriner** repacted with William Morris agency for three years.

Entertainment Managers Ass'n dinner-dance set for Jan. 29 with **Jack Page, Jack Lau,** and **Howard Schulze** heading ticket committee . . . Dell's, Evansville, victim of flood waters last week. Clarence Woods, owner, paid off all acts unable to give show . . . James Hart in New York to pick up talent for the Buttery, Ambassador West.

Jimmy Nelson makes Coast debut at Ciro's, Feb. 1 . . . **Sammy Shore** into LaBohme, Louisville, Ky., Dec. 22 . . . **Frances Faye** headlines at Eddie's, Kansas City, Jan. 12 . . . **Low, Hite & Stanley** pacted for the Capitol, Washington, Jan. 18 . . . **Charles Hogan** off to Florida for several weeks . . . Chicago theatre snared **Red Skelton** for week of Jan. 5 for $25,000 and a split over $60,000.

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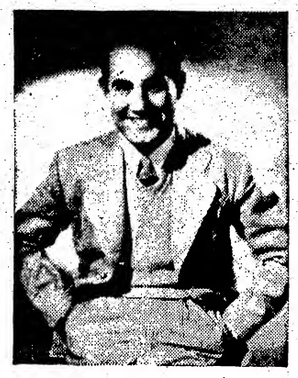

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AGVA-AFM Mull Reciprocal Deal To Aid in Organizing Holdouts

Deal is in the works for a link between the American Guild of Variety Artists and Local 802 of the American Federation of Musicians for a greater degree of cooperation between both unions. Both are working on a pact which will forbid acts to work with non-union bands, and also calls for bands not to play for non-union acts. Terms will also call for a mutual ban on spots cited unfair to either union.

In many cases previously the acts have gone through AFM picket lines, and vice-versa.

Although the agreement by its nature will be confined to the New York area, similar deals are likely to be concluded in other parts of the country. It's felt that agreements of this kind will aid both unions to organize holdout spots.

The Local 802-AGVA agreement is an extension of the recently concluded pact between the national offices of both outfits in which the jurisdiction of each union was defined and was made primarily to end the AGVA-AFM quarrel on acts, bandleaders and sidemen who use both music and dancing as part of their routines.

Two N.Y. Jocks to Switch Spots One Night Weekly

Two N. Y. cafe disk jockeys are working out a reciprocal deal entailing exchange of spots for one evening weekly. Barry Gray, who spiels at Chandler's restaurant two evenings weekly, will switch with Lou Quinn, who works from the Copacabana, N. Y.

Full details of the switch haven't been worked out as yet, but exchange is slated to start shortly after Jan. 1. During the switch, Gray, who is regularly heard over WMCA, will gab over Quinn's outlet WVNJ, and vice versa. Whether each takes his sponsor's to the new mike is one of the matters to be resolved.

'Saga of Sameness' Sags Montreal Nitery Outlook; Holiday B.O. Not Too Gay

Montreal, Dec. 19.

The only things resembling a white Christmas around Montreal are the empty tables as local boite operators go into one of the poorest holiday seasons for several years. Although prepared for the usual slump, owners were dealt additional blow with the announcement that all rooms must close early over Christmas and New Year's Eves.

Lack of biz in some cases is not entirely the fault of the season. Too many spots have opened in the past year offering the tab-lifter the same sort of entertainment, that is, an imported line of hoofers; a couple of singers; emcee-comedian, plus a novelty act. Most successful to date has been the Bellevue Casino and it hit on this formula first, it is still drawing with a regular clientele that the other saloons are unable to cut into. The stubes that spread from mid-town to the heavily populated French districts in the east end seem unable to produce anything more than a trio (always the same setup; an accordion, a bass and guitar) that specializes in pseudo rhumba numbers.

Other rooms are suffering when new owners decide after a month or so that they are impresarios and start bargaining around for talent. With more than 25 rooms offering revues, the public is shopping around for entertainment and avoiding the joints that keep changing their price policy depending on the amount they have to ante up for performers. The clubs with a consistent policy of price and show formula pick up the biggest chunk of business every time.

The Esquire, one of the oldest clubs in town, may drop its shows in the new year and continue as a lounge; the Latin Quarter which has gone through a series of owners in the past few years is up for sale after taking a beating for the last couple of months. The Diana Grill with its new Candlelight Room is starting to click, concentrating on "name" acts such as the Inkspots, Ames Bros., Delta Rhythm Boys, et al., but the climb is slow.

Iceland Reorg in Wake Of Coin Crisis Last Week

The Iceland restaurant, N. Y., is currently undergoing financial reorganization following a crisis of last week, during which the American Guild of Variety Artists had to pay off the acts out of the $880 bond that was posted with the union. Because of a siege of subpar business, spot's till was shy of the necessary coin and the union last week pulled the acts. More money was put up on Friday (15) and show was allowed to go on until Sunday (17).

At press time, union stated that the Iceland would not be permitted to reopen last night (Tues.) unless a bond for the full amount of the show was posted.

Iceland is getting new money men into the corporation and it was expected that the spot would resume.

Como Sock at Click in 1st Philly Date in 6 Yrs.

Philadelphia, Dec. 19.

Perry Como, playing his first cafe date here and making his first Philadelphia appearance in six years, fractured attendance records at the Click, Saturday night (16). Como was accompanied by the Fontane Sisters and their two shows clocked more than 6,000 patrons, despite Sat. midnight closing.

Singer made the single-night date as a favor to Click owner, Frank Palumbo, who arranged a Saturday afternoon cocktail party and reception for Como, which was attended by virtually every disk jockey in the area.

CAN. COMBO TO PLAY U.S. AFTER 2-YR. DELAY

Irving Pall Quartet, Canadian comedy-vocal-instrumental combo, makes its U. S. debut Dec. 29, at the Forrest Park hotel, St. Louis. Group was originally supposed to appear in this country in the summer of '49, but was refused entry under the U. S. Alien Contract laws. An appeal was made and granted in September of last year. Under the grant, outfit was called upon to make an American appearance before Jan. 1, 1951, or the appeal would be invalid.

Quartet has been booked into the Forrest Park for four weeks by General Artists Corp.

Statler Hotel, D. C., To Resume Name Policy in January

The Statler hotel, Washington, is slated to resume an act policy Jan. 8. Spot has set Rosalind Courtwright and Cardini for its preem show under the talent format. Ted Lewis is slated to follow Jan. 22.

Inn had been on a band policy for some time, and spot will continue to book top crews whenever budget allows. However, it's been decided to accent acts in all of their shows.

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Wally Overman
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MONTREAL, CANADA
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Mgt.: MATTY ROSEN, N. Y.

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Danny O'Day

JIMMY NELSON

and

Humphrey Higsby

P. S. And best wishes from my custodian and personal manager . . .

Louis W. Cohan • 203 North Wabash Avenue • Chicago 1, Illinois

VARIETY BILLS

WEEK OF DECEMBER 20

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warners (WR) Walter Reade

NEW YORK CITY
Capitol (L) 20-24
Enric Madriguera O
Renald & Rudy
Charles Fredericks
Trini Reyes
Paul Regan
25
Shep Fields Orc
Ink Spots
Marilyn Maxwell
Clifford Guest
Maribeth Old
Music Hall (I) 21
Martha King
Bettina Rosay
Ray Raymond
Leonard Sues
Kanazawa 3
Sharkey
Rockettes
Corps de Ballet
Symphony Orch
Palace (R) 21
Virginia Austin
Day Dreamers
Paul Garner
Leon Fields
Hartons
Morgan & May
T & D Peters
(1 to fill)
Paramount (P) 20
Louis Prima Orc
Keely Smith
Shirley Van
Jan Murray
Roxy (I) 22
Elsa & Waldo
Gautiers
Steeplechase
Joan Hyldof
Romayne & Brent
Gertrude Ribla
Strand (W) 22
Martin & Florenz
Raye & Naldi
Jackie Miles
Don Cornell
Florian Zabach
BRIDGEPORT
Lyric (L) 26 Only
Horace Heidt Rev
CHICAGO
Chicago (P) 22
Tong Bros
Stump & Stumpy
Phil Silvers
Ethel Smith
Oriental (I) 21
Ames Bros
Martells & Mignon
Rolly Rolls
Sherman Hayes Orc
ELMIRA
Strand (W) 22 Only
Charlie Spivak Orc
MIAMI
Olympia (P) 20
R & A Farrell
Duke Dorrell
Park & Clifford
Pat Henning
Jessica Dragonette
PHILADELPHIA
Earle (W) 22
Clark Bros
Rose Murphy
Sis Rosetta Tharpe
Geo Kirby
Geo Shearing 5
PITTSBURGH
Stanley (W) 23 Only
Arthur Godfrey
Unit
WASHINGTON
Capitol (L) 21
Paul Remos &
Toy Boys
Dunhills
Georgia Gibbs
Alan Carney
Howard (I) 24
Louis Jordan Orc &
Rev
Jordanettes
Teddy Hale
Billy Davis
Peggy Thomas
Novellos
WATERBURY
Poli (L) 27 Only
Horace Heidt Rev
Norene Tate
Garland Wilson
Ellis Larkin 3
Cafe Society
Josh White
Beatrice Howell
Leonard Conner
Cliff Jackson
J Windhurst Orc
Copacabana
Henny Youngman
Luba Malina
M Durso Orc
Wynters &
Angeline
Skylarks
Jean Caples
Chuck Brunner
Betty Harris
Mickey Devine
F. Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W C Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Havana-Madrid
Baer & Rosenbloom
Lily Ann Carol
Ray Kirk
Pupi Campo Orc
Jerry Cooper
Vierra Monkeys
Iceland
Alfred & Lenore
Jack Palmer Orc
Habibi
Lota
Bracha
Hillel & Aviva
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Louise R Harris
Peggy O'Neil
Rusha Holden
Myron Bell
Jimmy Dale
La Commedia
Jo Hurt
La Martinique
Herkie Styles
Mary Hatcher
Johnny Conrad
Rosette Shaw
Ralph Font Orc
Val Olman Orc
Latin Quarter
Wences
Galli Galli
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrell
Calvin Holt
Ralph Young
Art Waner Orc
Le Ruban Bleu
Bibi Osterwald
Hugh Shannon
3 Rifts
Ronnie Graham
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville
Hazel Webster
Old Knick
Jerry Bergen
Arthur Barnett
Harry Fleer
Denise Griffin
Fred Ardath
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Foy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart
Penthouse
Paul Taubman
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Ray Robbins Orc
Rookies
Carol Lynne
Farrar & Carter
Ozzie Wells
B. Pennington
Arthur Johnson
Hotel Pierre
DeMarcos
Robert Maxwell
Stanley Melba Orc
Manuel Jiminez Orc
Hotel Park Sheraton
Irving Fields 3
Hotel Plaza
Victor Borge
Artim & Consuelo
Nicholas Matthey
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Jane Morgan
Milt Shaw Orc
Horace Diaz Orc
Hotel Shelbourne
Aaron Payne
Joan Kaye
Ray Ramirez
Spotlighters
Hotel Statler
Ray Anthony Orc
Hotel Taft
Vincent Lopez Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino
Village Vanguard
Irwin Corey
Hope Foy
Clarence Williams 3
Waldorf-Astoria
Lisa Kirk
De Mattiazzis
Emil Coleman
Mischa Borr Orc

AUSTRALIA

MELBOURNE
His Majesty's (I) 18
Armand & Perren
Marion Davies
Elmar
Devine & King
Gerda Bornstad
Gautiers
Mirika Saary
Phillip Tappin
Wm De Jong
Jacques Carlaux
Jimmy Elder
Joe Whitehouse
Alice Bronmann
Cissy Trenholm
Tivoli (I) 18
John Calvert
Ann Cornell
Maurice Colleano
Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand
SYDNEY
Tivoli (I) 18
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying
Ballet
Celebrity 8

BRITAIN

ASTON
Hippodrome (I) 18
Val Merrall
Collins & Elizabeth
Ross & Rosita
Crank Mayo & Iris
Harry Jacobson
Terry Hall
Arthur English
Leslie Lewis
BIRMINGHAM
Hippodrome (M) 18
Harry Worth
Dr Crock &
Crackpots
Wilthon &
Daraine
Mischa Auer
Fayne & Evans
Song Peddlers
Vernon Sis
BLACKPOOL
Palace (I) 18
Betty Driver
Peterson Bros
Delbary Co
Bernard Miles
Gold & Cordell
Irving Kaye
Roy Stevens
Jay Palmer &
Doreen
Rex Roper & Pat
BOURNEMOUTH
Hippodrome (I) 18
Frank Fox Perriers
Marjorie Scott
Les Jones
J D Sis
Maurice Keiry
CHELSEA
Palace (I) 18
Benny Lee Co
Balliol & Norton
Augustus Circus
Winters & Fielding
Lockey & Henry
Nelson Lloyd
Les Callantos
Revelettes
EAST HAMPTON
Metropolitan (I) 18
Tex McLeod
Vera Cody
Harold Walden
Ottawa Henry
Bunkhouse Boys
Texas Cowgirls
Palace (I) 18
Sam Browne Co
Mooney & King
Lorettos
Vickers Twins
Lester Johns
Novitas
Len Reed
Billy O'Sullivan
Barclay Sis
GLASGOW
Empire (M) 18
Jack Radcliffe
Merle Maes
MacKenzie Reid &
Dorothy
Jackley & Jee
Agnette & Sylvio
GRIMSBY
Palace (I) 18
Amazing Chevalier
Co
Johnnie Kayes
Flying Dernos
Rainleighs
Baby Mackenzie
Oscar Sands Co
LEICESTER
Palace (S) 18
Max Bacon
Jane
Semprini
Al Roxy
Bernands Pigeons
Bob Wayne &
Barbara
Rondart
NORWICH
Hippodrome (I) 18
Vic Ray & Lucille
Tommy Truman
Joe Aster & Rene
Billington
Adrian & Spero
SUNDERLAND
Empire (M) 18
Delly Kin
Deep River Boys
Leslie Sarony
Johnny Lawson 3
Noni Nita & Dody
Walter Nibio
Helga Barry
Harry Bailey
WALTHAMSTOW
Palace (I) 18
Dagenham Girl
Pipers
Low & Webster
2 Condons
2 Angelos
Boy Derek
Vic Silver
Sylvia Dalton
H & A Ross
WOOD GREEN
Empire (S) 18
Woods & Jarrett
Harlem Belles
4 Tune Tellers
Shorty Mounsey
Lewis Hardcastle
Morrocos
Eddie Williams
Pep Graham
Ray Ellington 4
YORK
Empire (I) 18
Speedy Smith
Gwendolyn Grey
Cy Grant
Ida Shepley
David Dirks
Dan Jackson
Gwyn Miller
Rex Dutton
McKay Bros & Vera

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Bud Johnson
Bud Powell 3
Billy Taylor 4
Blue Angel
Connie Sawyer
Bill Hayes
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eddie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood

Legit Angels

Continued from page 1

pride" in sharing in the venture. Many of the more than 400 "backers" already assembled, ranging from bank execs to gardeners, are loud in their praise of the idea of "little people" putting on a show. Biggest block of stock sold thus far is for $7,650. Trenk says he would rather sell 75 individual units.

Backing of the Junior Chamber of Commerce has played no small part in attracting the small investors. Advertising copy has made much of the fact that the last show the Junior Chamber backed was "Song of Norway," and the copy adds that the Music Foundation of the Junior Chamber "still receives dividends on its investment."

Make It Look Gilt-Edged

Some of the copy beamed over local radio stations to attract investors at $102 per unit makes it sound as if backing a show were a gilt-edged investment. One blurb blandly tells listeners that "the profits are greater and the fun is higher when you get in on the ground floor of something good." No mention is made of the fact that less than 20% of the shows that tried Broadway last season were listed as hits—or that backers of even the flop shows usually make their investment on the basis of a script audition rather than a siren announcer.

Spot announcement copy describes the potential show as "a brilliant, new musical production created by outstanding theatre personalities" and goes on glowingly to describe the success stories of some of the creative talent associated with the show. Then the copy adds enticingly that "the most exciting aspect of this distinguished new show is that you can own a part of it and share the excitement of watching the birth of a new show and the profits from boxoffice receipts, sale of motion picture, television, radio and recording rights, and all other subsidiary rights, of which there are many."

Little Old Investors

Some of the blandishments have included a heart-tugging reference to a "little old lady" who forked over $918 for nine units because she "wanted to be a part of this great venture." Advertising of this sort is frowned on. Trenk maintains, adding, however, that since several radio disk jockeys and producers already have invested in the show it is possible that they display a noticeable over-enthusiasm in referring to the enterprise—and if this enthusiasm creeps into the copy as it is aired there is little "My L. A.," Ltd., can do about it.

While the appeal to prospective stock purchasers is geared to a "get into the 'charmed circle'" kick, copy also aims straight at civic pride. Brochure put out by "My L. A." says flatly that to believe in the future of the show, the potential backer must first believe that Los Angeles is "well on its way to becoming the greatest city in the world."

Key man behind the production, Trenk is a former Viennese producer-director-actor. Reveling in the description "Los Angeles' Greatest Booster," he sees the musical, based in part on L. A. Daily News columnist Matt Weinstock's book, as a longrun natural. The show will have a score by Sammy Fain and Paul Webster, while sketches by Larry Gelbart, Bill Manhoff and Laurence Marks tie together the thin thread of the story. Sketches will be changed from time to time to keep the show topical, Trenk says.

Potential investors are being told that the show can gross $31,015 in a 1,200 seat house, "indicating a potential profit of approximately $9,000 per week, before taxes." The brochure does not add however, that the only 1,200 seat legit house in town is El Capitan, which Gene Mann has tied up on a long lease and which, conceivably, might not be made available to the attraction.

Advertising Gimmick Planned

Additionally, the brochure states that other revenue is possible from "subsidiary rights," which include radio, television and films, sale of sheet music and phonograph records and revenue from advertising and commercial tieups. Trenk has elaborate plans to utilize exact replicas of Los Angeles landmarks, including advertising signs and expects advertisers to pay a regular fee during the run of the show.

Permit to sell stock authorized a subscription of $173,000, covering the show's basic budget of $143,000 plus a $30,000 cushion which amounts to an overcall. All payments for shares go into escrow and cannot be touched until the subscription sale is completed—at which time the show must go into production. All expenses thus far —options, payments to creative talent, purchase of radio time (latter figure amounting to about $4,000 since most of the blurbs have been $8.50 spots), etc., have been made by Trenk, who says that most, but not all, of this expenditure is figured as pre-production expense for which he'll be recompensed.

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Orc
Chez Paree
Stan Grover
Paul Gray
Elissa Jane
Moore & Lessy
Richard France
Chez Adorables
Manuelitto Orc
Cee Davidson Orc
Palmer House
J & S Steele
DeLeon & Graciella
Rudells (3)
M Abbott Ders
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Aladin Orc
H Edgewater Beach
Honey Bros
D Hild Ders
Orrie Tucker Orc
Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blydeare
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc
Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Eric Thorsen
DiGilanos (2)
Eddie Bergman Orc
Geri Galian Orc
Biltmore Hotel
Sonny Howard
Hoctor & Byrd
Vic and Adio
Anita Aros
Russ Morgan Orc
Ciro's
Dick Contino
Dick Stabile Orc
Mocambo
Billy Daniels
Benny Payne
Latin Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Romo Vincent
P Steffan Ders
Cole Debutantes
Mons. Choppy
Carlton Hayes Orc
El Rancho Vegas
Kay Thompson
Jimmy Nelson
Henry Busse Orc
Flamingo Hotel
Toni Arden
The Kings
Harold Stern Orc
Garwood Van Orc
Last Frontier Hotel
Phil Spitalny Orc
Nick Stuart Orc
Thunderbird Hotel
Watson & Austen
Busketeers
Sid Kroft
Gil Johnson
Al Jahns Orc

New Acts

MARY HATCHER & HERKIE STYLES
Songs-Comedy
40 Mins.
Martinique, N. Y.

This turn really comprises two separate acts, with the two combining for a closer after completing their individual turns. Mary Hatcher and Herkie Styles have been touring together and have been booked under this type of arrangement, and it might be considered as a single act.

For Miss Hatcher, it's her first big nitery assignment. Gal scored in her Broadway stint in "Texas, Li'l Darling." Styles has been around for a while, and since their marriage, the pair has combin'd as an act.

Styles is on first, for about 20 minutes. He's a personable young comic with good delivery and projection, but his material is sparse. About half his act consists of baiting the audience and wondering who's going to take his place the next night after he's cancelled. While all this is done in an inoffensive manner, it begins to wear after the first five minutes. A good deal of his gags are also directed toward the trade, which is alright for opening night but simply won't hold thereafter. He's got some neat impersonations, an okay piano-playing bit and a funny exchange with the musicians, but these aren't long or strong enough to avert the impression that he's on thin ice most of the way through.

Miss Hatcher, who reminds one of Betty Hutton in looks, voice and projection, shows to better advantage. Delivers a couple of ballads nicely, and although her voice isn't tops, she makes up for it in appearance and delivery. More substantial is her rendition of "Yodel Blues," which she introduced on Broadway. Here, her comic abilities come to the fore.

As a closer, the pair combine for a song-and-dance bit, some singing by Miss Hatcher with accompanying baiting by Styles, and some more straight comic work. They're at their best when working together; they complement each other. Styles might try tightening his solo turn and adding material to the closing duo stint. This would serve the purpose of making his stint better and strengthening the act as a whole. *Chan.*

THE SKYLARKS (5)
Rhythmic Vocal
14 Mins.
Copacabana, N. Y.

The Skylarks are the nearest reminder to the yesteryear Revuers, novelty group from which stemmed Judy Holliday ("Born Yesterday") and Adolph Green-Betty Comden, librettists and screenwriters. Incidentally, whatever happened to the fourth member of The Revuers —Alvin Hammer?

This is a two-gal, three-boy combo, who do vocal and terp numbers in carefully planned routines. They break up the fast and scat stuff with a capella vocalharmonics ("Someone to Watch Over Me"). Their "Vaudeville's Back" number is well planned and well executed. They're a plus for the plush bistros, and okay for the other media, from rostrum to TV bookings. *Abel.*

MACFARLAND & BROWN
Comedy acrobatics
10 Mins.; Two
Palace, N. Y.

MacFarland and Brown have been around for some time but have not been reviewed in this department. Man and woman team have a mild acro-comedy routine that doesn't build into any kind of strong laugh payoff.

Team runs through some fair tumbling stunts, using a chair and big rubber ball as props. These tricks, however, are performed somewhat aimlessly. Closing bit, in which MacFarland does an impression of an ape, is best and could be extended for better returns. Team needs to revamp the rest of act with considerable sharpening. *Herm.*

THE COLLEGIATONES (4)
Songs
9 Mins.; One
Palace, N. Y.

Young male vocal outfit may develop into a strong act. At present, the lads work too stiffly and their vocal arrangements lack originality. Quartet, however, is good-looking and shows good vocal quality.

Combo opens with "I Don't Mind Being Alone" but fades with their selection of a poor novelty, "Jukebox Lou," which is a compendium of all the pop clichés. The rendition of "Chattanoogie Shoe Shine Boy" is okay but the tune lacks sparkle. *Herm.*

LOUISE & HARRIS
Comedy Dance
10 Mins.
Leon & Eddie's, N. Y.

Louise & Harris, a youthful pair of comedy terpers have an act that should make the grade in cafes, theatres and other visual situations. They make a good impression at the outset. Starting off with male doing a vocal and then into comedy dance routine, the terping is punctuated with good laugh values. The femme is pert and has comedic ability.

They have an assortment of good routines, which at present can meet the demands of the family time. With a trip around the circuits, the duo could play most anywhere. *Jose.*

WYNTERS & ANGELINE
Dancers
7 Mins.
Copacabana, New York

Svelte pair should do okay in the east, this being one of their earlier engagements around Gotham. Undoubtedly they have been around as their terp skill bespeaks, but missing from the VARIETY New Act files.

They have a neat routine, registering all the way, notably in the Strauss waltz and in the cakewalk which includes some rather new and novel holds. They're a very personable pair who evidence immediate terpsichorean authority. Okay for any class room. *Abel.*

MYRNA BELL
Acro Dance
8 Mins.
Leon & Eddie's, N. Y.

Myrna Bell, a newcomer, shows promise in the acro terp line. A short period of seasoning will make her a good bet for most visual situations. Miss Bell can tap out a number with considerable applause values, and her acro work is up to standard in this department.

Miss Bell has an excellent assortment of tricks. She does nipups rapidly gets off some good spins and mixes in assorted acro antics with good effect. Some of her routines need perking up, but essentially, the talent's there. *Jose.*

JIMMY DALE
Songs
7 Mins.
Leon & Eddie's, N. Y.

Jimmy Dale is a singer of considerable experience. He's got a smooth voice and a pleasing floor deportment. Dale, who played a date at Leon & Eddie's some years ago, indicates that he can make good in cafe and theatre work. He's got good visual values as well.

At show caught, his emceeing wasn't up to par but vocally, he makes the grade. *Jose.*

ROMA
Dance
6 Mins.
Leon & Eddie's, N. Y.

Roma is an exotic dancer with good body movements and fair routining. She works in an Oriental vein and shows off a good assortment of grinds. Opening number is done in full costume but later gets down to briefs and bra.

Okay for production numbers and in situations where male interest is angled. *Jose.*

Johnny Hyde Dies

Continued from page 2

at one time or another. The family dropped the Haidabura name after a few years.

As a youth, Hyde joined the Loew vaudeville booking office as assistant to J. H. (Jake) Lubin and remained in that spot several years. He, together with his brothers Alex and the late Victor, produced flash acts for a while, and in April, 1926, Johnny joined the Morris office in an executive capacity. He was transferred to the agency's Hollywood operations 15 years ago where he shared responsibility of running the operation with general manager Abe Lastfogel.

When the various vaudeville empires dwindled, Hyde turned to the picture business. He handled all of Al Jolson's picture business and initiated as well as consummated many important film deals.

Hyde is survived by brother Alex, who is in the Metro music dept., and four sons. His son Donald is with the Charles Feldman agency, and Jay is a personal manager. Latter is married to singer Jane Harvey.

Roxy, N. Y.

Elsa & Waldo, Gautier's Steeplechase, Gertrude Ribla, Joan Hyldoft, Romayne & Brent, Gae Foster Line (16), *Escorts, Skating Belles & Blades, Paul Ash House Orch; "For Heaven's Sake"* (20th) *reviewed in* VARIETY *Dec. 6, '50.*

For the Yule season, the Roxy has one of its most colorful and imaginative stageshows seen here in a long time. The proceedings point up the fact that the house chief A. J. Balaban and his aides Sammy Rauch, Arthur Knorr, Gae Foster et al, have extended themselves, budget and effortwise to make this one of the most picturesque displays for this house.

The chief expenditure apparently is in the unusual sets and costumes. The Christmas motif is evident throughout with appropriate talent to lure the juve trade that will abound during the holidays.

The topper in the entire display is the church scene in which a stained glass effect backdrop is used. It's probably one of the most elaborate used at this house. The H. Leopold Spitalny chorus singing an opening from Handel's "Hallelujah" oratorio and segueing into Schubert's "Ave Maria" provides a moment of reverence and beauty. Gertrude Ribla, of the Met, fronts this elegant scene with a rich contralto. It's an appropriate closer that nets the desired applause quota.

The Roxy's line has been augmented to 16 femmes. Their contribution is the w.k. bell number in which they shake out tunes via bells attached to their ankles. The ice production is similarly on a high level with Romayne & Brent. This duo, who've been here for several shows, haven't yet run out of picturesque routines and their top terping is always a focal point of excitement at this theatre. Joan Hyldoft, similarly contributes exciting blade work. Her terping is always tasteful, shows a feel for ballet and similarly productive of maximum house appreciation.

The surrounding talent makes for good juvenile as well as adult entertainment, although the outside acts are pitched toward the younger set. Gautier's Steeplechase provides an amusing interlude with the dog and pony antics and Elsa & Waldo's grotesque balletmania a strong comedy note to this display. This act is more appropriate than a talking comic for purposes of this show in view of the heavy juve trade expected during the holidays. The duo hit a heavy mitt.

Jose.

Casino, Toronto

Toronto, Dec. 15.

Buck & Bubbles, Bill Farrell, Evers & Dolores, West & Lexing, Andrews Twins, Bob Goodman, Archie Stone House Orch; "Shadow on the Wall" (M-G).

In his decision to establish a new policy of straight vaudeville at the Casino, this dispensing with the girl line, Murray Little has whipped together a wellrounded bill that has all the elements of solid family entertainment. Last week, on the new policy format, he had the house orch tiered on stage in crimson mess-jackets, plus the traditional visual buildup; now he has commendably placed the boys back in the pit for that greater old-time vaude atmosphere.

Around for a long time, Buck & Bubbles are the marquee draw as the epitome of vaudeville in their alternate mutual breaks into perfectly timed dance contrasts, with one or other at the piano, their easy patter while working, Bubbles' big vocal finale of "When You're Smiling," with Buck's sweet trumpet solo as his partner takes the keyboard background. On this, an enthusiastically demonstrative audience refused to let the boys go when caught.

With full-stage proceedings opening with Bob Goodman as mc., Andrews Twins, two faststepping blondes in white briefies, get over nicely on their brisk challenge effects; then West & Lexing on their standard blend of warbling, chatter and knockabout mayhem, again to a rousing reception. More spectacular applause went to Evers & Dolores for their tightwire dancing, including tap style and splits. Evers does his routines with smooth accomplishment but Dolores drew the top applause for her ballet on the high-wire.

As secondary headliner, Bill Farrell, when caught, had to submit to some bad-mannered male heckling, offset, however, by the ecstatic squealing of the down-front bobbysoxers. His singing of "I've Got My Love to Keep Me Warm," plus his "Cottage For Sale" and interpolations of other of his disclicks, brought a divided audience reception varying from adult bewilderment at the youngster's success via his fog-horn baritone delivery and mike manipulations to the younger femme element's high commendation as against the outspoken brickbats of their male contemporaries. However, this was the only flaw, from the audience standpoint, of an otherwise well-rounded vaude bill in the old vaude tradition.

McStay.

Radio City, Mpls.

Minneapolis, Dec. 17.

Mills Bros. (5), *Ethel Smith, Colstons* (2), *Jay Lawrence, Lang Troupe* (6), *Bill Floyd, Radio City Orch.* (17); *"Two Weeks With Love" (M-G).*

Played in front of the Radio City's own 17-piece stage band with promising young comedian Jay Lawrence as emcee, this is probably as strong a vaudefilm show as this theatre has ever offered. It brings two headliners, the Mills Brothers and Ethel Smith, who not only are ace box-office names, but who also stack up as terrific entertainers.

Six Colstons, three men and three women, whose teeterboard acrobatics comprising unusual catapulting somersaults through the air, reap gasps as well as applause. On his own, young Lawrence, a newcomer, working like a veteran, clicks with his amusing satirical impressions, stories and gags. In this case, good material receives firstrate handling. The Colstons, man and woman, keep the proceedings at their high quality level with nonsensical danceology and out-of-the-ordinary terpsichorean acrobatics.

Back at this theatre for the second time within a year, the Mills Brothers again score with their distinctive, well routined harmonizing of old favorites and a few new ones that has made them one of the top singing acts.

The Mills Brothers are not easy to follow, but Ethel Smith, organist virtuoso, had easy going and whammed the payees. Making her first Minneapolis personal appearance, she registered solidly with her looks, vibrant personality, talent and showmanship. The big league artistry also evidenced itself in the act's staging, lighting and effects. Besides playing, she talks engagingly of experiences in Paris and South America and demonstrated instruments collected by her during a tour of the latter continent.

Rees.

Empire, London

London, Dec. 11.

Empire Girls (24) *Empire Ballet* (20) *Choral Ensemble* (12) *Vic Hyde, The Harvards* (2), *George Melachrino Orch; "King Solomon's Mines" (M-G).*

For his first anniversary production, and his 15th since he became resident producer at the Empire, Nat Karson has staged his most ambitious show with a topical seasonal flavor introducing all the fave characters of British pantomime. The 60-minute bill adds up to a pleasing blend of precision and ballet dancing, good choral and musical effects and two above average vaude acts.

After the opening by the Melachrino Orch with some seasonal tunes, the male singers take over dressed as snowmen for "White Christmas" to good effect. This neatly paves the way for a pleasing ballet excerpt. Then over to the Empire Girls, who, with a new and fetching routine register.

The main ballet item danced to Tchaikowsky's "Nutcracker Suite" is a good example of delicate choreography well interpreted by an experienced troupe. The three principals dance with exceptional charm and grace and the production is beautifully costumed and designed.

The first of the two vaude acts is The Harvards, a duo of acrobats who get a big mitt for firstrate balancing beats. Vic Hyde progresses towards his one-man band through easy stages. He stars with an impression of a naval patrol boat then plays two trumpets (alto and soprano) follows this with three trumpets and then plays piano, drums, cymbals and slide trombone simultaneously, using both hands and feet. Act clicks solidly and is well suited for this big house.

The finale brings in all the pantomime characters with the introduction neatly effected by the choristers. All the perennial names are brought into this item which is lavishly named and rounds out show.

Myro.

Eddie Fisher, baritone singer, into Copa City, Miami, tomorrow (Thurs.) for one week, to be followed by another week's stand at the Hippodrome, Baltimore, starting Dec. 28.

Palace, N. Y.

Berk & Hallow, Howard Nichols, MacFarland & Brown, Beatrice Howell, The Collegiatones (4), *Tato & Julia, Eddie White, Bobby Whaling & Yvette, Don Albert House Orch; "Last of the Buccaneers" (Col), reviewed in* VARIETY, *Oct. 18, 1951.*

Current layout at the Palace sags midway and indicates that more coin will have to be shelled out for talent if vaudeville is to be saved from another and final interment. Even as a pre-holiday show, when patronage can be expected to fall off, this bill doesn't rate.

Strongest turns are spotted at opening and closing. Berk and Hallow in the curtain-raiser, flash a classy brand of tap hoofing. Boy-and-girl teamwork in neat precision routines and takeoff in solo bits gets over. Closing act brings on the vet cycling act of Bobby Whaling and Yvette. Whaling gets sock returns with his parlay of comedy and cycling, the gal serving as a helper.

Other acts sag from this level. Howard Nichols, in the deuce, has an okay juggling turn but, when caught, must have been nervous. He missed too frequently. His closing bit, however, in which he ran hoops around and into a tent, clicks nicely. MacFarland and Brown, comedy dancers, and the Collegiatones, a vocal group, are reviewed under New Acts.

Beatrice Howell, comedy singer, is disappointing both in her material and delivery. Her opening number, about bargain sales, is about as fresh and timely as a prewar newspaper. Her psychiatric routine also suffers from staleness. Routine is lifted with impressions of Barbara Stanwyck and Bette Davis, but that carbon of Jimmy Durante is second-rate, besides being oldhat.

Tato and Julia, Latin dancers, have an empty routine. Team runs through some perfunctory chile hoofing and then break into a jitterbug bit that falls flat.

Eddie White, in next-to-closing, dishes out a fair comedy turn with some conventional borscht belt dialect stories and songs. White is personable enough but the gags are too venerable.

Don Albert, batoning the house orch, cuts the show in okay style.

Herm.

Apollo, N. Y.

Sister Rosetta Tharpe with the Five Rosettes, James Root, Jr., Katie Bell Nubin; Tiny Bradshaw Orch (12) *with Mary Lou Greene, Harold King, Wright Bros.* (2), *Norma Miller's Dancing Girls* (7), *"Crackshot"; "Motor Patrol" (S-G).*

With Sister Rosetta Tharpe heading the bill in sock fashion, current Apollo sesh holds up well. For those patrons who like hot music, there's Tiny Bradshaw's orch, while Harold King's roller skating tap turn is a solid entry for those wanting a change from the usual acts spotted. And in the s.a. department there's a line of six gals, fronted by Norma Miller, who register with their numerous gyrations.

Show opens with band backing the chorus line with some snappy instrumentalizing. Comprised of four brass, four reed, three rhythm and Bradshaw leading and doing some vocal chores, orch comes on later for a sizzling rendition of "Murder At the Apollo." Some off-color business, spotted along with the playing, goes over big. Bradshaw scores with his raspy vocal delivery. Tunes handled by the bandleader include "Have Myself a Ball" and "Well, Oh Well."

In the terp vein, the Wright Bros. synchronize well with their joint tap delivery. However boys don't match up to Harold King, who does his tapping on roller skates for top results. Mary Lou Greene, songstress with the Bradshaw aggregation, is featured on a couple of tunes. Gal, a pleasant looker, knows how to carry a note, but her delivery could use some toning down. Standard comedy bit is turned in by "Crackshot."

Sister Rosetta Tharpe, accompanied by the Five Rosettes and James Root, Jr., at the piano, is show's highspot. Gospel singer projects a likeable personality in addition to demonstrating some guitaring and top-flight spiritualing. Assisted vocally by the Five Rosettes, neatly gowned, Sister Tharpe offers seven numbers and registers strongly with all.

Gros.

Chicago Theatre, Chi

Chicago, Dec. 15.

Consolo & Melba, Johnny Morgan, Satisfiers (4), *Eddie Peabody, Louis Basil Orch; "Dark City" (Par).*

Flagship house has brought in a low-budgeted show to try and bridge the pre-holiday doldrums. Revue is fairly diverting and should shape well after liberal cutting and perhaps a shuffling of acts for stronger closer. Having the Satisfiers close instead of next to closer might do the trick.

Consolo and Melba have some excellent ballroom routines which register with classic lifts and shoulder spins. However, it's the new dance, done on dimmed stage, which brings out a chorus of "ahs" as offstage voice sings "I'm Forever Blowing Bubbles" while soap bubbles come cascading down with the audience bursting out in spontaneous applause.

In the second spot Johnny Morgan runs through some real swifties, with many of the punchlines lost because of the fast pyramiding. He's cut down on his mugging and physical monkeyshines, especially his hoke bit on the symphony orch leader, replacing with a fairy tale bit, which falls on the tagline. His reprise of "Donkey Serenade" is good, but not as a finale.

Satisfiers from Perry Como's radio show appropriately tee-off with "Smoke Rings" and add a beat with "Funiculi, Funicula," and "Sweet Georgia Brown," more in the pop groove, following. Quartet offer a medley of pops, coupled with novelty tune about George Washington. Femme member sparks the session. In between clever bow-off song, "Happy Holiday" group gives out with two other numbers, which might well be sliced for better effect.

Eddie Peabody still trades on his former Navy affiliation begining with theme, "Anchors Aweigh," and then triple-fingering through "Sweet Sue." His medley of oldtime songs are not in the familiar vein until he hits, "Some of These Days" for payoff. Acrobatic banjoist strums through some fancy chording with "Dark Eyes" and and then mutes his instrument for some quieter numbers. Corny cracks and milking offset generally good reception. After several holiday tunes, he does an impression of Joe Mooney on some of the latter's hits.

Louis Basil orch has a neat opener with solo spots on "Hindustan."

Zabe.

Penn. Blue Laws

Continued from page 43

the LCB men having the night off. They had to square it, of course, with the Philadelphia police.

At the present, the local cops are on a rampage, it is doubtful if any bar could get the "go-signal" from the local administration even though there is little likelihood of the State men making an appearance. Most of the nitery ops have already announced their intention of staying closed. Salvation for Philly celebrators are the private clubs, of which there are close to 700 in the tri-County metropolitan area.

Proximity of the Jersey Free State provides another outlet for the Pennsylvania revellers. Clubs in South Jersey and hotels and cafes in Atlantic City are busy lining up talent for the big night and running ad campaigns in the Philadelphia dailies to woo the local celebrants.

Kansas Cafes Also Hit

Kansas City, Dec. 19.

New Year's Eve celebrating possibilities raise a problem for clubs and hotels here because of the Sunday closing law. Missouri law prohibits serving of drinks on Sunday (from midnight Saturday to midnight Sunday), but permits serving from midnight Sunday to 1:30 a.m. Monday. Kansas law prohibits serving drinks at any time, state recently electing the package liquor store system, and good deal of the metropolitan area will be governed by this statute.

Whether to open up for that hour and a half of liquor serving is the focus of the problem. Bigger spots are going to stage their affairs on Sunday evening, serving dinner as usual, and coming in with the drinks at midnight. A number of spots are by-passing the event entirely, figuring it not worth the trouble. Most private clubs are taking to Saturday night for the celebrating, which will have to be drinkless after midnight.

Prices for the Sunday evening dinner affairs are mostly in the $7.50 to $10 range, the price including supper, dancing, favors, floor show and state and federal taxes. Terrace Grill of the Hotel Muehlebach has set $7 plus tax ($8.54), while El Casbah of the Hotel Bellerive has a total fee of $9.15, for example. Other spots are in the same vicinity, and the evening is expected to figure about a sawbuck per person, drinks extra.

Night Club Reviews

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Alan Gale's, Miami B'ch

Gets the audience in on the act, too, and with most of them steadies, it winds up on the plus side. Freddie Stewart is a good looking young tenor who delivers his song ideas in easy, high ranging style to earn solid plaudits. Gale works in on the encores for more giggles. The Haydocks are a familiar dance duo and set up some well worked out terps to round out a breezy show.

Midnight spot features Sarah Vaughan and the potent thrush scores from the first with her stylings. It's a steadily bulding session, with the tricks in delivery familiar to the patrons via her records, adding to the reaction build. The mitts come when she sounds off on her standards, all of it winding into a begoff. Simple approach adds to the overall impact for added values.

Timmie Rogers gets them too, though starting slowly in the emcee spot. Some of those gags he uses have been heard too often, but the ebullient personality and steady punching for the laughs keep the interest until he hits own spot when he gets them with special material that includes a bit on high cost of living, a dissertation on a cowboy who rides sidesaddle and Yiddish dialect that's funny without being offensive.

Berry Bros. were a disappointment. Could have been the small amount of space the stage provides here, their slides and spins thus being limited. Only full routine used at show caught was their cane dance. George Kirby sets up the standard carbons in a melange that includes roster of the screen, radio and stage greats. Offered to satisfactory returns.

Teddy King and his unit turned in a capable job on the backgrounding.

Lary.

Leon & Eddie's, N. Y.

Eddie Davis, Jimmy Dale, Myrna Bell, Louise & Harris, Roma, Peggy O'Neill, Line (6), *L&E House Orch; minimums,* $3.50, $4.

Eddie Davis, the perrennial fixture at this 52d street institution for the past 22 years, is still belting out the yockers to the native and provincial trade. His line of songs and stories grows considerably throughout the years and a hefty clientele of repeaters has resulted.

With this show, Davis has reinstalled the type of display for which this cafe has been famous for many years. After an absence of many months, Davis has decided to put back the line in the spot. He's collected an energetic sextet of lookers routined by Rush Holden and the show's dressing is considerable. The costuming and dances fill the needs of this spot admirably and the show's pace perks up considerably.

Davis has gathered a refreshing batch of talent. Some of the acts have played the cafe previously. All of them, however, merit the attention of agents and bookers, if not for immediate needs, then for filing for future use. In the New Act category are Myrna Bell, Jimmy Dale, Louise & Harris and Roma.

Peggy O'Neill, a cute titian, has improved considerably since last caught. Her voice is apparently geared to light classics, but she can handle a pop as well. Miss O'Neill has a way with a ballad that registers handily. A medley of "South Pacific" tunes gives her an excellent exit.

Jose.

Swiss Chalet, Chi

(BISMARCK HOTEL)

Chicago, Dec. 14.

Norman Martin and Trude Adams, Lee Morgan, Johnny Aladdin Orch (5); *minimum* $2.50, *cover* 80c.

This spot keeps rolling along on low-budget fare and is usually wise enough in choice of bookings to make the puny cash dole payoff.

Best example of this is current offering, Norman Martin and Trude Adams. Youthful femme and lass are winners with their vocaling, partly through a neat choice of material and a very warm pitch at the seatholders. Martin at the piano has a clean, pleasant voice and contributes smartly with competent 88'ing. Femme bears the brunt of the heavy vocal work, displaying some well-trained pipes and good feeling for musical comedy numbers.

Lee Morgan, femme yodeler, has been a steady holdover here, but in current show her songs are extra baggage. She's adequate with "Miss By Swiss Chalet," and "Christmas Chimes." Johnny Aladdin band is okay for the dancers and backs show smoothly.

Plays on Broadway

Bless You All

Herman Levin & Oliver Smith presentation of revue in two acts (19 scenes), with music and lyrics by Harold Rome, sketches by Arnold Auerbach. Stars Jules Munshin, Mary McCarty, Pearl Bailey; features Valerie Bettis, Jane Harvey, Byron Palmer, Robert Chisholm, Garry Davis, Charlene Harris, Donald Saddler, Gene Barry, Lee Barnett, Noel Gordon. Staged by John C. Wilson. Dances and musical ensembles, Helen Tamiris; scenery, Oliver Smith; costumes, Miles White; musical direction and vocal arrangements, Lehman Engel; orchestrations, Don Walker; lighting, Peggy Clark; ballet music composed and arranged by Mischa & Wesley Portnoff, and Don Walker. At Hellinger, N. Y., Dec. 14, '50; $7.20 top ($9.00 opening).

Cast: Jules Munshin, Mary McCarty, Pearl Bailey, Valerie Bettis, Jane Harvey, Byron Palmer, Robert Chisholm, Garry Davis, Charlene Harris, Donald Saddler, Gene Barry, Lee Barnett, Noel Gordon, Gordon Edwards, Dorothy Etheridge, Dick Reed, Eleanor Boleyn, Carlene Carroll, Sage Fuller, Vera Lee, Ilona Murai, Emy St. Just, Helen Wenzel, Swen Swenson, Joseph Gifford, Philip Nasta, Bertram Ross, John Sandal, Parker Wilson, Joe Nash, Elmira Jones-Bey, Gwenna Lee Smith, Dell Parker, Jill Melford, Jeane Williams, Billie Kirpich, Clive Dill, Irene Riley, Betsy Holland, Ray Morrissey, Kris Nodland, Blanche Grady, Gloria Olson, Madelyn Remini, Margaret Wright, Grace Vorik, Geraldine Hamburg, Eileen Turner, Donald McKayle, Richard D'Arcy, Joe Comadore, Osborne Smith, Fred Bryan, Kenny Smith, William Sutherland, Norval Tormsen, Jane Carlyle, Dorothy Richards.

Herman Levin and Oliver Smith, operators of a mint called "Gentlemen Prefer Blondes," have provided a sumptuous production for "Bless You All," new revue by Harold Rome and Arnold Auerbach. In this instance the material seems dwarfed by the beautiful Smith scenery and stunning Miles White costumes. And when a musical looks better than it sounds, it generally spells trouble at the boxoffice. So while "Bless You All" will probably have several months run, particularly with its heavy theatre party bookings, it seems a dubious bet to regain its $200,000 investment.

Scene designer Smith and costumer White are the real stars of the show, which is unusually opulent looking and handsome, even by the lavish standards of Broadway. But the material is generally undistinguished, and although Jules Munshin, Mary McCarty and Pearl Bailey labor valiantly to bring it to life, the outstanding performer is Valerie Bettis, whose dancing provides the entertainment sock. As Miss Bettis demonstrated several seasons ago in "Inside U. S. A.," when a dancer is the highlight of a revue it's an unfortunate commentary on the comedy and music.

There's only one real guffawbringer among the "Bless You All" sketches. That's a jibe at antihistamine drugs, with Munshin as the gullible patient and Garry Davis as the enthusiastic druggist. A travesty of "Peter Pan," as it might be presented for a parent-teacher entertainment, is moderately funny, but a skit about how the next President may be elected without leaving the television studio seems attenuated and overproduced.

Of the songs, there may be some popularity for "I Can Hear It Now," the sardonic "Little Things Meant So Much to Me," "A Rose Is a Rose," "Take Off the Coat" and "You Never Know What Hit You—When It's Love," but there's nothing like a genuine smash tune in the show. Miss Bailey goes to elaborate lengths to put over "You Never Know," but isn't able to do much with her first number, "When."

Miss Bettis scores in her two major dance spots, the first involving pictures that come to life and the second a sizzling pash number called "Desert Flame," besides singing a laughable ballad parody called "Voting Blues." Besides the drugstore sketch and the TV-President stanza, Munshin wrestles reasonable humor from a skit about a foreign matinee idol, struggles through one about seaside artists and teams with Miss McCarty in a heavy number called "The Roaring 20's Strike Back."

Miss McCarty gives what animation she can to a sketch (in which one word apparently shocked some first-nighters) and song about southern authors, succeeds in uncorking laughs with the "Little Things" song and the "Peter Pan" jape, and also appears in the TV satire and the "Roaring 20's" number.

Jane Harvey and Byron Palmer prove agreeable singers, either solo, in duets or ensemble, with such tunes as "I Can Hear It Now," "A Rose Is a Rose," "Love Letter to Manhattan," "Summer Dresses" and "Take Off the Coat."

A notable addition to the show, definitely in the visual category, are the girls, billed not unjustifiably as a "Swarm of Sultry Sylphs," for whom White has designed attractively scanty togs. John C. Wilson has done the overall staging and Helen Tamiris contributed the striking dance numbers. *Hobe.*

Let's Make an Opera

Peter Lawrence & Show-Of-The-Month Club presentation of musical in two acts. Book and lyrics by Eric Crozier; music by Benjamin Britten. Staged by Marc Blitzstein. Sets and lighting, Ralph Alswang; costumes, Aline Bernstein; musical director-conductor, Norman Del Mar. At John Golden, N. Y., Dec. 13, '50; $4.20 top ($6 opening night).

Big Bob and Tom.....Randolph Symonette
Clem and Alfred.....Rawn Spearman
Sammy.....Lawrence Young
Miss Baggott.....Rosalind Nadell
Rowan.....Arlyne Frank
Juliet.....Jo Sullivan
Gay.....Frank Catal
Sophie.....Claire Richard
Tina.....Angela Adamides
Hughie.....Paul Carter
Johnny.....Mario Santamaria

"Let's Make an Opera" is an entertaining novelty, but a slight one. Neither opera nor Broadway musical—but a parlor or children's charade — it doesn't belong on Broadway. As an amateur audience-participation frolic, it belongs in the high school-club-community theatre category, and bringing it to Broadway, as a $4.20 community sing setup, was a mistake. Broadwayites are a little too jaded or so whattish to fall into the spirit of a community glee — and that is half the effect.

First act deals with a group of kids and adults who plan putting on an opera. Audience is invited to become the chorus, and is taught four not-too-easy songs to sing. Second half is the opera presentation itself. This is a tender bedtime story of a 19th century London chimney sweep, who escapes from his cruel employers with the aid of a group of children. Novelty of having a N. Y. audience singing with a production has its points—but they don't add up to enough. Whole procedure is a little too arch, as well as difficult, and by the time intermission comes, has become a little tiring and dull.

There are many nice things about this production. Second-act opera is a charming work, with some excellent tunes by Benjamin Britten, as well as a listenable score. One or two ensemble numbers are particularly choice. Producers have assembled a talented group of youngsters to aid the few adults involved.

Of the latter, Rawn Spearman has a fine lyric tenor, Randolph Symonette has a resonant bass, Rosalind Nadell is a competent contralto, and Arlyne Frank a lovely as well as accomplished soprano. Jo Sullivan is altogether a treat as Juliet, visually, vocally and histrionically.

Marc Blitzstein has staged the work with a good sense of theatre and a sure feeling for the artistic and music values, and Norman Del Mar, who doubles as emcee-conductor, does a yeoman job of wheedling the audience into singing and handling his precocious cast. At times he's a little too cute —which is whole production's idea and its downfall. *Bron.*

(Closed Saturday (16) after five performances).

Play Out of Town

Second Threshold

New Haven, Dec. 13.

Alfred de Liagre, Jr., presentation of drama in three acts (four scenes) by Philip Barry, with revisions by Robert E. Sherwood. Stars Clive Brook; features Margaret Phillips, Hugh Reilly. Directed by de Liagre; scenery and lighting, Donald Oenslager; costumes, John Derro; production associate, Philip Barry, Jr. At Shubert, New Haven, Dec. 13, '50; $3.60 top.

Toby Wells.....Hugh Reilly
Malloy.....Gordon Richards
Miranda Bolton.....Margaret Phillips
Josiah Bolton.....Clive Brook
Thankful Mather..Betsy Von Furstenberg
Jock Bolton.....Frederick Bradlee

"Threshold" is not only the title of this final play by Philip Barry. It is also its exact status as regards its Broadway chances. As of its premiere, it stands on the brink, facing a moderately good reception or a significant one. Whether it steps over that threshold into legit's Hall of Fame or into oblivion will be determined in the two remaining tryout weeks available for finding—and fanning —the spark that can ignite it into a thoroughly worthwhile play.

Paradoxically, the play's major problem at the moment is that it has no major problem. There is no single factor that protrudes with marked negation in the overall structure. The theme is good; writing, acting and staging all are good—but not quite good enough for standout acceptance. It is in the ignition field that further research must be conducted.

Play poses a number of interesting issues. There is the one of the materially successful man who, in middle life, finds that his goal has been only an illusion. Another is that of the parent who has severed the bond between himself and his children, and learns that the procedure has ultimately brought him to the depths of loneliness. There is the issue of the solid citizen who feels that he has contributed much to the advancement of society, only to have his fellow-beings fail humanity in the chaos of present-day confusion.

There is, too, the issue of modern-day younger girls casting their marital alliances in the direction of men many years their senior. And there's the problem of medical treatment, or psychiatry, as opposed to the simple will to live. All this in one package, which indicates the play's absorbing potentialities.

Taking his premise from actual events of our times, the author has built his work around Josiah Bolton, eminently successful legal light, who has reached a state of retirement after not only a brilliant career in his chosen profession but also outstanding service to his country. Bolton has reached an impasse in his life, in that he finds no way to turn as he realizes that his work is "finished," his wife has divorced him and remarried, his daughter is about to leave him to marry an elderly suitor, his son has virtually abandoned him, and perhaps most significant of all, humanity itself has floundered badly in the present sea of disorder.

Contemplating suicide, a status of which only a young medical family friend is aware, Bolton is gradually brought into closer contact with his daughter. And after a rugged session of self-analysis on the part of both father and daughter, play ends on an optimistic note.

Clive Brook, making his American stage debut, gives a beautifully-polished reading of the Bolton role. His characterization is noteworthy, as is his acting. Margaret Phillips gives credence to the part of the daughter and stands up well in heavily dramatic moments. She seems unable to shed an accent, which has a tendency to detract from her interpretation of a basically American girl.

Hugh Reilly provides an authentic version of the easy-going young medic who eventually rouses Bolton to self-preservation, and weans the daughter from her May-December marriage plans to more romantic ones involving himself. Betsy Von Furstenberg, in her first post-strawhat stage appearance, does a completely captivating job in a refreshing manner that should bring her to quick prominence. Frederick Bradlee, as the show-minded son whose reading scope "prefers VARIETY to Blackstone," is competent in a lesser role, and Gordon Richards completes the cast as an efficient man-servant.

Writing represents an interesting blend of scrivening craftsmanship. Where Barry left off and Robert Sherwood takes over in this revised version of the Barry original, is difficult to determine. In any event, there is considerable depth to many of the lines, and thoughts have been dove-tailed to produce an overall smooth flow of story content.

De Liagre's staging has carried the script from scenes of pin-dropping silence, through a diversification of charm and simple comedy, to a very fine dramatic sequence in which the central character lays bare a searing analysis of his own being.

A handsome library setting gets able visual assistance from attractive apparel. *Bone.*

Heavy Cleve. Squawks On 'Sightless' Sadler's

Cleveland, Dec. 19.

Sadler's Wells Ballet Co., rang up approximately $40,000 gross in its two-night stand at the Civic Auditorium last week, but poor seating facilities drew terrific squawks from many of the 17,500 ballet fans who almost filled the hall during the run.

G. Bernardi, local promoter, got most of the blame for installing an inadequate rising platform for the seats. Although the wooden rise cost him a reputed $1,600 in rental, it was so low that patrons in highest prized orchestra seats couldn't see the feet of the dancers. Majority of spectators in the first 15 rows had to stand in side aisles to get a clear view of the dancers. Some soreheads started a teapot boxoffice tempest by demanding refunds and causing a lobby commotion, in which one hot-head tried to swing a haymaker at Bernardi's chin. He missed when the promoter dodged.

Newspaper critics pointed out that for another $1,000, the local management could have rented the type of platform regularly used for seats by Metropolitan Opera Co. on its visits.

Legit Bits

Richard Whorf will stage the N. Y. City Center revival of "Royal Family," in which **John Emery** will appear . . . There's an outside chance that **Gary Cooper** may make his Broadway debut in **Horton Foote's** "The Chase," which **John Haggott** and **Celeste Holm** may present next spring . . . **Melville Cooper**, an alien member, has received Actors Equity permission to appear in "Make a Wish," the **Preston Sturges-Hugh Martin** musical edition of **Molnar's** "Good Fairy," in which **Nanette Fabray** is set for the femme lead . . . **Katharine Cornell** will fold her production of "Captain Carvallo" at the end of the current week's tryout engagement in Cleveland. The show reportedly represents a $40,000 investment, of which about $30,000 will be lost, but the backers will be repaid in full . . . **Margaret Webster** is set for the femme lead and **Herman Shumlin** will stage **Albert H. Rosen's** production of "Strange Sanctuary," **Charlotte Hastings'** melodrama which was a London hit under the title of "Bonaventure" . . . **Paul Douglas**, who clicked on Broadway in "Born Yesterday," will return to the stage as Davy Crockett in **Edwin Justus Mayer's** "Sunrise in My Pocket" as part of the ANTA Play Series . . . **Burgess Meredith**, who staged "Season in the Sun," will direct the **Harold Clurman-Walter Fried** production of **S. N. Behrman's** "Let Me Hear the Melody," in which **Franchot Tone** may appear.

Ann Todd and **Leo Genn** will appear on Broadway next spring in a legit edition of **Michael MacOwen's** "Seventh Veil," according to an announcement in London by **Henry Sherek**. **Miss Todd** played the lead in the film of that title, in which **James Mason** scored his first popular click . . . The 1951 season of the Shakespeare Memorial theatre at Stratford-on-Avon will open next March 24 and continue through the following Oct. 27 and will include productions of "Richard II," "Henry IV" (Parts 1 and 2), "Henry V" and "The Tempest." **Michael Redgrave** will be a member of the company, with **Anthony Quayle** continuing as managing director . . . **Paul Vroom**, general manager for "Affairs of State" and slated to be company manager of "Make a Wish," is also general manager for **Jack Segasture**, whose production of "Sodom, Tennessee" goes into rehearsal Jan. 15 with **Robert Perry** as stager, **Leo Kerz** designer, **Earl Robinson** composing the incidental music and **Ben Washer** as pressagent . . . The **Robert L. Joseph-Alexander H. Cohen** revival of "King Lear," starring **Louis Calhern**, is financed at $65,000, plus a $6,500 overcall. Any expense beyond $71,500 will be supplied by the producers.

With **Wilbur Evans** due to be production manager and co-star of the St. Petersburg (Fla.) Operetta this winter, his singer-actress wife **Susanna Foster** will be on the Coast with her parents, having a baby . . . **Melvyn Douglas** is set for a leading part in "Little Blue Light," **Edmund Wilson** drama which the Theatre Guild plans to produce in the spring. **Hume Cronyn**, who co-starred with **Jessica Tandy** (Mrs. Cronyn) in a tryout of the play last fall at the Brattle theatre, Cambridge, will have an interest in the production . . . **Robert Fletcher**, one of the Brattle theatre members, who played a principal part in and designed the costumes for the recent Theatre Guild-Brattle revival of "The Relapse," has been admitted into the United Scenic Artists union . . . The council of Actors Equity will give its annual Christmas party tomorrow afternoon (Thurs.) for the union's office staff . . . **Thomas Hammond's** touring production of "Apple of His Eye," to star **Edward Arnold**, has been capitalized at $30,000.

Joseph Harris is company manager of "Arms and the Girl," at the Arena, N. Y., succeeding **Joe Moss**, who withdrew to tour with **Edward Arnold** in "Apple of His Eye" . . . **George White** has announced from the Coast a new edition of his "Scandals" for next spring, with sketches by **Irving Caesar**, **Billy K. Wells** and himself, lyrics by **Caesar** and **Jack Yellen** and a composer to be selected . . . Since **Robert Whitehead** has been delayed in the casting of **Donald Ogden Stewart's** "Kidders," **Harold Clurman** has withdrawn as director of the show and will stage **Kermit Bloomgarden's** production of the new, untitled **Lillian Hellman** play . . . **Phil Silvers** is announced as star of "Top Banana," new musical with songs by **Johnny Mercer** and book by **Hy Kraft** to be presented on Broadway in the spring by **Paula Stone** and her husband, **Michael Sloane**. The title is a burley term for chief comic of a show . . . **Dennis King** will play the ship's captain in "Billy Budd," the **Chandler Cowles** presentation of the **Louis O. Cox-R. H. Chapman** dramatization of the Herman Melville novel . . . **Ezra Stone** may stage the **Shuberts'** production of "The Man Who Corrupted Hadleyburg," the **Bernard Evslin** adaptation of a Mark Twain story, which was tried out last summer at Hedgerow theatre, Moylan, Pa. . . . A special performance, to raise funds for the Mary MacArthur Memorial Research Respiratory Center, Wellesley Hills, Mass., will be given Jan. 28 by the Professional Children's School, N. Y. **Judith Anderson** is chairman of the committee . . . **Catherine Falcone** has resigned as secretary to **Felix M. Sommer** at Universal's foreign department in N. Y. to join the cast of Lawrence Schwab Productions, for its Music Circus theatre in Miami this winter.

Because she lives in New Hope, Pa., press agent's wife **Mrs. Sol Jacobson** generally does her playgoing in spurts. Last Wednesday (13), she topped herself by visiting the Modern Museum, N. Y., before lunch; attending the matinee of "Ring Round the Moon," at the Martin Beck; the 5:30 performance of "Cellar and the Well," at the ANTA Playhouse, and the evening performance of "Don Carlo," at the Met Opera House.

Margo Jones paid a visit last week by plane to **Frank Lloyd Wright**, near Phoenix, Ariz. It's presumed she conferred with Wright concerning a new playhouse which is a possibility for Theatre '50 here. The theatre would be flexible to accommodate both arena staging, as at present, and conventional platform staging, with seating capacity of 500 to 600.

Mary Chase is polishing her new play, "Mr. Thing" at her Denver home, and hies to Broadway shortly to sumbit it to producers. It has no connection with her first legit hit, "Harvey", or with the currently popular song and shooting film, both titled "The Thing."

"Gentlemen Prefer Blondes," which has been grossing around $44,000 a week recently, is still hitting an operating profit of about $10,000 a week . . . Next benefit performance for the Actors Equity and Chorus Equity welfare fund will be "Lady's Not for Burning," Jan. 14, with "Season in the Sun" slated for Jan. 28 and "Country Girl" Feb. 11 . . . **Jacquelyn Van Natter**, production manager of the Atlanta opera company, due in New York during the holidays to cast singers for her company's spring season . . . **Malcolm Keen**, currently winding up shooting with **Ethel Barrymore** and **Maurice Evans** in Metro's film edition of "Kind Lady," due east next weekend to play Capulet in the **Olivia De Havilland** revival of "Romeo and Juliet" . . . **Robert Alan Bernstein** will stage the Laughing Stock Co. revival of Euripides' "Electra," slated for February presentation at the Master Institute, N. Y. . . . **Joe Shea** has withdrawn as pressagent of the American Legion revue, "Red, White and Blue," with **Joe Flynn** shifting from "Diamond Lil" to succeed him . . . Theatre party agent **Lenore Tobin**, publisher of Stubs, the seating guide to Broadway theatres, is issuing replacement diagrams for the Hellinger, N. Y., which recently rearranged its seating playout.

Frank Duane Rosengren, of San Antonio, has written the book and lyrics, for a musical, "The Walls Rise Up," skedded for Theatre '50, Dallas. Music is by **Richard Shannon** of Houston. The play will start a three-week run at Theatre '50 March 12. **Margo Jones** is the producer.

Richard Skinner, just finished as company manager for "The Relapse," going out in similar post with the **Jeanette Macdonald-Gene Raymond** "The Guardsman," which opens in Buffalo Jan. 25 enroute to the Coast.

Lewis, Carter in 'Consul' For Montreal Guild

Montreal, Dec. 19.

Montreal Opera Guild, of which Paulina Donalda is prez, is presenting Gian-Carlo Menotti's "The Consul" at His Majesty's here Jan. 9 for a run of 10 days or longer. Brenda Lewis, last seen on Broadway in "Regina," will sing Magda; Met tenor John Carter will be the magician; Lydia Summers, the grandmother; Gloria Lane, the secretary, and Chester Watson, Mr. Kauffner.

Emil Cooper, ex-Metopera maestro, will conduct. William Butler will stage.

'Roberts' Shuffles Leads on Tour; Fonda Troupe to Close on Coast

Tod Andrews, who'll be succeeded by Henry Fonda as star of the second company of "Mister Roberts," Jan. 22 in Pittsburgh, will take over the same assignment with the original edition a week later in Toronto, replacing John Forsythe. The latter is starring in the play at the Alvin, N. Y., and goes on tour with it starting Jan. 10 in Schenectady. He has no immediate plans for after his withdrawal from the cast.

Larry Blyden will taken over the part of Ensign Pulver in the original cast next week, succeeding Dick Van Patten. Robert Ross has already replaced Paul Stewart as Doc, and Rustay Lane has succeeded William Harrigan as the Captain. About 10 additional cast changes, all in supporting parts, are slated for next week, with co-author and director Joshua Logan holding intensive rehearsals of the troupe in preparation for the tour.

With Fonda in the title part which he created originally on Broadway, the second company of the Leland Hayward production is slated to work toward the Coast, winding up about Aug. 1 in Los Angeles. One of the expected high spots of the tour will be the engagement in Omaha, Fonda's home town. The show has never played there, having been routed around it several times in accord with the star's wish to appear there himself.

McLerie, Mitchell Will Do 'Rodeo' for Ballet Theatre N.Y. 'Homecoming' Show

Allyn McLerie, last on Broadway as lead in "Miss Liberty," and James Mitchell, chief dancer in "Brigadoon," will dance leads in Agnes de Mille's "Rodeo," when Ballet Theatre presents the work in its N. Y. one-night "homecoming" performance at the Met Opera House, Jan. 9. (John Kriza will take the third lead.) Troupe has just returned from a four-month tour of Europe, in which the two dancers took part. After the N. Y. performance, troupe goes on a three-month U. S. tour, opening in Philly Jan. 10, but duo (who never danced with Ballet Theatre in N. Y. before) is pulling out, Miss McLerie resuming her old lead role in "Where's Charley?" when it opens in Boston Jan. 25.

"Rodeo," which served as basis for the dances in "Oklahoma," has been in the Ballet Russe de Monte Carlo repertoire for many seasons. Miss de Mille took it from Ballet Russe last summer, and gave it to Ballet Theatre for its repertoire. Latter company has never done "Rodeo" in the U. S. before.

In addition to "Rodeo," the Jan. 9 gala Met performance will also include "Theme and Variations," with Mary Ellen Moylan and Igor Youskevitch; "The Black Swan" pas de deux, with Alicia Alonso and Youskevitch, and "Fall River Legend," with Nora Kaye, Lucia Chase, Ruth Ann Koesun and Mitchell. Top will be $6. Miss Moylan has never appeared with the company here before. Miss Alonso is returning to N. Y. after several seasons' absence, during which she had her own company in her native Cuba. Alexander Smallens, ex-Radio City Music Hall maestro, who went to Europe with Ballet Theatre as musical director, will be conductor for the N. Y. date.

Texas Circuit Squawk On 'Like' Bypass May Pay Off

Dallas, Dec. 19.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit, has squawked to the N. Y. Theatre Guild for sending Katharine Hepburn's "As You Like It" as near as Tulsa and Oklahoma City, without dropping down to Interstate territory.

The Guild now says it may be able to work it out after the Coast dates, which should bring the show here in mid-spring.

Interstate has booked Les Ballets de Paris for the Melba March 2-3, and road season looks good. "The Apple of His Eye," with Edward Arnold, is set for Feb. 5-6, with "Mr. Roberts" inked for March 15-17. Previously announced is Mae West in "Diamond Lil" Feb. 13-14.

Boxoffice Men Re-Elect Entire Officer Slate

Entire officer slate of the Treasurers Club of America was re-elected Saturday night (16) at the boxoffice men's organization's annual meeting and election, at the Astor hotel, N. Y. They include Arthur W. Wright, president; Hugh J. McGauley, vice-prez; Frank Frayer, treasurer; Herman Leins, recording secretary; Murray Lang, financial secretary, and Edward E. Colton, attorney.

Newly elected to the board of governors, to serve two years, were John F. McPartland, Louis A. Berge, Abe Baranoff, Charles P. Murphy, John L. Wallum and Ralph W. Long. Incumbent governors, whose terms have another year to run, are Walter O'Connor, Irving Morrison, George Handy, James Vincent and Harry Lee.

'State' 50G Repaid; 5½G Weekly Gain

"Affairs of State," Louis Verneuil comedy which has just repaid its $50,000 investment, is earning an operating profit of about $5,500 a week at the Music Box, N. Y., on its capacity grosses of approximately $26,500. The Richard Krakeur-Fred Finklehoffe production cost $38,965, plus a tryout loss of $1,108 and bonds of $11,350.

Production expenses included $7,550 in fees ($3,000 to Verneuil as director, $2,500 to John Haggott as production supervisor, $1,000 to scene and costume designer Paul Morrison, $750 legal, $300 accounting), $4,072 in salaries, $5,758 for scenery ($4,233 building and painting, $1,122 scrim drop and drapes), $1,307 electrical expense, $1,815 property department expense, $3,751 wardrobe, $1,163 hauling and transfer, $6,317 advertising and publicity, $1,421 rehearsal and $5,812 general and administrative.

Operating costs include 30% theatre rental, an average of about $6,600 for the cast of six, minimum author royalties (5-7½-10%), no director royalty, 1% production supervisor royalty, $290 for department heads, about $200 for company stagehands, $725 for managers, stage managers and press-agent, and around $1,000 share of advertising and $250 office expense. Company operating expense (exclusive of theatre rental) has been averaging about $13,000.

Fay's 'Please' Foldo Involved 83G Nick

"If You Please," Frank Fay revue which folded recently in San Francisco while trying out for Broadway, involved a loss of about $83,000, including $58,000 production expense, $18,000 tryout loss and $7,000 closing expense.

Fay, who produced, authored, directed and starred in the show, reportedly put up $60,000 of the coin, the balance being supplied by three non-show biz friends in New York.

Riggs Doing Drama Stint For Western Reserve U.

Cleveland, Dec. 19.

Lynn Riggs, author of "Green Grow the Lilacs," is writing a new lyric drama, titled "Toward the Western Sky," under a commission from Cleveland's Western Reserve U., which will stage the play next June as part of its 125th anniversary program.

Although the drama deals with colonial history of the Western Reserve territory here and the university, from 1825 to 1951, the playwright said the subject matter will have "universal appeal."

Original music and choreography are to be designed for it, but composer and dance director haven't been appointed yet. Cast of 50-odd roles will be filled by Reserve's drama students, gradutes and guest-stars, with Nadine Miles directing. Riggs expects to have script finished by February at the latest.

Type Casting?

George S. Kaufman and Abe Burrows, respective stager and co-librettist of "Guys and Dolls" (46th Street, N. Y.), have promised to play "runons" in the show at some performance soon.

Stunt would be for Kaufman and Burrows to join the collection of tinhorns and mobsters scramming the Save-a-Soul mission after using it for their floating crap game, at the Act 1 curtain.

Strawhat Operation Woes Show Up in Chicago Suit For Chevy Chase Splitup

Chicago, Dec. 19.

Suit filed here in Chi superior court last week by Phil Tyrell, theatrical booker and partner in the Chevy Chase summer theatre, which asked for a dissolution of the partnership, brought out some significant facts on summer stock operation. Suit charges that producer Marshall Migatz allegedly withheld $50,000 in net profits from the 17-week season, which had a $100,000 gross. It asks for an accounting and examination of the books.

Migatz told VARIETY that instead of a profit, there was an $8,000 loss for the season, including his own money. One of the greatest loss items was the matter of transportation, with stars getting over $5,400 in fares for themselves and rest of packages. He said that he would not use packages again, due to excessive transportation. Out of the $100,000 gross, $22,000 went for rent to William Johnson, owner of the strawhat building, in addition to $4,000 spent in seating and remodeling. In the second week of "Happy Birthday," with Imogene Coca (the biggest grosser, which hit $10,000) Johnson, on percentage got $1,000 more than the star, who rated $1,400.

Migatz said that it was through Johnson that Tyrell was taken in as a limited partner with a third share. He claimed that the action was brought on due to Tyrell's wish to operate his own house.

Producer said that his lowest weekly operating cost was $4,000. It ran to as much as $9,000 with Burgess Meredith in "Harvey," second biggest grosser. Newspaper ads ranked heavy in expenditures, with $10,000 in daily ads alone.

Collecting GBS' Obits

London.

Editor, VARIETY:

When I sent to Lady Astor, with my VARIETY obituary of Bernard Shaw, the Medical World's appreciation, which was headed "Goodbye, Old Enemy," I advised her to collect, in the interests of posterity, all the obituaries she could.

"If you could assemble, say, the comments of the Vegetarian News on his nut-eating, the complaints of the Hairdresser's Journal that he never patronized a shaving saloon, and the opinion of the Tailor & Cutter on his cycling breeches," I wrote, "it would make a most interesting book.

"You know he has a first cousin, Mrs. Judy Musters, who is alive," Nancy Astor replied. "She is collecting the obituaries, as many as she can get. In fact, we are doing it together."

Now, to help, will the American dramatic editors, all of whom read VARIETY, send what they wrote, with any strange obituaries they came across, to Lady Astor? Her address is The Hoe, Plymouth, England.

Hannen Swaffer.

Lily Pons

enters a plea for

Better U. S. Concert Facilities

* * *

one of the many byline features in the

45th Anniversary Number

of

VARIETY

Out Soon

League Okays Ticket Proposals, But Shubert Balks on House Seats

Friml-Paskman's Musical Of 'My Dear Children'

Carl Brisson is a possibility to do the John Barrymore role in the musicalization of "My Dear Children," by Catherin Turney and Jerry Horwin, which Rudolf Friml will score. Dailey Paskman is doing the libretto adaptation, including the lyrics. The Shuberts, Aldrich & Myers and Jean Dalrymple have been alternately mentioned in connection with the production.

Horwin, now story editor for the Columbia Broadcasting System, has had Miss Turney east on several writing assignments (for "Studio One" and other CBS-TV shows), and also huddling on the musical version. Miss Turney left yesterday (Tues.) for Hollywood but returns east after the holidays.

Storm Refund Nix Upheld by Court

Unusual ticket refund demand, which might have set a costly precedent for legit shows, was tossed out last week in N. Y. small claims court. The repayment bid involved eight $2.40 tickets for "Mister Roberts" for the night of the hurricane, Nov. 25, which the holder was unable to attend. Plaintiff had refused an offer by Warren O'Hara, house manager of the Alvin, N. Y., to exchange the eight seats for any subsequent future performance of the show.

When he received a summons in the case, several days after turning down the refund demand, O'Hara notified Herman Bernstein, general manager of the theatre and for Leland Hayward, "Roberts" producer. Both recognized that such a plea, if upheld by the court, might establish a precedent by which anyone "unable" to attend a performance for which he held tickets might have the right to refunds. Such a situation might have chaotic consequences for shows with large advance sales.

Bernstein and O'Hara took the matter to James F. Reilly, executive director of the League of N. Y. Theatres, who arranged for last week's hearing in small claims court, accompanied by Milton Weir, League attorney. At the hearing, when the court had heard both sides, the case was heaved out and the plaintiff was advised to accept the theatre's offer of eight seats for future show.

Outside court, after the hearing, O'Hara repeated his offer to exchange the tickets, agreeing to spread the eight seats over several different performances if that would be more convenient to the various patrons involved. However, the bid has not been accepted thus far, although "Roberts" is scheduled to close Jan. 6, after two more weeks.

20G in Till on '51 L'ville Al Fresco; '50 Red $2,600

Louisville, Dec. 19.

Louisville Park Theatrical Assn., producer of summer musicals at Iroquois Amphitheatre, reports that $20,000 in advance season ticket reservations has been received for next season's summer productions, largest advance ever at such an early date.

Season will open with a 10-day run of "Annie Get Your Gun," July 6, and close with the final performance of a Rodgers-Hammerstein Musical Festival Aug. 19. Association had its first loss in several years in the 1950 season. Summer operetta producers went in the red for a small $2,600.

New Mitropoulos Pact

Dimitri Mitropoulos, who had a one-year contract with the N. Y. Philharmonic-Symphony as conductor this season, has been repacted for two years, and given the title and office of music director as well. This year was his first as regular conductor, previous season being shared as co-conductor with Leopold Stokowski.

Clarification of the ticket distribution system, as it applies to brokers, party agents and subscription organization, came a step nearer yesterday afternoon (Tues.), with approval by the League of N. Y. Theatres board of governors of several recommendations of the Committee of Theatrical Producers. The acceptance, subject to ratification by the League membership, next goes to the Ticket Code Authority, in which the League, Actors Equity and the brokers are represented.

Lee Shubert, whose acceptance would be essential to general application of the proposals, since he and his brother, J. J. Shubert, control approximately half of the available legit theatres in New York, reportedly okayed the portions of the CTP plan relating to allocations to brokers, party agents and subscription groups. But, he refused to go along with a recommended reduction of "house seats" and a compulsory arbitration clause. Unless the CTP succeeds in having its suggested revisions incorporation in theatre booking contracts, the entire setup would be on a voluntary basis.

Accepted unanimously by the League board were the following principal proposals: In advance of a show's opening the allocation of 75% of a show's tickets, to mail orders, party agents, subscription organizations and the boxoffice; after the opening, 50% of the tickets to the brokers and the rest to the boxoffice; however, bona fide orders could be filled by the brokers prior to the opening. The CTP recommendation nixed by Shubert would limit the number of "house seats" for a straight play to 24 and for a musical to 48, to be divided two-to-one between the producer and theatre owner (in some cases more than 100 "house seats" per performance are now held out).

The arbitration proposal turned down by Shubert would apply to disputes between producers and theatreowners over "mutual" control of tickets. Both recommendations were passed over his opposition.

A proposal by the brokers, that the League endorse their application to Albany for an increase in the ticket markup fee from 75c to $1 (excluding federal tax) was voted down. That means the League will take no action on the brokers' bid one way or the other, but one League border member reportedly declared he would personally fight it.

B'way Share on London Non-Comm'l Shows Must Go Into Regular Kitty

London, Dec. 19.

The London managements' share of the profits from the Broadway engagements or possible film sales of "Cocktail Party" or "Lady's Not for Burning" must go into the regular production pool, the same as the net from any other show presented in association with the British Arts Council. Thus, the success of the two plays in the U. S. will be used for future West End productions.

That was explained last week by Hugh Beaumont, production head of H. M. Tennent, Ltd., top British legit producing firm, and its Arts Council affiliate, Tennent Productions, Ltd. Since "Lady's" was presented here by Tennent Productions, in association with the Arts Council, it was a non-commercial venture, and its profits go into the fund for future shows. Same applies to Tennent's share of the returns from the Broadway engagement or from a possible film sale.

However, the American managements' (John C. Wilson and the Theatre Guild) share of the returns from the U. S. production go to them in the usual manner. Same applies to Gilbert Miller's slice of the net from the American production of "Cocktail Party," in which he is partnered with Henry Sherek. The latter's take will go into his own non-profit production pool, as he presented the comedy under his Sherek Players setup, in association with the Arts Council.

Plays Abroad

Lace On Her Petticoat

London, Dec. 15.

Alec Rea, E. P. Clift, Roy Limbert production of comedy in three acts by Aimee Stuart. Directed by Willard Stoker. At Ambassadors, London, Dec. 14, '50.

Mrs. Colquohoun ..... Jean Stuart
Mrs. Oliphant ..... Muriel Aked
Elspeth McNairn ..... Eleanor Macready
Alexandra Carmichael ..... Perlita Neilson
Faith McNairn ..... Sophie Stewart
Hamis Colquohoun ..... Ellis Irving
McDougal ..... David Keir

Another simple Scottish comedy by popular dramatist Aimee Stuart provides slight, but charming entertainment that disarms criticism. Its poor - little - rich - girl theme arouses sympathy and interest by the sincere method of its presentation but is of purely local interest. Should do well in this intimate theatre.

A Victorian air of class-consciousness permeates this moving little period story of a humbly born schoolgirl sought in friendship by the lonely laird's daughter in the castle. Their happy association is made possible by the aristocrats' absence abroad and the dragon of a German governess being quarantined with measles. The younger girl, daughter of a prosperous milliner, is eagerly preparing to attend the other one's birthday party when it turns out the invitation was faked by the lonely child and repudiated by her returning parents. Distraught at the cruel disappointment of her friend due to her own perfidy, the youngster dashes out to end her troubles in the millstream, but is duly rescued and smuggled back to the castle.

There is a love story maturing slowly between the widowed milliner and a hot headed malcontent who is always losing his job. She has declined to join him in his contemplated migration to Canada, but her daughter's unhappy experience makes her agree to the proposal.

Sophie Stewart makes a comely, understanding mother while Ellis Irving is a virile, likeable suitor. The two young girls are delightfully played by teenagers Eleanor Macready and Perlita Neilson, making their London debuts. Each gives a fresh individually contrasted characterization. Muriel Aked, back on the stage after 10 years of screen work, makes a welcome return as an acidly philosophical grandmother. Piece is smoothly directed by Willard Stoker.

Clem.

Blue for a Boy

London, Dec. 1.

Emile Littler's production of musical, adapted by Austin Melford from the farce, "It's a Boy." Directed by Austin Melford. Music by Harry Parr Davies; lyrics by Harold Purcell. At His Majesty's theatre, London.

Dudley Leake ..... Austin Melford
Dickie Skippett ..... Richard Hearne
Fred Piper ..... Fred Emney
Anita Gunn ..... Eve Lister
Mary Leake ..... Hermene French
Emily Bompard ..... Bertha Belmore
Hercule Bompard ..... Charles Stone
Caprice ..... Aud Johansen

On the accepted assumption that the British public likes the old favorites best, Emile Littler has gambled on the popularity of the pre-war type of farce, embellished one with some tuneful melodies and submitted it in musical form. This production, based on "It's a Boy," depends, as did the original, on the joint drawing power of two comedians, Fred Emney and Richard Hearne, in the roles created by Leslie Henson and Sydney Howard 20 years ago. Today the play is even more dependent on the two stalwarts who have really only one humorous scene to bolster up the sagging, incredible story. The ticket agencies registered their confidence in the show's possibilities as a Christmas attraction to the tune of $84,000, so its chances are about even.

The involved story concerns a middle-aged man celebrating his first wedding anni with his young wife in Deauville. He is cagey about an earlier marriage which he contracted when a boy with a much older woman.

Ably supporting the two chief comedians are author Austin Melford, as the harassed husband; Eve Lister, charming and appealing as the real novelist, and Bertha Belmore as the mother-in-law. Hermene French makes the most of her limited opportunities as the young wife and Aud Johansen is decorative as an amorous maidservant.

Harry Parr Davies' music makes a lilting background, but provides little to stay in the memory. Show is lavishly mounted and competently directed.

Clem.

Frankie Und Die Hochzeit

(Member of the Wedding)

Vienna, Nov. 28.

Akademie Theatre presentation of drama in three acts by Carson McCullers. Translated into German by Martha Herzog. Staged by Berthold Viertel. Set by Gustav Manker. Incidental music by Alexander Steinbrecher. At Akademie, Vienna.

William Addams ..... Alfred Neugebauer
Frankie ..... Johanna Matz
Jarvis ..... Werner Kreindl
Janice ..... Hilda Mikulicz
Mrs. West ..... Maria Kramer
John Henry ..... Peter Dux
Berenice Sadie Brown ..... Maria Eis
Sis Laura ..... Lily Karoly
T. T. Williams ..... Otto Schmoele
Honey Damden Brown ..... Michael Janisch
Helen Fletcher ..... Jenny Lattermann
Doris ..... E. Albrechtshofer
Barney McKean ..... Gerhart Senft

This American hit failed to impress the Viennese in its European premiere here. Some critics called the production an artistic success, but the majority were unimpressed. The play did not flop; it was not really given a chance, the roles of Frankie and the Negro being badly miscast.

The German-language theatre does not have Negro actors, and the German language itself has no equivalent for the Negro dialect. So it probably would be impossible for any actress here to put across the role of a Berenice Sadie Brown. Maria Eis, playing the role in a cultivated Buehnendeutsch (stage German), sounded more like a figure in an English play of manners than the Negro mammy.

The director took an 18-year-old drama student out of the second-year class of the Reinhardt Seminar to play the role of the 12-year-old Frankie. She was both too young in experience and too old in age for the role.

The only really outstanding performance was given by Peter Dux in the role of the boy, John Henry.

Gustav Manker's excellent setting caught the spirit of the play if the remainder of the production did not.

Barn.

Maitre Apres Dieu

(Second Only to God)

Paris, Dec. 1.

Jean Mercure and Andre Certes production of drama in three acts by Jan de Hartog. French adaptation by Jean Mercure. Setting by Douking. Directed by Jean Mercure. At Gaite Montparnasse, Paris.

Dr. Richters ..... Raymond Raynal
Henky ..... Rene Maze
Dr. Willemse ..... Marc Vanclair
Hrnguanian Police ..... Jean Rognoni
Meyer ..... Eugene Frouhins
Kuiper ..... Jean Roger Caussimon
Dutch Consul ..... Jean Ayme
Rabbi ..... Jean Mercure
Davelaah ..... Henri Lesieur
Bruinsma ..... Paul Bonifas
First Emigrant ..... Francois Nithart
Second Emigrant ..... K. Selby
American Captain ..... Philippe Auriol
Dutch Captain ..... Bernard Veron
Pastor ..... Lucien Blondeau

Jan de Hartog's powerful play, seen on Broadway two years ago as "Skipper Next to God," at once brings to mind the tragic odessey of the ill-fated "Exodus" and its cargo of refugees that sailed from port to port only to be refused asylum, although the author maintains it was written before that event took place. However, Hartog has vividly pictured the moral courage of the captain of a ship entrusted with the lives of over a hundred Jewish refugees from the Nazi regime.

The play is magnificently acted by a fine group of actors, all giving the impression of living their roles. Douking's setting of a ship's cabin is superb, and the sound effects of the running motors and the final scuttling are excellently handled. But it is the play itself that holds the spectator spellbound from start to finish.

Fred.

Soprano Jennie Tourel will do a bicycle stunt in N. Y. Jan. 8, singing with the Little Orchestra Society at Town Hall, then rushing to the Waldorf to be soloist with the Israel Philharmonic under Leonard Bernstein.

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Cherokee Drama Proves Financial Bonanza To North Carolina Indians

Greensboro, N. C., Dec. 19.

The Cherokee Indians of the Western North Carolina mountains are realizing a tidy income from the tragic pages of their past. The re-creation of the Cherokee struggle for freedom through the medium of Kermit Hunter's successful drama, "Unto These Hills," benefited them to the tune of between $500,000 and $1,000,000 this year.

Drawing more than 107,000 persons to the tiny village of Cherokee during the months of July and August, the drama brought new revenue to hundreds of Cherokee craftsmen, opened up new employment and kept motor courts and tourist establishments filled to capacity.

An audit of the Cherokee Historical Assn.'s books has now disclosed that the Cherokee realized directly more than $50,000 from the drama project through construction payrolls and jobs connected with the two-month production.

The books showed that 114 Indians who were on the production's payroll drew more than $20,000 in salaries. In addition, the Cherokee Historial Assn. paid out $25,000 to Indian workmen who constructed Mountainside theatre. The association gave $2,000 in cash prizes for the best agricultural exhibits, and the winners turned over their awards for the purchase of recreational equipment for the various Indian schools on the reservation. An additional $3,000 will be paid out this fall to Cherokee workmen for construction work at the theatre.

Drama will open its second season June 23, '51, and will run six nights weekly, Tuesday through Sunday, until Labor Day. Producer Harry Davis, of the U. of North Carolina, said minor revision of the play would be made. Plans also call for enlarging the cast, which was stretched thin numerically last season and necessitated considerable doubling-in-brass. On Davis' recommendation, Jack Frederick Kilpatrick, the Cherokee Indian who composed the music for the drama, has been engaged to revise the score for the play.

College Play

Children of the Ladybug

(YALE DRAMA DEPT.)

New Haven, Dec. 12.

Yale Drama Dept. production of drama in two acts (five scenes) by Robert Thom. Directed by James Light; setting, George Corrin; lighting, Charles Levy; costumes, Pat Campbell. At Yale U. theatre, Dec. 12, '50.

Cast: Robert Barr, Sue Ann Young, Elbert Smith, Sylvia Stockdale, Edward W. Hastings, Michael Onofrio, Walter Boughton, Dorothy Pierson.

This second major production of the Yale Drama Dept., will, in all probability, never get beyond the confines of Eli's University theatre, but it does serve as an excellent showcase for some fine writing, acting, and staging. This, in the last analysis, is the primary purpose of these workshop productions. Whether or not this particular work can be regarded as entertainment, depends entirely on the amount of mental cooperation an audience is willing to contribute.

In any case, while it is true that commercial successes have been spawned at Yale, a more important factor to be considered is whether or not these productions provide the proper outlet for which students in the department prepare themselves. In the present instance, it does.

Written in prose-verse combination, script discloses some excellent wordage that stamps the author as a scribbler of promise. An extensive vocabulary has been ably employed to project pithy phrases across the footlights.

Based on the "Ladybug, Ladybug, fly away home" verse, theme points up the tragic outcome when a mother fails her offspring, a father follows suit, and the children fail each other. It's pretty grim in spots, but it offers opportunity for some capable emoting.

Cast is well chosen, only minor drawback being the necessity of elderly roles being carried by youthful department members.

James Light, Yale's newly appointed visiting critic in play directing, has staged with full appreciation of the poetic values inherent in the script. A skeletonizdem ?fisett mfwyp shrdluiatheii a clever example of imaginative designing.

Bone.

Inside Stuff—Legit

Arnold Auerbach's 10% royalty cut on the Decca album of "Bless You All" (songs by Harold Rome) breaks the ice for librettists who often resented being shut out on the ASCAP, recording and kindred by-product income which the musicomedy songwriters invariably collect 100%. It's not applicable to Rodgers & Hammerstein, since Hammerstein, 2d., also usually collaborates on the book, in addition to writing the lyrics, but in shows of the Irving Berlin and Cole Porter stripe, the book writers don't share.

The "ASCAP plan" of a continuing income is something to which many stage—and film-writers aspire, on the theory that, unlike the songsmiths whose works continue collecting byproduct income, once a show or a picture is through, nobody knows or cares who wrote the libretto. Friml, Romberg, Kern, Herbert, Lehar, Straus, Hoschna, Kerker, Hirsch, Luders and kindred composers (and their estates) continue collecting performing rights, but to many the names of Rida Johnson Young, Harold Atteridge, Harry B. Smith, Dorothy Donnelly, Anne Caldwell and the like are known only within the trade as librettists who collabed with such composers as above named.

In "Bless You All," the new revue at the Mark Hellinger theatre (N.Y.), Rome did all the songs, but Auerbach did the sketches.

Total of 163 people from Broadway legit volunteered for the three blood donor sessions held the last two weeks at the Majestic, N. Y., by the Red Cross. Largest turnout was 23 from "Pardon Our French," while 17 volunteered from the Actors Equity council and staff, 16 from "South Pacific," 11 from "Happy Time," eight from "Tower Beyond Tragedy," seven each from "Mister Roberts" and "Black Chiffon," six each from "Guys and Dolls" and "Hilda Crane," five each from "Call Me Madam," "Gentlemen Prefer Blondes," "Kiss Me, Kate," "Relapse," "Lady's Not for Burning" and Dramatist's Guild, four from "Season in the Sun," two each from "Peter Pan," "Country Girl," "Member of the Wedding" and Chorus Equity, and one each from "Arms and the Man," stagehands, stage managers, scenic artists, producers, Metropolitan Opera, pressagents and managers' union and ad agencies. Approximately half the volunteers were rejected, mostly as underweight. Many of the volunteers did not appear until the second or third sessions, according to instructions from the Red Cross. Another series of sessions will be held in about two months, when Dorothy (Mrs. Richard) Rodgers, chairman of the Red Cross sub-committee on the entertainment industry, hopes all shows and organizations will be represented.

Number of w.k. names in the British arts, including several West End stage stars, were signers of a letter to the London Times last week stating that "we are all profoundly convinced that in no circumstances should our country associate itself with the use of atomic weapons against people who have not used them against us, and that, without sacrifice of our honor or security, our government should take the lead in a new and realistic endeavor to resolve by mutual agreement the international conflicts which now imperil the peace of the world and human civilization itself." Signers included actors Leslie Banks, Lewis Casson, Roger Livesey, Miles Malleson and Dame Sybil Thorndike, composers Arnold Bax and Benjamin Britten, conductor Sir Adrian C. Boult, novelists E. M. Forster and Augustus John, and dramatists Christopher Fry and Laurence Housman.

Value of a mailing list composed of names of mail order patrons of a previous show was illustrated in the case of last week's short-lived "Let's Make An Opera." From a list of approximately 10,000 names, almost 500 orders were received, involving a total of $4,400 worth of tickets. The mailing list, belonging to Peter Lawrence, co-producer of the audience-participation musical, had been compiled from "Peter Pan" mail orders. Lawrence is co-producer of the latter show with Roger L. Stevens. His partner in the presentation of "Opera" was the Show-of-the-Month Club. Fact that "Opera," like "Peter," had a strong juvenile appeal, is figured to have been a factor in the unusually large response to the mailing.

Edward M. M. Warburg, banking house scion, who with Lincoln Kirstein laid out $250,000 between them on U. S. ballet enterprises, has been appointed general chairman of the United Jewish Appeal's 1951 fund drive, succeeding Henry J. Morgenthau, Jr. Warburg quit ballet activity a while back, on death of his father, Felix M. Warburg, to devote full time to the Warburg philanthropies, which expend over $1,000,000 a year.

Winthrop Palmer donated $150,000—not $40,000—in 1941-42 to Dance Players. Ballet Associates of America have expended $50,000, not $40,000, on dance activities.

Bermuda Season Offer To Dance Group in N.Y.

Trudy Goth, head of N. Y. Choreographers Workshop, is leaving for Bermuda Sunday (24) to survey possibilities for a series of dance recitals on the island around Easter time. Project is being fostered by the Bermuda Art Assn. of which Cristine F. Diel is president.

Group, picked from Workshop personnel, would consist of 12 to 15 dancers, plus director and technical director. Programs would include classical ballets, Spanish dances and light numbers. Round trip transportation, hotel, meals and small allowance in English pounds would be paid by the Art Assn.

Farrell-Cowles' 'Budd'

Anthony Brady Farrell will be associated with Chandler Cowles in presentation of "Billy Budd," the Louis O. Coxe-R. H. Chapman dramatization of the Herman Melville novel. Dennis King will star in the drama, which is scheduled to open Feb. 5 at the Biltmore, N. Y., after a four-performance break-in starting Jan. 25 at the Shubert, New Hampshire, and a week at the Forrest, Philadelphia, beginning Jan. 29.

The production is budgeted at $75,000 (including bonds), of which Farrell is supplying $5,000.

Arena Stage, the D. C. theatre-in-the round, is plugging business with a "six plays for the price of five" subscription series. It expects that the six listed plays will run from the beginning of January through April.

Brattle Sets 'Methuselah' 5-Play Shaw Cycle; More Tieups With N.Y. Producers

"Back to Methuselah," Shaw's five-play drama cycle, will be revived by the Brattle Theatre, Cambridge, Mass., opening Jan. 16 or 17. The work will be produced in two somewhat shortened versions, each scheduled for a two-week run. The plays will be put into rehearsal next Tuesday (26), with Albert Marre staging.

Also slated for production soon by the Brattle group are Pirandello's "Six Characters in Search of an Author," which may be presented first in London; a first U. S. presentation of John Webster's "White Devil," a new adaptation of Thomas Mann's "Fiorenza" and a new play by Edmund Wilson, whose "Little Blue Light" was tried out by the same outfit last fall and is being readied for Broadway presentation this season by the Theatre Guild.

The organization is going ahead with plans to star Hermione Gingold in a revue comprising selected material from her three London successes, "Sweet and Low," "Sweeter and Lower" and "Sweetest and Lowest." The idea is to try out the show in Cambridge, at a production cost of about $60,000, and then bring it to Broadway. Other possibilities on the group's agenda are tieups with Broadway producer Oliver Smith for a try-out of "In the Summer House," by Jane Bowles, and another with Ben Boyar for a tryout of "Mandragola," adapted by Lawrence Hill from the Somerset Maugham story.

Total Legit Grosses

The following are the comparative figures based on VARIETY's *boxoffice estimates for last week (the 29th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	27	26
Total weeks played so far by all shows	571	537
Total gross for all current shows last week	$590,800	$554,200
Total season's gross so far by all shows	$13,334,800	$13,620,100
Number of new productions so far	32	20

ROAD (*Excluding Stock, Ice Shows and Outdoor*)		
Number of current touring shows reported	18	24
Total weeks played so far by all shows	496	454
Total road gross reported last week	$375,400	$442,500
Season's total road gross so far	$11,199,100	$9,641,700

Chi Boxoffice in Lift Despite Season; Lunts 23G, 'Lil' 11G, 'SP' $51,300

Chicago, Dec. 19.

Although a bad week in show business, Chicago boxoffice got a boost from the Lunts under Theatre Guild sponsorship in "I Know My Love," which all the critics racked up as a personal triumph for the Lunts, disregarding the vehicle. Other hypo, of course, is "South Pacific."

Estimates for This Week

"Angel in the Pawnshop," Harris (6th wk) (1,000; $3.80). Weak $8,900 for the pre-Xmas stanza.

"Diamond Lil," Blackstone (13th wk) ($4; 1,358). Also hit by the holiday shoppers; $11,000.

"I Know My Love," Selwyn (1st wk) ($4.40; 1,000). First week under Theatre Guild almost $23,000.

"South Pacific," Shubert (5th wk) ($5; 2,100). Holding to top flure with nearly $51,300.

'Salesman' $24,300, 'World' 42G, Hub

Boston, Dec. 19.

"Death of a Salesman" continues strong in its third week at the Colonial and seems set until mid-January at least. Only other house alight this week is the Plymouth, where "Second Threshold" preemed a two-weeker Monday (18). Opening Christmas Day are "Where's Charley?" at the Shubert and "Blossom Time" at the Opera House. Latter is scaled at a popular price $2.40, top.

Estimates for Last Week

"Death of a Salesman," Colonial (2nd week) (1,500; $3.60). Held to a nifty $24,300.

"Out of This World," Shubert (3rd wk) (1,750; $4.80; $6 weekends). Sold out for entire three-week stanza; almost $42,000.

'Sheba' Fine $18,800 In 2d San Francisco Week

San Francisco, Dec. 19.

Town is without legit until Dec. 26, when "As You Like It," with Katharine Hepburn, opens at the 1,775-seat Curran. Show will have a $4.20 top.

"Come Back, Little Sheba," with Shirley Booth and Sidney Blackmer, chalked up a nice $18,800 for its second and final stanza at the 1,550-seat Geary, Saturday (16).

'Roberts' $16,000 in Full Springfield, Mass., Week

Springfield, Mass., Dec. 19.

Apparently not even "Mister Roberts" can stretch Springfield into a full-week stand, at least during the Christmas shopping season. The Leland Hayward production managed to collect only a mild $16,000 in eight performances last week at the Court Square here, normally a one-nighter or split-week date.

The Thomas Heggen-Joshua Logan hit is at the Empire, Syracuse, this week.

'Consul' 22G, D.C.

Washington, Dec. 19.

"The Consul" racked up a handsome $22,000 for its week here, looking so impressive that it was promptly booked for a second stanza at the Gayety theatre. House was to be dark this pre-Xmas week until "Consul" was held over.

Edward Arnold comes in next Monday (25) with a revival of "Apple of His Eye."

'Kate' $26,400 for Seven In Tulsa, Okla. City Split

Oklahoma City, Dec. 19.

Christmas shopping proved tough opposition last week to "Kiss Me, Kate." The Cole Porter musical put together only a fair $26,400 in seven performances Monday-Wednesday (11-13) at the Convention Hall, Tulsa, and Thursday-Saturday (14-16) at the Home here.

Show is playing Little Rock and Memphis this week.

'LIKE IT' FINE $30,300 IN SECOND L.A. WEEK

Los Angeles, Dec. 19.

Legit hit the expected pre-Yule slump this week, with only one small house alight. Two shows closed over the weekend, leaving "Twelfth Night" as the town's only offering. Biz picks up again next week with Ballets De Paris and "Horace," a new comedy, rekindling the Biltmore and Las Palmas respectively.

Estimates for Last Week

"As You Like It," Biltmore (2d wk) ($4.20; 1,636). Week started slowly but built to SRO for final four performances, giving it a fine $30,300.

"The Man," Las Palmas (2d wk) ($3.60; 388). Finaled Sunday (17) after eking out $4,100 in two weeks with $1,800 for second stanza. In the red.

"Twelfth Night," Century (2d wk) ($3.60; 380). In the red $2,200 for first full week, but will hold.

'Brigadoon' Okay $18,700, 'Carvallo' 13½G, Detroit

Detroit, Dec. 19.

The first week of a fortnight's presentation of "Brigadoon" did a good $18,700 at the Shubert. Katharine Cornell's "Captain Carvallo," however, did not fare so well at the Cass, where the gross was a weak $13,500.

The Cass now is shuttered until New Year's Day, when it will reopen with a week's presentation of the D'Oyly Carte Opera Co.

Nat'l Concert Mgrs. Pick Sink for Prez in 1951

Charles A. Sink, president of the University Musical Society of Ann Arbor, Mich., has been elected prez of the National Assn. of Concert Managers for 1951. Other officers are Marvin McDonald, Atlanta, and Walter A. Fritschy, Kansas City, vice-presidents; J. H. Thuman, Cincinnati, treasurer; and Julian Olney, White Plains, N. Y., secretary.

Additional directors named were Mrs. Zorah B. Berry, Buffalo; Julius Bloom, Brooklyn; William Beegle, Pittsburgh; Frank Andrews, Portland, Ore.; Roland E. Chesley, Utica; Mrs. S. B. Everts, Syracuse; A. K. Gee, Winnipeg; Patrick Hayes, Washington; Arthur Oberfelder, Denver; Aaron Richmond, Boston; Mrs. Edna W. Saunders, Houston, and Elmer Wilson, Pasadena.

Stoky to Salzburg '51 Fest

Vienna, Dec. 5.

Salzburg festival committee inked Leopold Stokowski for a series of concerts next year.

As usual, the season will open with "Everyman." Other dramas skedded are "Amphitryon" and "As You Like It." Four operas were selected: Mozart's "Idomeneo" and "Magic Flute,"

Current Road Shows

(*Dec. 18-30*)

"Angel In the Pawnshop" (tryout)—Harris, Chi. (18-30) (Reviewed in VARIETY, Nov. 8, '50).

"Apple of His Eye"—Gayety, Wash. (25-30).

"As You Like It"—Russ Aud., San Diego (18); Civic Aud., Pasadena (19); Aud., Riverside, Cal. (20); Curran, San Francisco (25-30).

"Blossom Time"—Opera House, Bost. (25-30).

"Brigadoon" — Shubert, Detroit (18-23); Coliseum, Ft. Wayne (25-26); Parkway, Madison, Wisc. (27); Vocational School, La Crosse, Wisc. (28); Aud., St. Paul (29-30).

"Come Back, Little Sheba"—Metropolitan, Seattle (19-23); Lyceum, Minneapolis (26-30).

"Consul"—Gayety, Wash. (18-23); Shubert, Phila. (25-30).

"Darkness at Noon" (tryout)—Forrest, Phila. (25-30).

"Death of a Salesman"—Colonial, Bost. (18-30).

"Diamond Lil"—Blackstone, Chi. (18-30).

D'Oyly Carte—Shubert, Phila. (18-23); Nixon, Pitt. (25-30).

"Four Twelves Are 48" (tryout)—Playhouse, Wilmington (29-30).

"I Know My Love"—Selwyn, Chi. (18-30).

"Innocents" — His Majesty's, Montreal (18-23); Victory, Providence (25-26); Bushnell Aud., Hartford (27-28); Shubert, New Haven (29-31).

"Kiss Me, Kate"—Robinson Memorial Aud., Little Rock (18-19); Aud., Memphis (21-23); State Fair, Dallas (25-30).

Maurice Schwartz — Walnut, Phila. (29-30).

"Mister Roberts"—Empire, Syracuse (18-23); Shubert, Detroit (25-30).

"Oklahoma"—Uptown, Salt Lake City (18-21); Lincoln, Cheyenne, Wyoming (23); Aud., Denver (25-27); Forum, Wichita (29-30).

"Red, White and Blue" (tryout)—Music Hall, Detroit (25-28); Aud., Grand Rapids (29-30) (Reviewed in VARIETY, Oct. 11, '50).

"Rose Tattoo (tryout)—Erlanger, Chi. (29-30).

"Second Threshold" (tryout)—Plymouth, Bost. (18-30) (Reviewed in VARIETY this week).

"South Pacific"—Shubert, Chi. (18-30).

"Streetcar Named Desire"—Royal Alexandra, Toronto (18-23); Erlanger, Buffalo (25-27); Strand, Elmira (28); Aud., Rochester (29-30).

"Where's Charley?" — Shubert, Bost. (25-30).

D'Oyly $23,400 As Philly Loner

Philadelphia, Dec. 19.

Legit bookings are beginning to pick up to a dgeree, but prospects for the first of the new year are by no means overly bright.

On Xmas night (25), the Shubert gets "The Consul," a return two weeks' booking for this dramatic musical which preemed at the same house last winter. Tuesday (26), the Forrest will re-light after two dark weeks with the world preem of Sidney Kingsley's "Darkness at Noon" starring Claude Rains.

Estimate for Last Week

D'Oyly Carte Co., Shubert (3d wk) (1,870; $4.55). Gilbert and Sullivan troupe's biz braced strongly last week and with no legit opposish, gross soared to $23,400, still nothing exceptional at this scale but at least profitable. Fourth week, which was first cancelled, has been kept in with management changing lineup of operas so that old stand-bys, "Mikado" and "Pinafore," are only shows to be given, each for four performances.

'Threshold' Slim $4,800 In Five at New Haven

New Haven, Dec. 19.

General amusement slump took its toll in the break-in stand of "Second Threshold" at the Shubert last week (13-16). Clive Brook starrer got off to an okay critical response, but in five performances at a $3.60 top, gross was a weak $4,800.

House is dark until a one-night session of a Yiddish musical Dec. 27. Sylvia Sidney is due in "The Innocents" Dec. 29-31 (Fri.-Sun.).

'Innocents' $8,300, Cleve.

Cleveland, Dec. 19.

Sylvia Sidney in "Innocents" took a bump from Yule shoppers here, landing a fair $8,300 at a $3.70 top at the Hanna last week.

Katharine Cornell's "Captain Carvallo," with Cedric Hardwicke, moved into the Hanna Monday (18).

B'way Hit in Pre-Xmas Slump But Smashes OK; 'Bless' $34,600 in 5, 'Tower' 11G, 'Guys' $40,600, 'Bell' 27½G

The traditional pre-Christmas slump finally caught up with Broadway last week. All but the solid smashes, which were bolstered by heavy advance sales, were affected as business wavered the first half and then sagged abruptly at both performances Saturday (16). In some instances, receipts were as much as $9,000 below the previous week's take.

The total gross for all 27 shows was $590,800, or 70.05% of capacity. The previous week's total for 24 shows was $589,400, or 76.31%.

Indications are that conditions will improve this week, repeating the pattern of last season. If this actually occurs it will again be a variation from a long-established boxoffice trend, which has normally been downward right through Chirstmas Eve. As always, business is due to skyrocket on the Christmas-New Year week, drop precipitously the first week in January, then recover and hold a strong pace through Washington's Birthday.

There were four closings last week, "Golden State," "Relapse," "Let's Make an Opera" and "Cellar and the Well," the last-named pair having just opened. The week's third opening, "Bless You All," received diverse notices and its b.o. prospects are not yet clearly indicated.

This week brings a single opening, "Out of This World," and thus far only one scheduled closing, the limited-engagement "Tower Beyond Tragedy."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (13th wk) (C-$4.80; 1,012; $26,484). Almost $26,500 (previous week, $26,400). Standees at all performances, with party commissions holding the gross a shade under $26,500 (previous week, $26,400).

"Bell, Book and Candle," Barrymore (5th wk) (C-$4.80); 1,066; $28,060). Topped capacity, but theatre party commissions limited the gross to $27,500 (previous week, $27,600).

"Black Chiffon," 48th Street (9th wk) (D-$4.80; 925; $22,165). Nearly $11,300 (previous week, $15,000).

"Bless You All," Hellinger (1st wk) (R-$7.20; 1,543; $55,000). Opened Thursday night (14) to five favorable reviews (Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Hawkins, World-Telegram & Sun), two unfavorable (Atkinson, Times; Pollock, Compass) and one mixed (Watts, Post); first five performances grossed $34,600, including $6,500 for one preview.

"Call Me Madam," Imperial (10th wk) (M-$7.20; 1,400; $51,847). Bettered $52,500 again.

"Cellar and the Well," ANTA Playhouse (1st wk) (D-$3; 924; $19,700). About $16,000 on subscription; closed Saturday (16), after 9 performances.

"Cocktail Party," Miller (48th wk) (C-$4.80; 940; $21,600). About $6,800 (previous week, $10,500).

"Country Girl," Lyceum (6th wk) (D-$4.80; 995; $22,845). Over $20,700 (previous week, $21,400).

"Gentlemen Prefer Blondes," Ziegfeld (54th wk) (M-$6; 1,628; $48,244). About $39,300 (previous week, $40,100).

"Golden State," Fulton (3d wk) (C-$4.80; 995; $24,666). Under $3,000 (previous week, $8,700), closed Saturday night (16) after 25 performances, at a loss of about $49,000.

"Guys and Dolls," 46th Street (4th wk) (M-$6.60; 1,319; $40,000). Getting the standee limit at all performances, with party commissions keeping the gross at $40,600 (previous week, $40,100).

"Happy Time," Plymouth (47th wk) (C-$4.80; 1,063; $29,019). Reached $20,000 (previous week, $24,200).

"Hilda Crane," Coronet (7th wk) (D-$4.80; 1,027; $26,800). Nearly $14,700 (previous week, $17,300).

"Kiss Me, Kate," Shubert (101st wk) (M-$6; 1,361; $40,857). Nearly $25,100 (previous week, $29,900).

"Lady's Not for Burning," Royale (6th wk) (C-$4.80; 1,035; $27,100). Almost $25,900 (previous week, $26,600).

"Let's Make an Opera," Golden (1st wk) (M-$4.80; 769; $19,000). Opened Wednesday night (13) to two favorable notices (Chapman, Hawkins) and six pans (Atkinson, Barnes, Coleman, McClain, Pollock, Watts); first seven performances registered $11,000, including $1,800 for two previews; closed Saturday night (16), at a loss of about $75,000.

"Member of the Wedding," Empire (49th wk) (D-$4.80; 1,082; $24,196). Reached $10,000 (previous week, $13,000).

"Mister Roberts," Alvin (143d wk) (CD-$4.80; 1,360; $34,276). Nearly $11,000 (previous week, $13,900).

"Pardon Our French," Broadway (11th wk) (R-$6; 1,900; $55,800). Tipped $18,600 (previous week, $24,300); laying off this week.

"Peep Show," Winter Garden (24th wk) (R-$7.20; 1,519; $55,677). Nearly $28,300 (previous week, $37,700).

"Peter Pan," St. James (34th wk) (M-$4.80; 1,571; $34,500). About $20,500 (previous week, $23,200).

"Relapse," Morosco (4th wk) (C-$4.80; 914; $24,300). Nearly $16,700 (previous week, $14,400); closed Saturday night (16) after 30 performances, at a loss of about $75,000.

"Ring Round the Moon," Beck (4th wk) (C-$4.80; 1,214; $28,000). Just about $21,000 (previous week, $24,000).

"Season in the Sun," Cort (12th wk) (C-$4.80; 1,056; $24,967). Nearly $23,000 (previous week, $23,600).

"South Pacific," Majestic (87th wk) (M-$6; 1,659; $50,186). As always, all the house will hold, over $50,800; laying off this week.

"Tower Beyond Tragedy," ANTA Playhouse (3d wk) (D-$4.80; 924; $23,167). Almost $11,000 (previous week, $15,000); closing Friday night (22).

Stock

"Arms and the Man," Arena (9th wk) (C-$3; 500; $10,600). About $3,800 (previous week, $4,100).

Opening

"Out of This World," Century (M-$6; 1,645; $49,000). Musical comedy with score by Cole Porter, book by Dwight Taylor and Reginald Lawrence, presented by Saint Subber and Lemuel Ayers; financed at $200,000, plus $20,000 overcall, production cost about $195,000 (excluding about $30,000 in bonds) and will break even at around $26,000; opens tomorrow night (Thurs.).

Future Schedule

"Twentieth Century," ANTA Playhouse, Dec. 24 (rehearsing).

"King Lear," National, Dec. 25 (rehearsing).

"Captain Brassbound's Conversion," City Center, Dec. 27 (rehearsing).

"Enemy of the People," Broadhurst, Dec. 28 (rehearsing).

"Second Threshold," Morosco, Jan. 2 (trying out).

"House of Barnarda Alba," ANTA Playhouse, Jan. 7 (rehearsing).

"Darkness at Noon," Alvin, week of Jan. 11 (rehearsing).

"Royal Family," City Center, Jan. 10.

"Four Twelves Are 48," unspecified theatre, week of Jan. 15 (rehearsing).

"Angel in the Pawnshop," Booth, Jan. 18 (trying out).

"Richard II," City Center, Jan. 24.

"Mary Rose," ANTA Playhouse, Feb. 25.

'Oklahoma' Gets $32,100 In Four Midwest Stands

Pueblo, Col., Dec. 19.

"Oklahoma" bucked the usual pre-Christmas lull last week to amass a total gross of $32,100 in four stands ending with a one-nighter Saturday (16) at the City Auditorium here.

The Rodgers-Hammerstein musical marathon also played Des Moines, Omaha and Colorado Springs.

Omaha's 13G For Three

Omaha, Dec. 19.

"Oklahoma" got $13,000 for three performances at the Omaha theatre, seating 2,100 at a $4.20 top.

This is the third trip and the last performance was the 17th in three years.

Broadway

Jesse (VARIETY) Gross checks in with Uncle Sam Jan. 5.

Hotel Astor's new front completes general facelifting project.

Margaret Sullavan 'sold her 13-room house, Stone Ledges, in Brookfield, Conn.

Ray Bloch, bandleader, sold Hollybrook Farm, his 35-acre estate at Brewster, N. Y.

Lovilla Bush, for 37 years chief telephonist at the Algonquin Hotel, bedded in Montefiore Hospital.

Hollywood interest already in the still unwritten biog which J. P. McEvoy is doing on Alice and Frank Scully.

Lou Wilson of the Prince Littler, London, organization, married dancer Fern Whitney Dec. 6 at Arlington, Va.

Mort Blumenstock, Warner adpub veepee, left last week on a plane trip to the West Indies accompanied by his wife.

Special screening of Arch Oboler's indie "Five" being set for the United Nations at Lake Success. It's the first atom bomb pic.

British film distrib Dan Fish to Hollywood to package an Anglo-U. S. film deal. Walter Gould, ex-UA, meeting him on the Coast.

Howard Duff in from the Coast after the first of the year for his first TV guest shots. Debuts on NBC-TV's "Show of Shows" Jan. 6.

Jonas Rosenfield, 20th-Fox ad manager, flew to the Coast Saturday (16) for confabs with studio execs. He's due back tomorrow (Thurs.).

The Nicholas M. Schencks introduced their daughter, Joanne, to society at the Debutantes Cotillion & Xmas Ball on Monday (18) at the Waldorf.

Chiquita (Mrs. Eddy) Duchin went from the "Bless You All" preem direct to the Memorial Hospital where her bandleader-husband is still critically ill.

Major Albert Warner lending his Miami Beach guest house to newlyweds John Malcolm Goldsmiths (Betti Schinasi). He's in the WB homeoffice publicity dept.

Chanteuse Irene Hilda back to Paris but returning for TV shots in the U. S. in an act written by Blanche Merrill and handled by Miles Ingalls. She's set for four weeks at the Embassy, Paris.

Gig Young, film actor, due in from the Coast next week for his Dec. 29 marriage to Sophie Rosenstein, drama coach and test director at Universal.

Paris nitery prop. Maurice Carrere, Louis Vaudable, boniface of the famed Maxim's, back to France by air (Wed.). Both hosted a farewell dinner last night (Tues.) at the Waldorf.

Sam Rosen, Anne Revere's husband, planed in from the Coast to join her while she rehearses for Otto Preminger's "Four Twelves Are 48," which preems on Broadway Jan. 17.

Harry M. Kalmine, Warner Bros. Theatres' prexy, disclosed engagement of his daughter, Joan, to Daniel Paradies of Atlanta. Wedding will be held at the Hotel Plaza Feb. 10.

Johnny Dugan, coordinator of Music Corp. of America's act and band depts., going on his first vacation in several years with a cruise on the Empress of Scotland, starting Jan. 4.

Music Corp. of America holding its annual Christmas party at the Hampshire House Fri. (22). The Sonny Werblins (Leah Ray) cocktail-partied the MCA execs at their home Sunday (17).

Frank Braden, chief advance agent of the Ringling Bros. circus, named by Stanley Kramer Distributing Corp. to tour 14 nationwide keys in behalf of the company's "Cyrano de Bergerac."

ECA's Ed Gruskin back to Paris after N. Y. and D. C. sojourn. Has an idea for a "So This Is Free Europe" revue, a la "This Is the Army." He's the brother of William Morris agency's George Gruskin.

Hotelier Conrad N. Hilton, at the Hilton Hotels management meetings at the Waldorf last week, detailed some of his plans for a new hostelry in Istanbul. He's bullish on Turkey's future. Also the future of Yank hotel management operations in Europe as a means to stave off Communism.

Jacqueline Susann back from a Chi quickie in connection with financing of her new play, "Cock o' the Walk," which James Dunn plans doing under Craig Kelly's auspices. With Joyce Matthews (ex-Mrs. Milton Berle) she is also auditioning for the Somerset Maugham TV Theatre," besides starting her own WJZ-TV show for Quest-Shon Mark bra.

Inez Robb, the INS feature writer, and her husband, who just moved into the old Billy Seeman penthouse at 136 Waverly Place, are ribbing themselves as overly wiseguy New Yorkers who never think of looking at want ads, whereas her kid sister, Catheryn McCune, visiting from her hometown, Tulsa, just spotted it and that's the way they got the apartment.

Las Vegas, Nev.

By Bill Willard

George White in town.

Johnny White 88ing at the Golden Nugget.

Asia Bros. pacted for Flamingo show Dec. 28.

Al Donahue Orch opens at Last Frontier Dec. 29.

Jimmy Kennedy headlining current Club Bingo show.

Kay Thompson, Jimmy Nelson begin frame at El Rancho Vegas Dec. 20.

Gene Cook, Life photog, squiring Marie Wilson and mother around town.

Mills Bros. headline Thunderbird show starting Dec. 28, with Sue Carson on bill.

Las Vegas Little Theatre's "Separate Rooms" garnering hefty mitt okays from audiences.

Phil Spitalny Hour of Charm still charming customers with ropes up in third week.

Sid Krofft out of Xmas Thunderbird show because of pacting a 12 week teevee stint in N. Y.

"Grandfathers Follies" package show due in from Frisco to the Flamingo after Tony Martin.

Gypsy Rose Lee treks to Desert Inn for opening Dec. 26, followed one week later by Billy Vine.

Harry Cohn ringsiding at El Rancho Vegas eyeing sepia thrush Dorothy Dandridge for possible pic deal.

Romo Vincent, Paul Steffan Dancers, Lester Cole and Debutantes, Mons. Choppy, currently at Desert Inn.

Resort hotel strip on highway 91 south of Las Vegas now unincorporated city by name of "Paradise," referred to as "Pair-o-dice" by local wags.

Jack Kearns setting up Wilbur Clark as another Tex Rickard to head org promoting heavyweight fight card with Maxim-Savold bout sometime late Feb. here.

Pittsburgh

By Hal Cohen

Danny Crystal back in town, headlining show at Carousel this time.

George Gruskin, of William Morris office, here for funeral of his father.

Mike Winograd, Rochester, Pa., theatre owner, to Miami Beach for the winter.

Johnny Harris and Jerry Mayhall got back from England on the Queen Mary.

Kyle McDonnell busted attendance records last week at Jackie Heller's room.

Variety Club's annual New Year's Eve party will have music by Bill Catizone's unit.

Bill Burge is latest addition to radio-TV department of Walker-Downing agency.

John McGreeveys' lad, Tommy, has made varsity basketball squad at Mt. Lebanon H.S.

Gene Autry and his Western show will play The Gardens for one day on Feb. 13.

Mike Sachs and Alice Kennedy reopening Casino Sunday night (24) after month shutdown.

Art Tatum missed his opening day at Johnny Brown's when he was bumped off plane at Washington.

Lawrence Riley, author of "Personal Appearance," working on a novel at his home in Wheeling, W. Va.

Robert Carr, student at Carnegie Tech drama school, has lead in Playhouse's new show, "The Charm Kid."

Jules Green here for few days with his mother before going to New York to open James Saphier agency office there.

San Francisco

By Ted Friend

Bal Tabarin to shutter Jan. 10.

Ann Sothern in for quick visit to Palo Alto medicos.

James Mulvey, Goldwyn prexy, home to N. Y. for holidays.

Dave Scofield, KFRC newscaster to Seattle, Maine and New York.

Rotus Harvey elected new Chief Barker for Tent 32, local Variety Club.

Campbell McGregor, president of Pacific Opera Assn., recipient of plaudits for success of current season.

William Nietfield new director of news for KCBS with Al Berglund replacing Nietfield as news director at KFRC.

Ann Holden, veteran commentator, in three-week Forum of Friendship broadcast for gifts to needy youngsters.

London

Jack Hylton postponing his N. Y. trip until Jan. 4 when he planes out.

Charlie Cairoli and Paul topping bill at the Savoy for Christmas and New Year's.

Vivian Van Damm donating proceeds of the Windmill's 19th anni show Feb. 1 to Actors' Orphanage.

Jack Hutchinson chosen as liaison officer for the industry's better business campaign; starts new job Jan. 1.

David Farrar off to Hollywood where he will play opposite Ann Blyth in Universal's "The Golden Horde."

Pamela May undergoing operation on her knee which she strained while dancing in the Sadlers Wells Ballet in N. Y.

Allan Jones and Irene Hervey homeward bound, following former's collapse with heart trouble, necessitating complete rest.

Bud Flanagan relinquished his interest in West End restaurant named after him which he opened last year in association with Jack Hylton and others.

The "Thanks for the Memory" troupe of old-time vaudevillians folded after a three year tour. Over 3,000,000 nostalgically paid to see the veterans.

Stephen Douglass had to vacate the leading role in "Carousel," due to expiration of his labor permit, replaced by Canadian singer Edmund Hockridge.

Welwyn Garden City, near London, is to erect a theatre in memory of George Bernard Shaw, who was closely interested in the founding and developing of the city.

Sir John Barbirolli, musical director of Manchester's Halle Orchestra, received the Royal Philharmonic Society gold medal, its highest award, at the Albert Hall, Dec. 13.

A new comedy by Anthony Moore, "Caviar and Chips," was presented by Molly May, Ltd. at Embassy Dec. 5. Show ably directed by Richard Bird, but slipshod plot precludes any chance of West End run.

Anouilh's "Point of Departure," successfully tried out at the Lyric, Hammersmith, replaces the short-lived "Return to Tyassi" at the Duke of York's, Dec. 26. Show is directed by Peter Ashmore and cast is headed by Mai Zetterling, Dirk Bogarde and Stephen Murray.

Minneapolis

By Les Rees

St. Paul Civic Opera Co. offering "Hansel and Gretel."

Freddie Schader here ahead of "Come Back, Little Sheba," scheduled for Lyceum.

Jimmy Nederlander, manager of Lyceum, legit roadshow house, to Detroit, to visit parents.

Hotel Radisson Flame Room has Gali Gali, magician, and Cass Franklin & Monica Moore, singing team.

Arthur Olsen, 17-year-old local pianist, won $1,000 prize in Horace Heidt radio Youth Opportunity show finals.

"Oklahoma" pencilled into Lyceum Dec. 14 for fifth local engagement after grossing $58,000 for 12 performances here last season.

Marjorie Garretson and Alan & Blanche Lund holding over at Hotel Nicollet Minnesota Terrace.

Marie McDonald, accompanied by mother, passed through en route from Hollywood to Rochester, Minn., for Mayo clinic checkup.

Move on for civic opera here, same as in St. Paul, with Anton Dorati, Minneapolis Symphony orchestra conductor, declaring "it's a necessity."

Theatre collections for Northwest Variety club's Univ. of Minnesota heart hospital fund aggregated more than $50,000, or on a par with those of last year.

In talk at Woman's club, Jean Dalrymple, Broadway producer, declared current theatre has more beauty and intelligence than ever before, reflecting nation's increasing culture.

Ramona Gerhard, Bob Sutton and Stu MacPherson, WCCO staff organist, program director and newscaster, respectively, back after a fortnight in Europe during which MacPherson did several recordings.

Cleveland

By Glenn C. Pullen

Dave Dorn starting jazz concert series in Hollenden's ballroom in February.

Adelline Neice and Larry Daniels in Alhambra Taven for 10 days; followed by Barton Bros. on Dec. 29.

Frank Koza, Telenews cameraman, flew home from three months sojourn in Korea; into hospital for onceover.

William F. McDermott, Plain Dealer drama critic, hospitalized by emergency operation for abdominal abscess and peritonitis.

Local musicians' union, first organized in country and now headed by Lee Repp, celebrated 63rd anni with party for members.

Sheila Barrett, nitery mimic out of circulation several seasons by illness, doing comeback at Wade Park Manor with new routine.

Joseph Longo, after 11 year absence, transferred from Seattle to local RKO exchange to handle exploitation for this territory, Cincinnati and Indianapolis.

Rome

By Helen McGill Tubbs

"They Knew What They Wanted" at the Arcoboleno.

Jack Forrester and Frank Ryan here from New York.

"Winchester '73" dubbed into the Italian for first-runs.

John Shepprídge editing Orson Welles' "Othello" at Scalera Studios.

Charles Beal playing for the cocktail hour at Open Gate Club here.

"Festa d'Amore" (Festa of Love) is the Italian moniker for "State Fair."

Bricktop here from Paris to open the ABC club at the Ambassador hotel.

"Napoli Millionaire" to be dubbed into English for the American market.

Paul Baron to Paris after conducting orchestra for Concert of the Nations.

Jose Iturbi off to Naples after a well attended concert at the Adriano here.

"Harvey" has invaded the legit scene here, with Gino Cervi of the films, in the title role.

"Dodici lo Chiamono Papa" (Twelve Call Him Father) is the Italian title for "Cheaper by the Dozen."

Stockholm

By Sven G. Winquist

Director Ivar Johansson started a new film about composer Carl Jularbo and his life.

Arnold Sjostrand signed by Municipal theatre in Malmo after appearing for years here.

When production of feature films ends next January considerable short subject production will start here.

Much discussed "Stromboli" preemed at the China here. Public appears interested despite bad notices.

Gunnel Brostrom, now in U. S. since she married an American, expects to return here to appear at Royal Dramatical Theatre next spring.

Nordisk Tonefilm, a company owned by Swedish trade organizations and the social-democratic party, preparing to do film about Swedish sailors.

Chicago

Clark Gable and wife in town last week.

Herb Graffis, Sun-Times scribe, elected prexy of Chicago Press Club last week.

Actor Charlton Heston in town visiting family and drum-beating current pic, "Dark City."

Jimmy Durante guested International Brotherhood of Electrical Workers shindig last week.

Vera Ellen, Bill Lundigan, and Rex Allen in town last week for Allied Theatres' 20th Anni banquet at Palmer House.

Chicago Federated Advertising Club has set "South Pacific" and "Angel In The Pawnshop" casts, comic Benny Rubin, orkster Duke Ellington, Dave Garroway, Frances Faye, Herb Shriner, and Johnny Desmond for annual Xmas blowout.

Philadelphia

By Jerry Gaghan

Singer Buddy Greco introduced his new combo Monday (18) at the Rendezvous.

Bosh Pritchard, Philadelphia Eagles star halfback, returning to disk jockey field on WPEN.

Morton Downey and Faye Emerson will guest star at the Variety Clubs convention here next spring.

Harry Davies, theatrical press agent, in town plugging a new product, a television earphone gadget.

Chubby's, W. Collingswood showcase for recording names, has enlarged and will open the new room Dec. 22.

Frank Brookhouser, Inquirer gossip columnist, launched a variety television show on WFIL-TV this week.

Iz Bushkoff, proprietor of New Town Tavern (Delair, N. J., spot) planed to Paris Monday (18) for four days on a talent hunt.

Hollywood

Joan Dixon to Miami.

Van Johnson aired in from N.Y.

William Holden laid up with virus infection.

Johnny Hyde vacationing in Palm Springs.

Vera Ellen to Chicago for personal appearances.

Sid Grauman's personal effects up for auction this week.

Rory Calhoun opening his Rocking Star Dude Ranch at Ojai.

Charles Lamonts celebrating their 25th wedding anniversary.

Fire caused $75,000 damage to the Sirocco Room on Sunset Strip.

Dana Andrews in from Norfolk to spend Christmas with his family.

Dick Haymes in from Palm Springs where he baked out a case of flu.

Paul A. Wilderman hospitalized in Santa Monica after being struck by an auto.

Joan Fontaine will emcee the Christmas Benefit at the Shrine Auditorium.

Carl Post recovering from injuries sustained in an auto accident near Salinas.

Irene Dunne succeeded Maureen O'Sullivan as prexy of the St. John's Hospital Guild.

Matty Kemp to Mexico City to consult government officials about a film production.

Douglas Fairbanks, Jr., in town for the winter, before heading back to England in spring.

Holmes Herbert celebrated his 60th anniversary as an actor, and his 35th as a screen player.

Nick Castle is readying a one-hour show to tour California hospitals during Christmas week.

Paramount Studio Club tossed its annual Christmas show for kids, with Philip McClay producing.

Gene Autry to Houston to entertain the kids in the Variety Club's annual Christmas party.

John Maynard succeeded Earl C. Hamilton as president of Local 150, Motion Picture Projectionists.

Buddy Pepper bedded at home with serious injuries to his right hand as a result of an auto crash.

Mickey Rooney and Martha Vickers called off their divorce lawyers, and decided to try it again.

Harry Stradling won the American Society of Cinematographers' October award for his lensing of "Edge of Doom."

Dorothy Lamour emceed a luncheon in the Paramount Commissary celebrating Y. Frank Freeman's 60th birthday.

Edmund Grainger took over temporarily as director of "Flying Leathernecks," subbing for Nicholas Ray who is down with flu.

Genoa

By R. E. Hawkins

"Three Musketeers (M-G) in sock longrun at newly-opened Verdi theatre.

The Rex Harrisons are building a house above Portofino, resort village near here.

"Hamlet," first Italian Arena theatre staged her by Circolo Lumen, a hit at Teatare del circolo.

Nino Taranto has brought his top-grossing musical "Appointment 1950" to the Augustus theatre.

Following the mushrooming of similar projects in the U. S., the first Italian in-the-round theatre will open here shortly at the Circolo Lumen.

"Closed Shutters," Lux Film, is now shooting here in the port area. Massimo Girotti and Eleanora Rossi, stars of film which treats with problem of prostitution.

Diana Torrieri, Italo legit actress, off to South America to set tour with an Italian company.

Italo stars Carla Del Poggio, Andrea Checchi and director Giuseppe De Santis ("Bitter Rice") here to interest fresh coin for forthcoming pic on Italian partisans to be financed and shot in Genoa. Carlo Lizzani is working on the script and will direct.

Washington

By Florence S. Lowe

Bob Roth, ex-WOL, added to announcing staff of WTOP-CBS.

Eric Johnstons off to their Spokane home for the holidays in a last-minute switch.

Nathan Golden, Department of Commerce film biggie, recuperating from surgery in Emergency Hospital here.

Scott Kirkpatrick, town's sole legit union flack, on leave from Gayety theatre to tub-thump for Ballet Theatre.

"Juvenile Jury," the Mutual airer, Jane Pickens, Lillian Kallir and Jimmy Savo trekked in to highlight National Press Club's father-daughter dinner in honor of the President and Margaret Truman.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Salvador Dali to film opposite Anna Magnani in his native Spain.

Jean Pierre Aumont to act in his own play "Happy Island" in Brussels.

Maria Mauban replacing Sophie Desmarets in legiter, "Ami Ami," due to illness.

William Tubbs taking a role in the new Jacque Becker pic, "Edouard and Caroline."

Maurice Chevalier invited by the city to submit a song for Paris' 2,000th anni festivities.

Andree Debar after finishing her latest film stint is off to Hollywood with a three-year contract.

Billy Wilder here on way to make shorts in Germany; also mulling a Maurice Chevalier biopic.

Francoise Rosay is about to open in Brussels in an adaptation by her late husband Francois Feyder of "Uncle Harry."

H. G. Clouzot pondering offers to make a pic in Paris before returning to Bahia to produce "Le Cheval De Dieu."

After a year's run, the Gallic "Annie Get Your Gun" is being replaced at the Chatelet by new Georges Guetary musical, "Pour Don Carlos."

After 1,100 performances in "La Petite Hutte," Suzanne Flon has bowed out to Jacqueline Porel; former starts rehearsals in "Nuit Des Hommes."

Negative of Maurice Chevalier starrer, "Ma Pomme," seized by the courts on the complaint of Georges Fronsac who wrote lyrics for the songs; claims he was given no credit.

Opera ballerinas Bourgeois and Moreau pencilled by National Lyrical Theaters topper George Hirsch for the Comique. Miss Moreau refused to oblige, her place being filled by youthful Liliane Dayde.

Vienna

By Emil W. Maass

Martin Rathsprecher named new director of Scala Theatre.

Alban Berg's opera "Wozzek" skedded for 1951 Salzburg festival.

Hans Hass back from Red Sea where he produced underwater shorts.

Filmarchitect Jueptner elected president of Austrian Film Artist Union.

American violinist Isaac Stern inked by Musik Freunde for 1951 concert.

Ernst Krenek's opera, "Tarquin," on repertoire of Vienna music festivals 1951.

Diana Films bought Frank Filip's libretto "Venzi" for early production.

A. M. Rabenalt, directing a peasant pic, "Marriage in the Haystack" in Tyrol.

Ernst Krenek's opera, "Life of Orest," to be preemed in Gratz theatre (Styria).

"No Time for Comedy" accepted by Josephstadt theatre. Gustav Manker will direct.

American orchestra leader Henry Swoboda disking here on Bach-Mozart compositions.

Fritz Krenn of State Opera inked for N. Y. Met and New Orleans appearances.

Herbert Albert is orchestra chief of newly-founded Gratz (Styria) Philharmonic Society.

City of Vienna to erect a monument of Hansi Niese, famous actress before the last war.

Bregenz 1951 festivals decided on classical Franz von Suppe operetta, "Boccaccio," as opener.

Mexico City

By D. L. Grahame

Mary Douglas inked for "Girls in Uniform."

Dolores del Rio taking a three-month rest in Acapulco.

Soprano Maria Luisa Carbajal recovering from operation.

Peliculas Nacionales distributing "Angels Without Pants," Argentinean pic.

Leonora Amar, Brazilian thrush-actress, signed by Peerless for a wax series.

Nini Marshall, Argentinean, star, here to play in a film for Gregorio Wallerstein.

Announcer Ricardo Lopez Mendez readying a big radio station in Morelia, capital of Michoacan state.

Operadora de Teatros, big film chain, has underwritten future Mexican pix to the tune of $920,000.

Agustin Lara, romantic song writer and vaude theatre impresario, recovering from abdominal operation.

Alfonso Sanchez Tello, dean of Mexican pic producers, to make a version in English of all his future productions.

Mauricio de la Serna, a top film producer, campaigning for a producers' code, aimed to hike the morals of Mexican pix.

Elsa Aguirre, pic starlet, inked for the Paris Follies Bergere. She got $231 per day recently at Teatro Lirico, vaude-revue house here.

Current top-selling disk is "El Arete de Mariles" (Mariles' Arete), named after prize horse of Col. Antonio Mariles, Olympic games champ.

Miami Beach

By Lary Solloway

William Lundigan and Gene Tierney in town for preem of new Wometco theatre, the Carib, on Dec. 22.

Pine-Thomas setting up arrangements for filming "Crosswinds" in this area in January.

Hal Graham orch into Lord Tarlton's new cafelounge.

Town loading up, with tourist peak expected by Dec. 22, and with it nearly every seasonal club preeming. Minsky's Beachcomber, Casablanca and Copa City, head up the list.

Dorothy Ross set for the Rendezvous Jan. 5.

Former Club Bali opens on Dec. 20 under new management and new name, Club Caribe. Show policy still not decided.

Caruso's of Chicago took over old Plantation Club in Hallandale.

Dore Schary due here soon for confabs with Metro toppers Nick Schenck and Louis B. Mayer.

Olympia resumes vaude Dec. 20 with Jessica Dragonette and Pat Henning headlining.

Scotland

By Gordon Irving

Deep River Boys back in Glasgow vaudeville.

"Tobacco Road" at Alhambra theatre, Glasgow.

Vincent Singleton, Scotland exhibitor, in from trip to U. S.

Olympia theatre in Glasgow, celebrating 12th anni as a cinema.

Casting started on Scottish Music Hall, skedded for radio on Dec. 30.

London Films bought screen rights to "Geordie," Scottish novel by David Walker.

Olympia Cinema, Bridgeton, built in 1911 as vaude house, celebrating 12th anni.

Eddie Reindeer will be the comic in "Cinderella" at King's Theatre, Edinburgh.

Gordon Jackson, film actor, to play in Perth Theatre production of "The Hasty Heart."

Scott Lyon, Variety Artistes' Federation man in Scotland, bedded with bronchitis.

"Oklahoma" will play season in Glasgow starting next April after prelim run in Edinburgh.

"Tillie's Punctured Romance," out on reissue, drawing crowds to Green's Playhouse, Glasgow.

British Broadcasting Corp. experimenting with signals at Kirk o' Shotts, Scot TV station site.

"The McFiannels," Scots radio family, go on to stage at Gateway theatre, Edinburgh, New Year's.

Lee Lawrence, British singer, skedded for second tour on Moss circuit, including visit to Glasgow.

South Africa

Beryl Orde, comedienne, due here soon to start African Con. Theatres tour.

For the first time in South Africa a play in arena style was produced in Capetown by Leonard Schach.

Jose de Macedo, director of a Portuguese film company, arrived here to make a film of local harbor and air activities.

Sydney and Leslie Piddington, mentalists, currently touring South Africa, will continue on to Rome, London and Australia.

Graham Young, of the South African Information Bureau in New York, here to make three films about South Africa for distribution in the U. S. and other countries, will depict what the country is doing for natives.

Houston

By Mary Frazer

Serge Koussevitzky and the Israel Philharmonic have been signed for Houston date in City Auditorium March 13.

Jimmy Lewis, veteran vauder now owner of Houston's Gay Nineties nite club, turned thesp in Univ. of Houston's "Man Who Came to Dinner," last month.

Don McGrane orch playing first Houston engagement with four-week date at Rice Hotel Empire Room. Denny Beckner's band, a fave here, follows.

George Olsen, Jr., son of bandleader George Olsen and Ethel Shutta Kirskey of Houston, will cut his thesping teeth a lead role in the local Alley Theater's drama, "Magic Fallacy," Dec. 28.

Australia

By Eric Gorrick

Metro will put "Annie Get Gun" in three Sydney houses opening Dec. 25.

Wirth's Circus is doing good biz in Melbourne after long tour of the road.

Sir Ben and Lady Fuller celebrated their 45th wedding anni recently.

Biggest Sydney film hit in months is "Broken Arrow" (20th) at Hoyts' Plaza.

Dave Martin's Ice Show is doing sock biz at His Majesty's, Melbourne, on repeat run.

Finlay Currie, British character actor, here to play role in "Kangaroo" for 20th-Fox.

Alan Williamson, for many years Aussie rep of Gaumont-British, bows out of this job Dec. 31.

Williamson - Tait bringing in "Song of Norway" to Royal, Sydney, for Xmas season run.

Charles Munro, indie loop operator, plans to open some drive-ins in the Queensland zone early next year.

John Calvert, U. S. magico, currently playing the Tivoli loop, is planning to make a pic here next year after his tour.

Anthony Kimmins, British producer-director, plans to have his cameras rolling early next year on "Smiley" at Pagewood.

Looks rather certain that Maurice Chevalier will do an Aussie tour for the Fullers sometime next year following completion of U. S. dates.

New Zealand government is lookseeing into the possibilities of early arrival of TV in that zone, according to Frank Doridge, minister in charge of broadcasting.

20th-Fox production unit has taken over the old Cinesound studio, Sydney, for interiors on "Kangaroo" in addition to floor space at the Pagewood studio.

"Worm's Eye View" is doing strong biz at the Conway, Melbourne, for Williamson-Tait. William Hodge, Morris Sweden and Harry Moroney have the leads.

Palm Springs

By Dorothy Gray

The Jean Hersholts and authoress Lesley Storm houseguests of the Sol Lessers. Storm is working on screen version of "Black Chiffon."

Rudy Vallee's two-week date at Starlite Room moved up to Dec. 24.

Leo Rojo, Felix Martinique and Sue Stanley opened Friday (15) at Hotel La Quinta's new Mirage Room.

The Richard Widmarks also left early this week. He goes to the Virgin Islands on location for a film with a Navy theme.

Robert Taylor is living in the house he and Barbara Stanwyck leased, before their split up, for December and January.

Director Sidney Lanfield at Racquet Club for a rest following completion of "Ben Hogan Story."

Ottawa

King Sisters at Fairmount Club.

Johnny Lane headlining Gatineau Club show.

Don Cossacks into The Playhouse for one-niter.

Rash of holiday bingos offering total of $40,000 in prizes in a week.

Leslie McFarlane, National Film Board director, lecturing on fiction writing and Terry Kielty, CFRA special events chief, on radio writing, at Carleton College.

Canadian Repertory Theatre collecting local kudos for ambitious billing, including Shaw's "Mrs. Warren's Profession," and Christmas repeat of "Harvey."

Madrid

Nikita Magaloff touring Spain and Portugal.

"Gone With the Wind" will be shown in Spain this year.

Tenor Emilio Salanova to Buenos Aires soon to sing in opera at the Colon.

Rita Hayworth and Ali Khan in Seville to visit Antonio Cansino, grandfather of Rita.

Legit company of Ramon Fejela will appear in Tetuan shortly, and then tour North Africa.

Alicia Palacios to Habana to fill contracts on the radio and as femme lead in a new play.

Carmen Amaya and company cancelled their January dates in Spain and will continue in Paris.

Jorge Mistral due here soon from Mexico to star in a pic to be produced by Cesareo Gonzales in January.

Antonio Villar back in Madrid after completing "Bel Amour" in France with Giselle Pascal and Odile Versoir.

Company of Juanita Reina, with American dancer Ricardo Sole, left the Lope de Vega here to go to Bilbao and Barcelona.

Padilla, author of "Valencia," is in Madrid from Paris. He will baton his new operetta, "The Vamp," now in rehearsal.

Ariel Films is the new producing company that has signed Rosario and Antonio to star in a new pic, "Three Ways," directed by Jose Forque.

Amelia Bence and her husband Alberto Closas in Spain from Argentina for a couple of months. He will go back to Buenos Aires to start work on a new film in February.

Dancer Antonio Ruiz Soler (of Rosario & Antonio) decorated by the Spanish government with the Cross of Queen Isabel the Catholic for "his service to Spanish dance at home and abroad."

Lisbon

By Lewis Garyo

Amalia Rodrigues back from a tour in West Germany.

Zara Nelsova, Canadian cellist, on tour of Portugal and Spain.

Floor show at Estoril Casino includes Les Bingsters and Karine Stael.

Joao Villaret back in Lisbon after a four-month tour of Portuguese Africa.

Sir. John Barbirolli and the Halle orch of Manchester did eight concerts in Portugal.

RKO's "Stromboli" at the Politeama and Capitolio, doing very good. Two houses seat 2,500.

Violette Quenolle, dancer from Paris Opera, under contract to Verde Gaio Ballet as teacher and soloist.

Carmen Olmedo, songstress from Peru, and her ballet on three-month tour of Madeira and Azores.

Antonio Ferro, now Portuguese minister to Switzerland, published a book about the cinema and the theatre.

Apolo theatre reopened with a new revue by Lopes Braga, starring Laura Alves, Antonio Silva and Ribeirinho.

Nacional Films sent cameraman Fernando Maynard to Azores Islands to take location scenes for a film to be produced shortly.

Producer Cesar de Sa received the new machinery he bought in the U. S. via Marshall plan aid; installing it at the Cinelandia Studios.

Barcelona

By Joaquina C. Vidal-Gomis

Dancer Maruja Tomas at Emporium nitery.

John Gray to appear at the circus as Buffalo Bill.

Mexican singer Ana Maria Gonzalez at the Poliorama.

The Liceo opera has "La Gioconda," with Italian singers.

Ernesto Vilches at Teatro Borras with his old success, "The Eternal Don Juan."

Fernanda Montel back again at the Ritz after success at London Embassy Club.

"Come to Stable," with Loretta Young and Celeste Holm, doing well at Coliseum.

Jacinto Benavente's play, "Love Must Be Sent to School," hit its 100th performance.

Guadalupe Munoz Sampedro scored at Barcelona theatre with new play, "La senorita Lupita."

"Lola la Piconera," play by Jose Maria Peman, made into an opera with music by Conrado del Campo.

Romea theatre starts new season with Catalonian plays, first being "Les Vinyes del Priorat," by Jose Ma. de Sagarra.

Tony Leblanc under contract with producer Iquino to film "Capricho Espanol" with Carmen Morrell and Pepe Blanco.

The old Lyon d'Or Cafe is now called El Ruedo, the nitery offering Spanish dance shows. Antonita Herrada is its first star.

Following the trend to pix with all-male casts, producer Eduardo G. Maroto has finished "Honor Ruffians," with Jose Bodalo and Manuel Arbo.

Copenhagen

By Victor Skaarup

"Annie Get Your Gun" at Norrebro past its 250th performance.

Doris Day most popular American songstress on platters here.

"The Heiress" (Par) at Dagmar Bio got the best pix reviews here in many weeks.

"Death of a Salesman," at the Kongelige Teater, has played to many soldout houses.

"Three Came Home" (20th) at Alexandra, which got a fine reception, looks in for a long run.

British songstress Vera Lynn, on tour here, scored the biggest hit of the season for foreign artists.

New play by Denmark's leading dramatist, Kjeld Abell, got a so-so reception at Frederiksberg Teater.

Buenos Aires

Delia Garces on South American legit tour now in Ecuador.

Lucas Gute, Mexican warbler, singing at Golden Gate nitery, over Belgrano web and at Casino theatre.

Mexican warbler Pedro Vargas completing broadcasts on Splendid web; then goes on South American tour.

Ex-boxing champ Luis Angel Firpo, back from U. S., ready to work on Portena Films' "Searching for a Champ."

Efforts made by Rodriquez and Lofiego to buy out stock in old EFA studios have not materialized, with company continuing under the supervision of Julio Yolly.

Jose Cibrian signed for important role in "Los Arboles Mieren de Pie," adaptation of Alejandro Casona's long-run legiter, to be made at Estudios San Miguel.

Due to a shortage of materials, Hugo del Carril postponed plans for another picture in Madrid following completion there of "The Negro With the White Soul," in which he doubles as star and director.

Narciso Ibanez Menta tossed stage party at El National theatre celebrating wedding to bit player Laura Hidalgo of his "Death of a Salesman" legit cast. Production now goes to Sodre theatre in Montevideo.

In another bid to sell pictures in foreign markets, Sono Film is wooing Mexican actor Pedro Armendariz to appear in a pic to be directed by Luis Cesar Amadori, in which he'd star with Zully Moreno. Team was starred earlier this year in the Mexican film, "Tierra Baja."

Argentine actor Narciso Ibanez Menta goes to Montevideo to reproduce the role he played here in "Death of a Salesman," skedded for production at Sodre theatre there. He will plane back to Buenos Aires three times weekly for filmization of "The Beast Must Die." Pic, adapted from a Nicholas Blake story, will be filmed at Emelco.

Berlin

By Bill Conlan

Jerry Lavan bringing "Anna Lucasta" to Titania Palast.

Two French pix receiving the critic praise this week are "Manon" and "La Ronde."

Fritz Kortner's version of Schiller's "Don Carlos" did not go over big with the crix.

Latest legit performances include "Dream Girl," "Corn Is Green," "Lady Not for Burning" and "Double Door."

Ed Gruskin, Economic Cooperation Administration radio chief, to confer with Oscar Hammerstein over a German musical.

Paul Stein, former RKO director, arrives here early next year to supervise production of television pix for George Richfield.

Operetta composer Rudolph Nelson booked for two weeks at the Splendid. Songstress Nina Konsta finished there recently and is now in Hamburg.

Zurich

By George Mezoefi

Metro's "On Town" and "Father of Bride" did smash first week biz.

French pic "We'll Go To Paris," smash at Bourg Cinema, Lausanne.

Rita Hayworth and Ali Khan will spend this year's ski vacation at Gstaad.

Viveca Lindfors, Ralph Meeker and others of the staff of new Praesens pic, "Four in a Jeep," now here for indoor shooting after location work in Vienna.

Ireland

By Maxwell Sweeney

Comedian Harry Bailey back from Canadian tour.

Pianist Eileen Joyce pacted for Dublin celeb concert in January.

Emile Littler's "Annie Get Your Gun" company doing two-week stint at Theatre Royal, Dublin, and then two weeks in Belfast.

Alec Fryer, long-time batoneer of Queen's Theatre, Dublin, orch, bowed out because of ill health. George Cullen takes spot.

Portland, Ore.

Ray Bennigson joined announcing staff of station KGW.

Billy Rayes tops Harvest of Stars Revue at Amato's Supper Club.

Ben Mosher furnishing his new gold key club in penthouse of the swank King Tower.

Katharine Hepburn in "As You Like It" is slated for three days in January at the Mayfair theatre. Roland Petit's Ballets de Paris and "Mister Roberts" are pencilled to follow.

Literati

Louis Sobol's 20th Year

Louis Sobol's contract with the Hearst newspapers has been renewed for two more years. Next year will be his 20th with the N. Y. Journal-American. His column, "New York Cavalcade," is syndicated via the Hearst press.

Hillman Cuts Prices

A cut in the content and price of three of its four meller mags will be completed by Hillman Periodicals with the issuance of February's Headquarters mag. Publication that month will drop from 25c to 10c, as was done this month with Hillman's Crime mag and last month with Real mag. Under new price structure mags run 48 pages, as compared to 96 pages at the higher tab.

Uncensored Detective, another Hillman publication, will continue to sell at its regular 15c price.

Robt. Flaherty Biog

Duell, Sloan & Pearce has commissioned Richard Griffith, assistant to the director of the Museum of Modern Art Film Library, to write and compile "The World of Robert Flaherty," a biography of the film director.

Book, slated for publication next fall, will include unpublished photos and excerpts from his Arctic diaries kept by Flaherty while making "Nanook of the North," and contents of letters written during lensing of his pix on other foreign locations.

Best Plays' 'Index'

"Index to the Best Plays Series, 1899-1950" (Dodd, Mead; $2.75) is a useful supplement to the standard "Burns Mantle Best Plays" volumes. It lists every legit show in New York from the 1899-1900 season through 1949-50, indicating in which "Best Plays" volume and on what page the production credits, cast and other details appear. Another section contains a similar tabulation of author, adapters, composers and lyricists.

This should be a real convenience to anyone who already has the complete "Best Plays" series, but is likely to be of limited help to others, since in both the play and author indices the individual "Best Plays" volume is indicated by number rather than year. There is a table in the front of the "Index" showing the season of each "Best Plays" volume, but that adds little for anyone looking up authors, composers, etc., since no titles are listed with the latters' names. But now that a full index has been published for the "Best Plays Series," it should be revised and reissued each year to include the latest "Best Plays" volume.

Hobe.

Smith's 'Musical Comedy'

Cecil Smith, music critic of the New Republic, and editor of Musical America and former dance and drama critic of the Chicago Tribune as well as Theatre Arts, has written a new book, "Musical Comedy in America" (Theatre Arts Books, $5).

Smith, in his introduction, is very frank in saying, "I do not think any of the missing items, ancient or modern, were omitted unintentionally, though a multitude of different reasons led to their exclusions." Smith certainly omitted many musical comedies and personalities that certainly should have been included in a history of musical comedy. He also has many inaccuracies (although not terribly important) which should have been checked; and I'm sure the second edition (and this book deserves a second edition) will rectify this.

Here are just a few of the items that should be corrected: There was no "roof garden" atop the Winter Garden. Sam Bernard was not a "Jew comic" in "The Rich Mr. Hoggenheimer." He was a Dutch comic, and Sam Bernard was never in "Potash & Perlmutter." It was the talented Barney Bernard. He also says that R. H. Burnside was in the pit at the opening of "Lady Of The Slipper." "Burny" was not a musical director, but one of the finest stage directors in the country, and yet Smith does not mention him as the great director of the Hippodrome shows under the Charles Dillingham management. He calls Irving Berlin "a young rehearsal pianist." Berlin had a tough time playing for himself, let alone playing for rehearsals of any show.

Smith also calls them "The Flying Cansinos" in the "Greenwich Village Follies." I played with them all over the Orpheum Circuit when they first came over, and they were just billed "The Cansinos . . Spanish Dancers." I never knew 'em to be trapeze artists. Smith also claims that minstrelsy played only 25 years after 1841 . . . that would make it 1866. Minstrelsy lasted over 50 years after that. Do you remember the Cohan & Harris Minstrels at the N. Y. Theatre? And Honey Boy Evans, and Al Fields? And don't forget Dumont's Minstrels in Philadelphia that ran for almost 50 years.

And as for Baby Snooks, Fanny Brice did not originate it. It was Rae Dooley (Mrs. Eddie Dowling) who did it first in "Hitchy-Koo" in 1918, then did it for many years after in the "Ziegfeld Follies," with such guys as W. C. Fields and Will Rogers doing the "father." In those days Fanny Brice played the "mother." This isn't taking anything away from Miss Brice, who is one of the funniest ladies of the stage, screen and radio.

Smith, being a music critic, naturally has his favorite "musicmen." He leans towards Cole Porter and George Gershwin, which is a great "daily double." But he still brushed off many fine composers. The illustrations in the book of old and new stars are grand. I wish there were more.

All in all, "Musical Comedy in America" is a must for any theatrical bookshelf. It is the first book I know of that has ever been published about musical comedy in America, and Smith deserves a lot of credit for being a pioneer, for capturing most of the musical comedies from pre-"Black Crook" to "South Pacific." *Joe Laurie, Jr.*

FDR's Final Letters

Third and final volume of "FDR: His Personal Letters" was published recently by Duell, Sloan & Pearce. The boxed set of two volumes, priced at $10, contains 1,648 pages with 48 pages of illustrations.

This completes the work of the late president's letters in book form: Vol. I, Early Years 1887-1904 and Vol. II, 1905-1928, each $5. Forewords are by Eleanor Roosevelt with Elliott Roosevelt as general editor.

Old Corner To Doubleday

Doubleday & Co. has added Boston's Old Corner Book Store Corp. to its string of 25 retail book stores. Boston group, established in 1828, will continue operating under the same name and with the same management and staff. George Hecht, Doubleday veepee, will head the setup, replacing Richard F. Fuller. Irving E. Jones will continue as Old Corner's veepee, while Robert L. Conlin, Doubleday treasurer, has been elected secretary-treasurer of the Boston operation.

Old Corner has three outlets in Boston.

Prof's Next Pic Tome

Next book on the agenda of Dr. Hortense Powdermaker, anthropologist at Queens College, N. Y., will be on the pic industry, as was her recent "Hollywood, the Dream Factory." New one will concern itself with the effect of films on their audience.

Sociologist, who spent better than a year in Hollywood on the last tome, intends to give all of 1951 to a study, subsequent interviews and research for the new volume. She expects to take another year to write it, with publication not set until 1953.

Freedom's Nature

Since attractions in show biz are likely to be called on in the immediate future to perform more and more in unfamiliar fields, they'll be aided if they read "The Nature of Our Freedom," by Leon R. Yankwich, published by Watling & Co., Los Angeles. Author is judge of the U. S. district court in L. A. and a scholarly jurist. He has written several books, his last previous to "Freedom" being "It's Libel or Contempt If You Print It."

In "Freedom" he clears away a lot of the debris which has bogged down the Bill of Rights. It's so simply written that even an actor's pressagent can understand it. The book is a "must" for Hollywood as it girds its loins to save the country again. *Scul.*

'Suspense' As Whodunit Mag

"Suspense," CBS radio and tele series which is already represented in the literati field with a comic book, is expanding its foothold in the publications field. Arthur Perles of the web's subsidiary rights department has set a deal for Farrell Publications to bring out a whodunit monthly mag and pocketsize books under the "Suspense" imprint.

Mag, to be edited by Ted Irwin, will avoid lurid material and will lead off each issue with an 8,000-word novelette. One story an issue will be based on retelling a tale originally used on the AM or TV show. Pocketsized tomes will all be original novels following the program's mysterioso formula. "Suspense" comic book, out slightly more than a half-year, has hit newsstand sales of 400,000.

CBS deal for "My Friend Irma" comic book and comic strip is paying off also. Strip in two months has been inked for 40 dailies.

Doubleday's Roster

Show-minded Doubleday has the following due within the next several months: Ilka Chase's "New York 22," new novel of the slick fashion mag set; Noel Coward's six short stories titled "Star Quality"; "Tessie: The Hound of Channel One," by Shepherd Mead, first satire on TV; another book of baseball humor, "Three Men On Third," by two Smiths (H. Allen and Ira L., unrelated); N.Y. Newsgal Lillian Barker's "The Dionne Legend" (the quints have been her regular beat for 16 years); and Barbara Ann Scott's "Skate With Me," the Olympic champ's autobiog.

Kane Takes To "Stars"

Hartnett T. Kane, whose "New Orleans Woman" made a good commercial picture, seems to be heading that way again with "Pathway to the Stars," (Doubleday, $3). It isn't about Hollywood, but is a novel based on the life of John McDonogh, a fabulous character of the old French Quarter of New Orleans.

This area Kane knows backward. In fact, he has dreamed up at least half a dozen bestsellers by tilling the soil of the Old South since he was graduated from Tulane 20 years ago. Though he writes what is called a popular novel, Kane is an indefatigable man on research. At the end of "Pathway to the Stars" he gives the sources behind his romance and these prove as interesting as the story itself. Definitely for pix. *Scul.*

CHATTER

Albert Rapp's "Origins of Wit and Humor" will be published by E. P. Dutton on Jan. 8.

William C. Lengel upped to editor-in-chief of Gold Medal Books, subsid of Fawcett Publications.

"Fun Fare," Reader's Digest collection of humor and anecdote, to be published by Simon & Schuster, Jan. 15.

Frank Tremaine returned from Korea to resume his old job as L.A. bureau manager for the United Press.

Robert Green, formerly of Federal Advertising Agency research staff, has joined Esquire as assistant marketing research manager.

Doubleday bringing out a sequel, "Compound Fractured French," to "Fractured French," by F. S. Pearson and R. Taylor (with an assist from Abel Green).

Bill Irwin, Chi Sun-Times radio-TV editor, cuts back his daily columning for the sheet to a twice-weekly stint. John Crosby's Herald Trib pieces go in the other four days.

Paul Denis compiling a "Celebrity Cook Book" for Rockport Press, N. Y., for spring publication. Using recipes of show business names and other celebs, plus illustrations.

Alfred Hitchcock is contributing a chapter on production technique to "Lights, Camera, Action," a book of 70 articles on film-making, sponsored by the Academy of Motion Picture Arts and Sciences.

Book of the Month Club, stock of which has been traded over the counter, was admitted to trading on the New York Stock Exchange Dec. 12. It registered 900,000 shares of common at $1.25. Ticker symbol is BOK.

Jimmy Savage doing a profile of Mae West for Esquire mag for May.

Metro homeoffice publicity staffer Bill Ornstein has sold a short story, "Family Tree," to the American-Hebrew for publication early next year.

The late Robert F. Wolfe, Columbus, O., publisher, and the late Carr V. Van Anda, managing editor of the New York Times, were added to the Ohio Journalism Hall of Fame on Dec. 12 at the annual Hall of Fame dinner at Ohio State University, attended by editors and publishers from throughout the state.

Sex life of Hollywood names is thoroughly — but anonymously — explored in Dr. Max R. Rubinstein's "The Gland and Sex Dilemma" which Research Publishing is bringing out Jan. 6. Noted Hollywood endocrinologist uses the case-history technique to prove his contention that film stars are the "same troubled people" as ordinary citizens around the country.

SCULLY'S SCRAPBOOK

By Frank Scully

Bedside Manor, Dec. 16.

Three times within one week our hard-pressed picture industry got dusted by a fast ball from a pitcher whose control is out of this world. I refer to the Catholics.

First, there was Bill Mooring, who writes a column on Hollywood for about 22 Catholic publications. His key paper is the Tidings in Los Angeles. He discovered the sleekest Communistic propaganda in "Born Yesterday." In fact, it was so smooth that only insiders could see it.

I've known Bill for 20 years. In fact I knew him when he was a Socialist and worked on the London Herald. His conversion from that modified form of dialectic materialism to the ways of Rome is a story known to many, myself among them.

Generally speaking, converts and their true stories leave me with a mild allergy which passes in about an hour. Catholics who have become Communists, and then reverted to their former faith, affect me somewhat differently. If they impose a silence on themselves as a sort of penance I feel very warm towards them. But if they sound off in every direction and seem to be hailed as doctors of the church every time they open their mouths, I move away lest I pick up a sort of halitosis by osmosis.

Bill Mooring falls somewhat between these two extremes. His moral zeal is tempered by a nice writing style and a familiarity with the picture biz. Sometimes he praises pictures that I believe would have been better if melted down and used as an embalming fluid. Frequently on these occasions I look for the cause and often find it in an ad on an adjoining page. I didn't see any display ad about "Born Yesterday" anywhere near his righteous reading matter.

Lolly Parsons took issue with the Tidings critic. She said if there were any Communist propaganda in "Born Yesterday," it eluded her. I realize that this sort of opinion could easily win an Academy Award for subtlety itself. But if the stuff was so finely woven that nobody could see it, it's quite possible it wasn't there at all and Mooring was merely suffering from what my Air Force friends among the Pentagonians call a mass hysteria emphasized by an acute personal hallucination.

Trouble Over Hollywood

Within a week of this blast at a picture which had gone the rounds as a most entertaining play, the Legion of Decency pledge was given at all the Catholic churches. This is an annual pledge and held no special significance as far as "Born Yesterday" was concerned. It's an old pledge and has a sound moral background. It merely reminds its people that they should not subsidize forms of entertainment that are seemingly designed to undermine the faith and morals of 30,000,000 believers in a certain way of life.

But on the same day that the pledge was administered, America came out with a piece entitled "Hollywood Over Asia." America is a Jesuit weekly whose format is similar to the Nation's, its bete noir, incidentally, in the field of weekly journalism. "Hollywood Over Asia" was written by Richard L-G Deverall, who for three years was General MacArthur's chief of labor education in Tokyo.

His was a rather temperate blast at the sort of pictures Hollywood has been exporting to the Far East. He told of fairly high-level reactions to Hollywood product. His first example dealt with Asiatic doubt that America had any housing problems, slum areas or problems of this sort. These Asiatics were quite sure they knew what the conditions were in America. Everybody had 20-room houses, several servants, two cars and sent their children to college with $100 bills in their pockets.

"After all," admonished a top official, "we see all your movies in this country."

Deverall's second case-history dealt with a learned Japanese professor who was telling his class that American culture consisted of gangsters who shot down rivals walking along crowded streets and then sped away in high-powered cars. As for family life it consisted of rich people drinking freely and arguing about divorce.

Experts by Visual Education

Asked what he was basing his conclusions on, the professor said, "I am very sorry but I have seen every American movie since the Occupation came to Japan. I am, I assure you, an expert on American culture."

In India, Deverall wrote that he saw other distortions which could be laid to Hollywood pictures. These people are touchy about racial inequality. Not so impressed with gangsters and their molls, they nevertheless were not unaware that Negroes played the role of servants in one type of picture, and in westerns for every white man who went down in mortal combat at least 10 Indians bit the dust. This led them to believe that in America Negroes and Indians were a depressed class, the untouchables of the new world.

Thus, all through Asia our pictures, according to Deverall, were making it very easy for Asiatics to transfer their hate of former colonial masters to white Americans. His general conclusion was that the best friend of world Communism in Asia is a Hollywood "that floods Asia with race supremacy, materialistic, we-have-a-lot-of-wealth movies."

"So long," he wrote, "as we tolerate a Hollywood that exports intellectual atomic bombs and cultural stink bombs, just so long do we continue to earn in Asia the dislike for the white American that is so evident in many countries."

Not content to state the problem he went on to a conclusion. He hoped Hollywood would clean house of its own volition. But if Hollywood didn't act he was all for appropriate action to license the export of American films. In brief, censorship.

(Every U. S. film that plays Japan is screened and passed by General MacArthur's headquarters before being licensed.—Ed.)

Did Deverall's Periscope See Over the Wall?

Deverall says that these pictures are used in Soviet Russia to point out that Americans are chiefly drunks, materialists and pursuers of gross sensual pleasures. This may be true but I doubt if it's much more than scuttlebutt. After all, no pictures are sold to the Soviet Union, and even the best of them could be switched here and there to give whatever impression a specialist in propaganda wanted to give them. If nine-tenths of the picture were bad and the final tenth showed a moral regeneration, it would be an easy matter for a Russian censor to clip off the last reel and let the crimes go unpunished.

In fact if this thing degenerates into this sort of war it wouldn't be much of a task to take our worst pictures, change the dialog and export them as Russian pictures to be dropped either side of the Iron Curtain.

But the real problem is much closer to home. If so much of our product does things like these to Asiatics, what possible good can they be doing our own people? That people enjoy violence vicariously cannot be denied. But there were no fights, sex or drinking in "Destination Moon," and that was good entertainment, too. In fact, I doubt if such a picture would be tampered with anywhere in the world. Dubbed in French, Chinese or even Russian dialog, the cast, of course, would be identified by picture-goers as French, Chinese or Russian, but would this harm America particularly? If along with their checks such foreign exhibitors said, "That was a good picture you sent us. Send us some more like it," would that break a Hollywood producer's heart?

OBITUARIES

JOHNNY HYDE

Johnny Hyde, 55, William Morris Agency vicepresident, died of a heart attack Dec. 18 at Cedars of Lebanon hospital, Los Angeles.

Further details on page 2.

GRACE ELLISTON

Grace Elliston, 72, legit actress, died in Lenox, Mass., Dec. 14, after a brief illness. Miss Elliston, who began her stage career before the turn of the century, as a chorus girl with Frank Daniels' Opera Co., was active in legiters until her retirement in 1932. Actress had worked with Henry Miller, Nat Goodwin, George Arliss, Ethel Barrymore, Julia Marlowe, Richard Bennett, William Farnum, Richard Mansfield, Viola Allen and Edmund Breese. In 1899, she played a role in "Wheels Within Wheels," followed by a part in "His Excellency, the Governor."

Founder of the Stockbridge, Mass., Theatre Workshop, Miss Elliston had important roles in "Twelfth Night," starring Miss Marlowe; "Three of Us" and "Help Wanted." With Bennett she played a leading role in "Damaged Goods." She also had one of the top roles in "The Battle Cry," with Farnum. Other Broadway appearances were in "The Shadow," with Miss Barrymore; "Old Heidelberg," with Mansfield; "The Dictator," with William Collier; "Her Husband's Wife," with Miller; "Berefords," with Miss Allen; and "Lion and the Mouse," with Breese. She also played in "The Devil," "The Rector's Garden" and "Jacqueline."

One of her last stage appearances was in the Theatre Guild's production of "The Lucky One" in 1930.

VIRA RIAL

Vira Rial, 77, legit actress, died in New York, Dec. 16. Miss Rial had appeared with the Lillian Russell Opera Co. in "The Little Duke" in 1906. She later appeared in "Little Jack Sheppard," "The Nominee" and "Turned Up." This was followed by several years under the management of the late William A. Brady in "The White Feather," "Little Miss B" and "Baby Mine." She worked with Sidney Drew in "Keep Her Smiling" and also had roles in "Little Jesse James," "The Gingham Girl" and Sam H. Harris' production of "Icebound."

An early member of Actors' Equity, she was at one time an officer in the Professional Woman's League and was also a member of the Episcopal Actors' Guild and Actors' Fund of America.

KEN ROBEY

Kurt Robitschek, 60, known as Ken Robey, theatrical producer, died in New York, Dec. 16, Robey, born in Poland, staged productions in the U. S. and Europe. He was founder of the Kabarett der Komiker (Cabaret of Comedians), under which title he presented shows at Carnegie Hall, N. Y. The Kabarett was founded by Robey in Berlin in 1924, the uprising of the Nazis finally forcing him to America in 1936. His productions here include "Vaudeville Marches On," presented at the Majestic theatre, N. Y., in 1939.

In 1948, he produced "Morey Amsterdam's Hilarities" at the Adelphi, N. Y., writing lyrics for some of the songs featured in the show. Survived by his wife and a daughter.

A. ROBINS

Adolph Proster, comedian, known professionally as A. Robins, 64, died Dec. 17 in London of a gall bladder ailment. Robins had arrived in London the previous day to open in pantomime for Emile Littler, when he became ill.

Robins was born in Austria and came to the U. S. in 1912 to work for Martin Beck. He made numerous trips to the Continent before settling down in the U. S. His last appearance in this country was on the Ken Murray television show Dec. 2. His "banana man" act appeared in virtually every vaudeville theatre in the country. Musicals in which he appeared included "Katinka" and "Jumbo."

Survived by his wife.

HARRY E. BROWN

Harry E. Brown, 80, pioneer exhibitor of Kane, Pa., died at his home there on Nov. 26 of a gunshot wound. He had been in exhibition for 45 years. Brown entered the theatre business in Kane in 1905, opening one of the first motion picture houses in the area, and continuing in business until the time of his death. He rebuilt the Temple after it had been destroyed by fire in 1924 and his son, Clifford, has been managing that house as well as the Kane in recent years.

Coroner Elmer Beatty said Brown's death was due to a self-inflicted wound. The theatre owner had been in ill health for the past several months. His son Clifford is the only survivor.

EVELYN SELBIE

Evelyn Selbie, 79, former actress, died in Hollywood, Dec. 7, of a heart ailment. A legit performer for 25 years, Miss Selbie started her film career as G. M. Anderson's leading lady in 1912. She appeared in a number of silent pix and several talkies. Her stage work included leading roles in "Human Hearts" and "The Cat and the Canary."

Among the silent films in which she appeared was "The Squaw Man," Cecil B. DeMille's first Hollywood production. Her talkies included some of the Fu Manchu series.

Miss Selbie also free-lanced on radio.

BELLE STODDARD

Belle Stoddard Johnstone, 81, stage and screen actress over a period of 64 yedrs, died Dec. 13 at her home in Hollywood. She had been in retirement for five years.

Her first stage appearance was with Mme. Modjeska in 1881, at the age of 12. In her legit career she was associated with Joseph Jefferson, McKee Rankin, Edward T. Mayo, Robert Edison and other stars of a bygone era. Among her early pictures were "Kentucky Pride," "Hangman's House" and "Anne Against the World."

Surviving are three daughters.

ANTHONY KIEFER

Anthony Kiefer, 88, one of founders of the American Federation of Musicians, died Dec. 17 in Peoria, Ill. Kiefer, who was secretary-treasurer of the Peoria Federation of Musicians from the time of its founding in 1894, was active at the founding convention of the AFM in Indianapolis in 1896. He was also city controller of Peoria, helped found the municipal orchestra and operated two music stores there.

Survived by wife, two sons and a daughter.

GEORGE MORTON

George Marshall, 55, magician known professionally as George Morton, died Dec. 17 in a Philadelphia hospital where he had been taken following his collapse backstage at a Knights of Columbus Christmas party for children. He was dead on his arrival at the hospital, efforts of rescue squad members failing to revive him.

Marshall had been a pro magician since 1914. He had operated a photographic studio in Philadelphia. Survived by wife and son.

DEWEY ROBINSON

Dewey Robinson, 51, character actor, died Dec. 11, in Las Vegas after a heart attack. He had never fully recovered from an automobile accident a year ago.

A veteran of World War I, Robinson took up acting when he left the Army and appeared in several revues with the Marx Bros. in the late 1920s. As a film player since 1930 he specialized in gangster roles in hundreds of pictures. His most recent pictures were "At War With the Army" and "The Adventures of Skipalong Rosenbloom." His wife, Louise, survives.

RAY HANSEN

Ray Hansen, former casting director at Central Casting office in Hollywood, died Dec. 16 at Wadsworth Hospital, Sawtelle, Calif., where he had been bedridden for 18 months. Originally bedded two years ago following a stroke, he returned to work six months later only to suffer a relapse.

Originally, a talent agent, he had been in showbiz for 40 years. Survived by his wife, actress Evelle Poole.

HENRY M. SHAW

Henry M. Shaw, 80, pioneer radio inventor and founder of the Shaw Insulator Co., died Dec. 9 in St. Petersburg, Fla. He invented one of the first practical vacuum tube bases and designed one of the first U. S. radio stations in San Francisco. He also invented a lighting arrestor.

Survived by wife, son, daughter, five brothers and a sister.

DR. MAX REITER

Dr. Max Reiter, 45, founder and conductor of San Antonio Symphony Orchestra, died in San Antonio, after a heart attack Dec. 13. He also was founder and conductor of the Waco Symphony Orchestra. Reiter inaugurated the San Antonio Grand Opera Festival held in the spring.

Reiter also conducted a Sunday morning musical program on WOAI on which he spoke and played the classics.

J. J. McFADDEN

J. J. McFadden, veteran exhibitor and owner of the Rialto theatre in Renovo, Pa., died at his home there on Nov. 25 after suffering a heart ailment for a number of years

He leaves his wife, two daughters and a son, George, who has been managing the Rialto for his father ever since he returned to civilian life following a stretch of Naval service during World War II.

JOHN E. GOGGIN

John E. Goggin, theatrical agent, died in New Haven, Dec. 11. Goggin, who opened his own New Haven agency in 1908, had repped Rudy Vallee, Artie Shaw and Charlie Spivak early in their careers. For some years, he also had maintained a N. Y. office. He retired in 1945.

His wife, a daughter, two sisters and a brother survive.

ROY E. THOMPSON

Roy E. Thompson, 63, former radio manufacturer, died in Scarsdale, N. Y., Dec. 17. Following World War I, in which he served as a radio consultant, Thompson formed the Thompson Radio Corp. manufacturing outfit. In 1931 he exited the business and formed Color Photography, to make color films.

A daughter and sister survive.

VIRGIL T. HURST

Virgil T. Hurst, 57, manager of the Richmond theatre, St. Louis, died of a heart ailment at his home in that city Dec. 9. Formerly an assistant manager of the St. Louis and manager of the Shaw. Hurst had been in the entertainment field for 10 years.

His wife and three daughters survive.

RAYMOND L. SCHROCK

Raymond L. Schrock, 58, screen writer, died Dec. 12 at his Hollywood home after a heart attack.

A native of Goshen, Ind., Schrock directed stock companies in the Midwest before joining Universal as a scenarist in 1925. At one time or another he worked for practically every studio in Hollywood.

CLARENCE E. ONENS

Clarence E. Onens, 51, chief engineer at WCAM, municipally-owned Camden, N. J., station, died Dec. 14 at his home in Collingswood, N. J.

A former president of the South Jersey Radio Assn., Onens was associated with WMAM for 22 years. His wife survives.

BEN J. SALLOWS

Ben J. Sallows, 62, former newspaper publisher and theatre owner, died in Alliance, Nebraska, Dec. 17, of leukemia. Sallows, who had published the Alliance Times-Herald, was the owner of two Nebraska theatres.

His wife; two sisters and a brother survive.

WILLIAM P. McCRYSTAL

William Patrick McCrystal, 69, former vaudevile trouper, died Dec. 9 in Culver City following a heart attack. His son, William T. McCrystal, is manager of the Metro radio station, KMGM.

WILBUR SMALL

Wilbur Small, 40, stations relations executive with the Progressive Broadcasting System, died of a heart attack Dec. 9 in San Jose, Cal.

Constance Willdberg, 25, wife of legit producer John Wildberg, died Dec. 18 in Beverly Hills, Calif., apparently of an overdose of sleeping pills. Survived by her husband and father.

Mother, 69, of H. Allen Smith, humorist, died in Indianapolis, Dec. 16, after a long illness. Her husband, three sons and five daughters survive.

Eddie Franks, 55, in Chicago, Dec. 11. He was a nightclub owner and husband of Dolly Kay, songstress.

Raymond T. Guy, 66, film technician for 25 years at Paramount, died Dec. 8 in Hollywood.

Ray Fitzgerald, 58, electrician on the Universal Pictures lot for 15 years, died Dec. 11 in Hollywood.

Mother of Gilbert Kinney, senior veepee of the J. Walter Thompson ad agency, N. Y., and T. Wylie Kinney, Life mag exec, died at her home in New Haven Dec. 17.

Father, 69 of Robert Hibbard, WGN-TV assistant operation head, died in Chicago Dec. 12.

Mother, 42, of Theodore Liss, TV producer, died in Chicago, Dec. 12.

Wife of Moe Wells, vet Chicago music pubber and theatre owner, died in Chicago, Dec. 10.

Brother of Archie Levington, Leeds Music manager, in Philadelphia, Dec. 11.

Murray Katz, 63, father of WMGM, N. Y., program director Raymond Katz, died Dec. 18 in New York.

Grandfather of Mrs. Tony Canzoneri, died Dec. 14 in New York.

MARRIAGES

Melle Mathews to Lew Kerner, Beverly Hills, Dec. 10. He's a film casting director.

Jane Baldwin to Frank Shugrue, Tijuana, Mex., Dec. 17. She's a film studio makeup; he's a still cameraman.

Colleen Townsend to Louis H. Evans, Hollywood, Dec. 16. Bride is former film actress, now an evangelist.

Nancy Priest to Louis Stone, in Bronxville, N. Y., Dec. 15. He is assistant to David O. Selznick and former counsel for American Society of Composers, Authors & Publishers.

Fern Whitney to Lou Wilson, Arlington, Va., Dec. 6. Bride is dancer; he's with Prince Littler production office of London.

Frances Burson to Bill Todman, Dec. 17, N. Y. He's co-producer with Mark Goodson of several CBS radio and TV shows.

Norma Thornton to Tiger Andrews, Dec. 18, N. Y. She's member of the line on Ed Sullivan's "Toast of the Town" vaudeo show; he's an actor.

Betti Schinasi to John Malcolm Goldsmith, Dec. 15, New York. Groom is with Warner Bros. publicity in N. Y.; she is daughter of Ruby (Mrs. Leon) Schinasi, w.k. in show biz.

Barbara Sachs to David Margulies, Dec. 20, New York. She is the daughter of Mrs. Hal Horne, wife of the film publicist and producer.

Althea Murphy to Gerald Savory, Dec. 16, White Plains, N. Y. Bride is a legit actress; he's a dramatist-director.

Vivienne Segal to Hubbell Robinson, Jr., Bedford Village, Conn., Dec. 16. Bride is a singer; he's CBS program veepee.

Ruth Roman to Mortimer Hall, Las Vegas, Dec. 17. Bride is a film actress; he is manager of radio station KLAC, Los Angeles, which is owned by his mother, Mrs. Dorothy Schiff, publisher of the N. Y. Post.

Helen Clayton to Alfred A. Rossin, N. Y., Dec. 16. Bride is a concert singer.

Shirley Temple to Charles Black, Del Monte, Cal., Dec. 16. Bride is a film actress; he's been active in TV.

BIRTHS

Mr. and Mrs. Murray Garrett, son, Hollywood, Dec. 11. Father is a cameraman.

Mr. and Mrs. Dick Bachman, son, Pittsburgh, Dec. 13. Father's radio-TV account executive with Bothwell Ad Agency.

Mr. and Mrs. Robert Raff, son, Hollywood, Dec. 8. Father is a film editor at RKO.

Mr. and Mrs. Leonard Spinrad, son, New York, Dec. 15. Father is with Warner Bros. publicity department.

Mr. and Mrs. Robert H. Echelson, daughter, Hartford, Dec. 16. Father is VARIETY mugg in Hartford and publisher of Post News, sports and entertainment daily. Mother is Jane Hall, nitery singer.

Mr. and Mrs. Ezio Pinza, daughter, Hollywood, Dec. 15. Father is an operatic singer and a legit-film actor; mother is the former ballet dancer Doris Leak.

Mr. and Mrs. Donald H. MacLean, daughter, Dec. 12. Father is drummer with Hal McIntyre's orch; mother, Janet Brace MacLean, was former vocalist with Johnny Long's band.

Jose Ferrer

Continued from page 1

de Bergerac," in which Ferrer is starred.

Doubters that the 38-year-old actor could keep up with the schedule that Condon has laid out for him were treated this week to a peek at the resume of a "Cyrano" tour. It lasted three months, during which Ferrer crossed the country six times and rolled up a total of 364 newspapers, tradepaper, radio, TV, magazine and lecture appointments. During that time he undertook 29 one-hour-and-20-minute lectures before a total of better than 17,000 people. He talked through 171 radio and TV appearances and 68 press interviews, averaging 5.2 interviews a day over the period of 70 working days.

In Los Angeles, a columnist who had been trapped by other publicity handouts became suspicious of the casual notation that Ferrer spoke five languages and suggested a five-language interview be set up. This was done, with Ferrer bobbing and weaving through French, Spanish, Italian, German and English for 45 minutes to the delight of the Kramer flacks.

Ferrer, during the tour, received the keys to four cities, did seven French-language broadcasts in Montreal, 12 Spanish-language in New York, did a one-man, one-hour video show and cooked a half-hour meal on TV. Leisure was occupied by tennis, singing lessons, dancing lessons and gym workouts.

Pic being planned by JFE may be "20th Century" if remake rights can be obtained from Columbia. Legit version starts Dec. 24 on a non-profit basis for the American National Theatre and Academy and then moves on a commercial basis to the Fulton, N. Y. Ferrer hopes to run through the season, with another name actress subbing for Miss Swanson if a prior film commitment takes her out after March 1. Ferrer plans to tour in the late spring, winding up in Los Angeles to start the picture chore.

Recording pacts are being talked with RCA Victor and Capitol. Ferrer wants to do a "Cyrano" album (he has already done "Othello" for Columbia), some love poems, some international songs, children's albums (he has done one for Decca) and an opera based on Dr. Frederic Wertham's "Dark Legend."

Book, for which a contract has already been set with Henry Holt by Music Corp. of America, would be a combo of memoirs, anecdotes and opinion. Delivery date of the manuscript is set in the contract as Oct. 1, 1951, Ferrer plans to dictate it into a machine on trains and between other chores.

Ferrar's aim with the radio-TV package is some sort of variety show, about which he has already had talks with NBC. He does not want to do a weekly dramatic series (although he has already appeared in "Cyrano," "What Makes Sammy Run" and other hour-long adaptations). He feels that good drama can't be rehearsed and done well enough every seven days.

Cafe turn which Ferrer and Condon are working out is a sort of "male Hildegarde" routine. It would be strictly class, with all special material, and run four to six weeks a year.

Lecturing, at which Ferrer proved himself highly adept during the "Cyrano" tour, is designed partly as an income-producer, but primarily for cross-promotion of the actor's other activities, such as his book, records and films.

JFE is also seeking other deals involving production or promotion that would not require Ferrer's personal services.

Armed Forces Hike

Continued from page 1

of good-looking girls and good dancers have always been difficult and talent buyers have frequently been forced to compromise on these two basic demands. One wartime factor that proved to be a potent hurdle to getting sufficient personnel to fill out dance groups, has been the high wages in defense plants. Producers have frequently been forced to pay more than scale.

They look forward to a repetition of all these problems. However, these headaches are comparatively easy to take. The producers would rather be hit with a shortage of girls than with a shortage of spots in which to display 'em.

A Letter from a Guy Named Joe

Associated Booking Corp.

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Dear Harry S:

We know things are tough. Citizens in Show Business always learn these things early. And the records will show we always pitch in as good citizens should.

So, with pardonable pride, I wish to call to your attention an internal change of Show Business, while repeating our eagerness to contribute again whatever is required in the Big National Picture.

This concerns another piano player.

A couple of years ago the White House Correspondents threw a nifty party for you at the Statler, in Washington. It was m.c.'d by Broadway Columnist Earl Wilson, who introduced the great of Show Business.

The hit of the evening, judging by the faces of General Eisenhower, Chief Justice Fred Vinson and others, was a piano player who did a number called "Missouri Waltz" with his back to the piano.

(Actually, you seemed to enjoy it most; but being a feller who thinks protocol is just a hard word to pronounce, I'm not sure I'm allowed to say so.)

The on-stage piano player was Frankie Carle. Lots of people don't think he'll ever hold public office. But he can sure pack the voters into a theatre, ballroom or armory on a one-nite stand.

Frankie's the feller who wrote "Sunrise Serenade," "Oh What It Seemed to Be," etc., etc. Recently, at the end of his Columbia Record contract, he switched to RCA Victor. In our business it was a Big Deal because Frankie sold more than 50,000,000 records, as pianist and bandleader.

Believe me, Harry, that's more records than Joe McCarthy keeps asking for. In addition, Frankie holds theatre box-office records while so many of his contemporaries hold their heads.

Well, the point of it all is this:

Everybody is writing to you with problems: War, Peace, Taxes, Housing, Medicine, Labor, etc. That's part of our privilege and responsibility.

But starting February 23rd, Associated Booking Corporation, through whom I pay Social Security Taxes, becomes the Exclusive Sales Representative for Frankie Carle, his piano & His Orchestra.

So—I thought you'd like to hear from a constituent who's happy to tell you he has no business problems that rate a beef.

Warmly,

Joe Glaser

Joe Glaser

P. S.: Frankie returns to the Cafe Rouge of New York's Statler on December 29 with Joan House, Roger Coleman and The Serenaders. How 'bout dropping in for a couple of duets.

THE GOLDEN TOUCH

FRANKIE CARLE

HIS PIANO AND HIS ORCHESTRA

Personal Management
WARREN H. PEARL

R.C.A. VICTOR ARTIST

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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H'WOOD BACK TO BUILDING STARS

Any Bergman-Rossellini Pic Will Get MPAA Nix, Mex Backers Told

Any picture starring Ingrid Bergman and directed by Roberto Rossellini will not get a Johnston office seal, a Mexican group that contemplated such a picture has reportedly been told by Production Code Administrator Joseph I. Breen. The Mexicans, headed by producer Oscar Dancigers, have dropped the project as a result.

Dancigers, a former European filmmaker and now a successful Mexican producer, was approached by Rossellini through emissaries some months ago. The Italian producer-director wanted to make a film with Miss Bergman, his wife, in Mexico if the Mexican group would put up the entire production cost.

Dancigers figured budget would run about $200,000. For that Mexican group would get western hemisphere rights, with Rossellini and Miss Bergman to reap their return from the rest of the world. Mexican outfit thought it a good deal and was ready to go ahead until Dancigers went to see Breen. That changed his mind, since most of the income to recoup the production cost would have to come from the U. S., and most important theatres in this country won't play a pic without a PCA seal.

Rossellini, who is reportedly in need of coin, has recently been in Paris trying to promote a similar deal there. He wants a French

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Soft New Year's Eve Biz Reflects Public Buying Of Anticipated Scarce Goods

The "tomorrow we die" aspect of nitery spending that characterized World War II cafe grosses has failed to assert itself so far. Bonifaces report that the holiday spending has been following the pattern of previous postwar years with little difference one way or the other. Up to this point, New Year's Eve reservations have been comparatively sparse. There's been no special rush to insure space during the big night. As in previous years, nitery owners expect that most available cafe space will be sold during this week.

The Xmas business was on the level of last season. The three-day holiday weekend resulted in grosses that were on par with 1949. There were no complete sellouts, except on Saturday (23) in some of the top spots. Sunday and Monday dinner business was good, but fell off for the late shows.

This year N. Y. nitery owners are insuring themselves against a last minute bad weather break on the Eve. There will be no confirmations unless a substantial deposit accompanies each reservation. This procedure has been followed in the past, but not as rigidly as it's been this year.

Cafe men ascribe the unusually

(Continued on page 39)

And the (Prize) Fur Flew

NBC, Louis G. Cowan and Maximilian Furs are being sued in New York Federal court by a giveaway winner, who alleges the defendants misrepresented the value of her prize.

Action was brought last week by Ann Notre, who claims that she won a coat represented as being worth $3,500 on NBC's late-lamented "Hollywood Calling" in August, 1949. She charges that when she had it appraised it was valued at only $400, and she's asking for $3,500.

Strategy Mapped In AFM Fight Vs. Mechanical Music

Key locals of the American Federation of Musicians began laying the groundwork this week for a major fight against the displacement of live musicians by mechanical devices on radio and television in upcoming negotiations with the major networks and indie stations. Reps of the New York, Los Angeles and Chicago locals began drawing up a joint strategy in Chicago today (Wed.), with AFM prexy James C. Petrillo sitting in on the discussions.

Attitude of the ranks and leadership of the AFM, as indicated by resolutions and speeches, points to a showdown fight against the broadcasters around the central issue of the use of disks and kinescope recordings on radio and TV. Leaders of New York Local 802 have already gone on record in favor of a sweeping ban against the use of disks on all broadcast outlets between 8 a.m. and midnight. Possibility that the other locals will follow suit is strengthened by the fact that Petrillo has okayed the Local 802 recommendation.

Present contract with the networks and local stations ends Jan. 31, and negotiations for a new pact are expected to open right after the New Year holidays. Petrillo, repping the national office, will bargain for the network pact, while the AFM locals in each city will handle the negotiations with the local stations.

Leaders of the N. Y., Chicago and L.A. locals are aiming at the formulation of parallel demands in each city in the first attempt of the union to impose a national scale for tooters in local stations. Wage rates, however, would vary in each station, depending upon the classification of the outlet. More important, however, is the locals' effort to draw up a uniform strate-

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BEST INSURANCE FOR BOXOFFICE

By HERB GOLDEN

After a period of stringent economy which has left them with virtually no new stars of importance currently, major film studios are again beginning to build up stables of youngsters they hope to develop into stellar names. A return to greater emphasis on stars as marquee lure is in the making.

Most top production execs on the Coast will say they never stopped their efforts to build new names. That's true, but the attempts were relatively half-hearted as compared with the energy, imagination and care that went into the process in the past.

Whether consciously or subconsciously, Hollywood and the industry as a whole has lost a good bit of its enthusiasm for stars as b.o. insurance in the past three years or so. And with good reason, since pic after pic with highly-regarded players found little audience response and piled up losses.

With the pressure for budget economy that began in 1947, it thus became a natural to pare the lists of established players and to save what coin was ostensibly to be saved by a minimum of effort in developing new ones. Relatively few new contract players have been hired in the past three years.

Talent departments have had instructions to consider virtually no one unless the studio had a specific

(Continued on page 47)

Ken Murray's TV Cavalcade for '50

Ken Murray, as a special pre-New Year's Eve production on his regular CBS-TV show this Saturday (30), has lined up a string of w.k. personalities whom he considers the best in their respective fields this year for a "Cavalcade of 1950" program. List is topped by Dr. Ralph Bunche, Nobel prizewinner, and includes Milton Berle, whom Murray has selected as the "Man-of-the-Year" in TV, even though Berle's Texaco show is aired on the rival NBC web.

Others on the Murray list, all of whom have wired their acceptances to appear on the show, include heavyweight boxing champ Ezzard Charles; Phil Rizzuto, N. Y. Yankees' shortstop; Navy football coach Eddie Erdlatz, whose team knocked off Army this year; channel swimmer Florence Chadwick; Gloria Swanson, chosen by Murray for her film "comeback" in "Sunset Boulevard"; basketball coach Nat Holman, whose College of the City of N. Y. team last season emerged as the only twin-title winner in the sport's history; N. Y. Mayor Vincent R. Impellitteri; vocalist Eileen Barton, for her "If I Knew You Were Comin', I'da

(Continued on page 40)

No Brotherly Love Lost as Philly Mummers Import Ted Mack to Judge

Philadelphia, Dec. 26.

It's a safe bet that when Ted Mack comes down here on Jan. 1 as chief judge of the traditional Mummer's Day Parade, he'll be wearing a special coat of armor.

No sooner did the word leak out in this City of Brotherly Love that Mack and the management entourage of his Original Amateur Hour were to officiate in the judging of the competing Mummers—thus upsetting a precedent dating back to the parade's origin — than things began to hum.

The main noises, which precipitated the greatest scandal in Mummers history and a subsequent police investigation, came late last week from an automatic pistol, which was aimed at a Mummer official, barely missing him, but in turn resulting in serious wounds to a passerby.

Within the next 24 hours an attempt was made to throw acid into the face of a Mummer exec responsible for the designation of "outside" judges. As with the acid, the shooting was attributed to those within the competing Mummer organizations protesting the designation of non-Philadelphians as judges.

For years the Mummer's Parade has been strictly a "local baby," with invariably widespread reports of factionalism in the judging and competitions. It was when the top Mummer officials decided to "play it straight" and designated Mack to officiate that the fun began.

Police fear it isn't over yet.

As Good as His Word

Chicago, Dec. 26.

For the past year Jim Moran, auto dealer, has been advertising on his teevee program, "Courtesy Hour," that he will pay transportation costs to his showroom to any car buyer. Last week he had a taker—but from Australia. Moran wrote out a check for $708, plane fare from Down Under.

However, there's been no explanation as to how the Australian had seen or heard of the offer.

House Would Give H'wood Chance To Erase Red Stigma

Washington, Dec. 26.

Possibility looms of a new probe into alleged Hollywood Reds by the House Un-American Activities Committee. This one, however, would be a more friendly investigation, with film industry name figures who have been accused of Communist leanings invited to come forward and clear their reputations.

The idea developed last week, after Edward G. Robinson went before the committee with his records to back up his statements that he had never been a Commie. Robinson, who had earlier appeared before the Un-American Activities Committee investigators at his own request, came back to take his

(Continued on page 40)

War Emergency Kiboshes Chi Fair, N. O. '51 Fiesta

Chicago, Dec. 26.

U. S. Government state of emergency was blamed for the decision to skip having a 1951 Chi Lakefront fair, but board of trustees recommended that lease on property be extended in case conditions permit another exposition.

Fair lost several hundred thousand dollars last year, blaming loss on adverse weather.

N. O.'s Defense Pitch

New Orleans, Dec. 26.

The Spring Fiesta for 1951 has been cancelled "owing to serious conditions prevailing throughout the world," Mrs. Henry Landry de Freneuse, president, announced Thursday (21).

At the same time, Mary Evelyn Dickerson, director of the Louisiana State Dept. of Commerce, said the state would abandon all tourist trade advertising. She said that her department would concentrate on getting defense contracts and new industries for Louisiana.

Met 'Fledermaus' Hottest B.O. Prospect in Years; B'way Slant a Factor

By ARTHUR BRONSON

Hottest boxoffice prospect in years at the Metropolitan Opera, N. Y., seems to be the Met's new production of Johann Strauss' "Fledermaus" ("The Bat"), which preemed last Wednesday (20). That performance had been sold out for some time previous, due to its being included in a package deal with two other special "first nights" of the season. But even before the preem, and the generally enthusiastic press notices of the next day, there had been unusual interest at the b.o. in the operetta. Management reported a heavy mail-order from non-subscribers for that evening or for subsequent performances, "mostly from foreign names." "Fledermaus" probably has caused more excitement than any other production this season, said one official; "every homesick Viennese in N. Y. wants to come."

The second and third performances of "Fledermaus," skedded for tonight (Wed.) and Sunday (31), were both sold out a week ago. Tonight's performance is the first of the regular subscription

(Continued on page 47)

Research Council Constantly Develops New Techniques for Picture Prod.

Hollywood, Dec. 26.

Motion picture production requires a wider range of raw materials, manufactured products, and standard and specialized equipment than any other American industry. In addition to these basic needs, more than 250 classifications of specialists and workers in various arts, sciences, skills, trades and handicrafts are employed on permanent or part-time basis to turn out the 400 or more features annually to supply the market.

Requirements cover all types of building and construction materials, household equipment and furnishings, fabrics, hard goods, chemicals, office supplies, standard and specialized electrical apparatus, specially-designed equipment, cars, trucks, tractors—in fact, virtually every product manufactured.

With such a diversity of products required, and the constant need for improving techniques and equipment—in addition to adapting new products for usage—the eight major producing companies of Hollywood (Columbia, RKO, Universal-International, Metro, Republic, Paramount, 20th-Fox and Warners) incorporated the Motion Picture Research Council nearly three years ago to function as a centralized organization for research and development of new materials, processes, and equipment for its contributing companies.

The organization is an outgrowth of the Academy Research Council, which was established more than 20 years ago specifically to probe the then-new sound devices and techniques. Shortly after the start, the major studios subsidized overhead of the Academy branch, and recently pulled away to set up its own research organization.

Spending in excess of $100,000 annually, its key engineering staff of nine covers the divisions of construction, physics, standards, electrical, design, mechanical, lighting and construction. It also has 200 studio engineers and technicians on its advisory staff; all of whom are, from time to time, called on to lend aid in research or development programs instituted by the Council.

Council As Liaison

In addition to its pure research, the Council functions as a liaison between its members and manu-

(Continued on page 40)

Arthur Kober
glorifies the pitchmen in a humorous piece
Y' Say Ya Not Saddisfied, Y' Say Ya Want More Fa Ya Money
* * *
an amusing byline story in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Ex-Champ Braddock Okays Film Biog

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Durante's Lab Tieup

Now it will be "Durante, the Well Groomed Man." Company manufacturing "3 Out Of 5" preparations for men (shampoo, hair dressing, scalp cream, after-shave lotion and shaving cream) has been licensed by the NBC-TV comedian to be renamed Jimmy Durante Laboratories, Inc., and will advertise under the new name after Jan. 1.

Durante has been using some of the products for several years.

Legit-Tele-Musicals Part of Cudia Setup Located Near Phoenix

Phoenix, Dec. 26.

Blueprints for a three-point project embracing legit, television and musicals are being drawn up by S. P. B. Cudia, local showman, whose Cudia City enterprise is located just outside the city limits of Phoenix.

Physical setup, valued at $200,000, takes in 125 acres and includes the Cudia City theatre, a 250-seater, and a large indoor set with a 70-foot stage and a seating capacity of 1,000. Latter is being primed for traveling musicals, roadshows, and TV, with smaller theatre being reserved for gaslight mellers. Theatre is part of a western set that Cudia built in 1939 as locale for filming sagebrush sagas, and is currently being utilized as winter showcase for traveling stock groups with ten-twent-thirt- repertoires.

Deal calls for stock group to retail all b.o. receipts, on admission of $1, with house collecting revenue on potables. Patrons are seated at tables to watch the performance, while house waitresses circulate among the payees.

In addition to TV films, also in the making is Cudia's idea of turning out a series of 52 TV westerns, in color, under label of "The Romance of the West." Series would be marked departure from usual cacti continuity and would deal seriously with the historical development of the west. Each film would

(Continued on page 40)

Helen Hayes Back To Pix in 'Son John'

Hollywood, Dec. 26.

Leo McCarey persuaded Helen Hayes to return to the screen as star in "My Son John," his first picture for Paramount under his new pact as producer-director.

It will be Miss Hayes' first picture since 1936. Filming starts March 1.

Showbiz OK in Paris Xmas

Paris, Dec. 26.

Despite meager Christmas reservations at theatres and niteries, a last-minute onslaught filled all amusement centers.

Thousands of Parisians left town. However, hordes of holiday-bound hinterlanders more than filled the void.

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H'wood Comes Off OK on Excess Tax

Washington, Dec. 26.

Hollywood comes off fairly well in the compromise excess profits tax bill which the Senate approved last week and which the House will probably okay on Jan. 1.

The measure includes provision for two of the biggest headaches troubling the big companies—taxes on their frozen coin overseas, and on the successor companies to the Big Five, resulting from divorcement of the theatre interests. In both instances the industry got just about what it requested.

However, these aren't all the new taxes pictures have to worry about. Early next year Congress begins exploring new sources of

(Continued on page 47)

Davis, Guinness, Booth, Mitchell, Blackmer Get Frisco Critics Citations

San Francisco, Dec. 26.

The San Francisco Critics Council, consisting of critics and drama editors representing all Bay Area newspapers, last week voted its annual awards.

Balloting honored Bette Davis and Alec Guinness, as actress and actor giving the best screen performances of the year. Honors for the best stage performances went to Shirley Booth, as an actress, and Thomas Mitchell and Sidney Blackmer (tied) as actors. "If You Please," starring Frank Fay, was voted the worst musical production of the year.

"All About Eve" was declared the best English-language film, with "Sunset Boulevard" and "Kind Hearts and Coronets" tied for second place. Other awards:

Best foreign-language film: "Bicycle Thief;" best stage production (non-musical): "Death of a Salesman;" best musical: "Lost in the Stars;" best stage performance (actor): Thomas Mitchell and Sidney Blackmer (tied); worst English-language film: "Black Rose;" worst screen performance: Hedy Lamarr (actress); worst screen performance: Mickey Rooney (actor); worst stage production (non-musical): "Strictly Dishonorable;" worst stage production (musical); "If You Please."

Travel Expert
Richard Joseph
details why there will be
500,000 Americans on the Lam in '51
in a sort of a last-fling tourism binge
* * *
an interesting editorial feature in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

SCULLY'S SCRAPBOOK

By Frank Scully

Assay, Ore., Dec. 23.

Hollywood gave itself a Christmas present, to which the more favored of its residents no doubt will point with pride for many years to come. Well, five anyway. They bought back at public auction an Oscar they had given to the late Sid Grauman only two years before. Margaret Herrick, representing the Academy, bought up the goldplated bauble, worth perhaps $45, for $450.

The idea was to keep the statue from falling into some well-heeled peasant's hands. Family pride, it seemed, was involved, though what would have happened if Grauman had made a will and had given it to any one of an army of nobodys now claiming they are legitimate heirs, is strictly in the realm of conjecture. It is claimed that no Oscar has ever fallen into outside hands, though it seems to me I remember one having been picked up a few years ago in an ashcan.

Still it is good to see even a small display of family pride, though it was a little sad to see how fast those who had an interest in keeping this memento within the Academy family rushed off to pursue more frivolous matters once the Oscar had been rescued from more lowly hands.

Around the walls were all sorts of paintings, sketches, and photographs which had once belonged to "the master showman who had raised the standard of exhibition of motion pictures." In the main, they were pretty terrible examples of contemporary art. This need not be construed as proof of how bad Grauman's taste was in art, but rather the taste of those who gave him these things. After all you accept a gift in the spirit in which it is given, and many people loved Sid Grauman and gave him the best they could afford.

In fact, judged by the higher standards of sculpture, Oscar himself is no great shakes. This may get me a letter from Douglas Shearer, who I understand designed it, that might well go down in history as a companion piece to the Prez's letter to the Washington music critic who didn't think too much of Margaret's singing. But I was hit quite hard by critics in 1950, and as Bugs Baer once said in another connection, it was like throwing rice at a Chinaman. It was nourishment to me.

Real Art For a Buck

As further proof of Hollywood's sentimental attachment to the by-products of its main business of manufacturing good commercial motion pictures, original posters of Charlie Chaplin, a great friend of Sid's, and Douglas Fairbanks, the Academy's first president, went for practically nothing. I think one of Doug and Mary sold for $1 and one of the immortal Charlot sold for $3. Such posters could not be made for less than $100 apiece. That would put their intrinsic value at twice the value of a copy of the Oscar.

In fact there was a Chinese paperweight, a beautiful little thing, that went for $1. It must have cost $50 to make and cast it. There were four Chinese panels, works of art which will not likely be made again in that sorely troubled land, that went for $45 apiece. They represented a real buy.

Though much of what went on sale was of prop quality, some of it, even if sold by the foot, should have brought much more. A huge canvas, about 10 feet by 8, painted by Howard Chandler Christy, went for $150. It was a glamorized presentation of Constance Talmadge in riding togs and guarded by Russian wolfhounds.

The canvas in this one alone could run into a lot of money, and I was surprised some frugal painter didn't buy it up and cut the canvas and the frame into sizes which would better serve his own serious works. I was looking for a similar portrait of Marion Davies but it didn't go on the block while I was hanging around the gallery. I looked to see some smart press agent get himself in right with the Hearst dynasty for life by paying a fancy figure for this one.

I made the pilgrimage to the auction with Simeon Gest, an old friend of Sid's and the brother of the late Morris Gest. Few people west of the French Minister of Beaux Arts know as much about these things as Simeon. In fact some of the better things in the Grauman collection were gifts of his to the master showman.

We were particularly curious to see how a painting by John Decker, after Gainsborough's "Blue Boy," would fare among Hollywood's art collectors. Decker was an excellent painter. Walter Wanger, in fact, once paid $50,000 for eight portraits by Decker to embellish a motion picture.

One Way To Notoriety

But Decker is best remembered for taking classics such as "Blue Boy" and replacing the face used by the artist in the original with some Hollywood character. He put Bill Fields' face in a portrait of Queen Victoria. He made Morris Gest as Rembrandt's "A Man In Armor." He took Frans Hals' "A Gay Cavalier" and painted in the face of David Belasco. He took another Frans Hals painting, and changed it into John Barrymore as Hamlet.

"Blue Boy" Goes For $25

His painting of Sid Grauman after Gainsborough's "Blue Boy" was presented to Sid many years ago at a banquet in Sid's honor, which was held at the Roosevelt hotel in Hollywood. Simeon Gest presented the fantasy. Grauman's old mother was distressed by the conceit, but everybody told her it was all in fun, and in fact was worth lots more than most of the things people gave her little son with the big ideas. Maybe so, but all it brought was $25 at the auction.

Like most of Grauman's treasures, it probably gathered dust in storage. While his mother lived they shared two rooms at the Ambassador hotel, and after her death Sid confined himself to one room. He was very absent-minded. Gertrude Skall, his secretary for 21 years, and the co-administrator of his estate, once gave him a present—a beautiful cigaret case. A visitor caught him unarmed the next day and Sid told Miss Skall, "Quick, fix up that gift on my desk there and give it to this guy." Then as an afterthought he said, "Take out the card first. It might have come from him."

That Grauman was no businessman is best proved by the fact that he died without making a will. Sid resolved to do something about it. In fact he had made a will but had never signed it. He particularly wanted to take care of George Ormiston, who had been Belasco's head carpenter and Grauman's as well. Ormiston, now 75, had a stroke and is completely paralyzed, so the kindness Sid intended to pass on to him was never consummated.

In fact, the same was true of Gertrude Skall. With Sid's death she lost her job at the Chinese theatre and, except for this job as co-administrator, she would have nothing.

As more than 25 persons have claims on the estate, not to stress a carload of characters claiming to be his relatives, it is doubtful that she will be able to buy an annuity out of her services.

Roy J. Goldenberg, the auctioneer, announced he was proudly presenting the "momentums." He probably had it right the first time. Certainly beyond that flash of ardor the Academy people showed regarding Sid's Oscar, nobody was paying much for a Grauman memento.

VANGUARD

NUMBER 30

A NEW KIND OF NEWSLETTER FROM THE TRANSPORTATION ASSOCIATION OF AMERICA

130 North Wells Street
Chicago 6, Illinois

December 15, 1950

WE CAN'T AFFORD

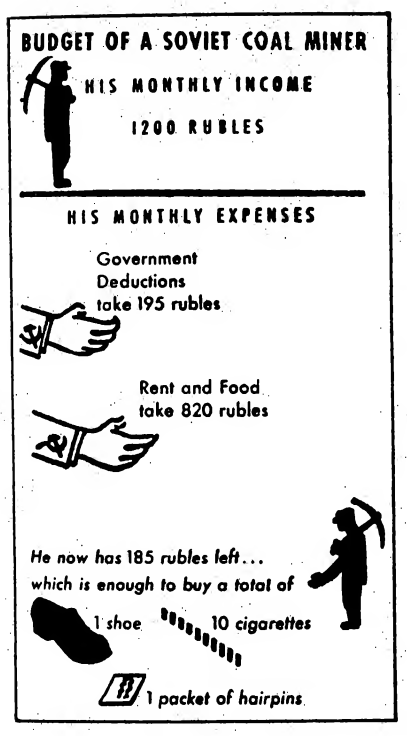
Not many of us are going into the Christmas Season with much hope for "Peace on Earth, Good Will Toward Men." But we're sure of this:

1. We can't afford to give up hope ... and each of us has to do everything he can to help find the answer.

2. We can't afford to scatter our fire and our resources so that we fall victim either to the attacks of Reds or to bankruptcy at home.

3. We can't afford the Soviet scheme for America - by aggression, by infiltration, or by the creeping approach of Fabians, bureaucrats, or any other eager-beavers who don't like what we have.

WHY CAN'T WE AFFORD IT?



The graph alongside tells why . . . even if we didn't mind letting Big Government run our daily lives.

The fact that our standard of living is ten times that of the Russian tells why . . . even if we didn't mind losing the right to say what we think.

LET'S SPEAK UP

If you have an idea about what should be done about Korea, or Russia, or taxes, or controls, or Socialism or freedom, speak your mind.

Your representatives in Congress want to know what you think.

Your officials in government need to know what you think.

We are working all the time to keep America free - especially its transportation. We'd be glad to hear what you think.

America will always need all ways of transportation!

importance as a film promotion medium, exec said, the ban must eventually be lifted. Before that can be done, though, he averred, it will probably be necessary for each studio to set an exec or panel of discriminating execs to determine which stars have the talents necessary for video appearances and which have not. With the many other problems currently confronting the studios, he pointed out, the majors think TV so far is not worth the time and money that would necessarily be expended.

Without mentioning names, the exec declared that most stars are entirely unable to judge for themselves how they would appear on TV. Their agents, he noted, also cannot be counted on to be discriminating.

B-K Reopens 2

Chicago, Dec. 26.

Balaban & Katz circuit, riding the crest of the Xmas attendance hypo, have reopened two of its five darkened nabe theatres. They are the 1,010-seat Iris and 871-seat Luna. Both were darkened about three weeks ago because of the severe neighborhood biz drop.

William Hollander, circuit veepee, announced that the re-lighting would only be an experiment, and that houses may darken again after the first of the year if business bogs down.

Hypoed Prod. Activities; Contracts Flu in Gotham

Metro production veepee Dore Schary contracted flu enroute to New York from the Coast last week, and as a result he has been confined to his hotel. He has been forced to delay his scheduled confabs at the homeoffice with Loew's prexy Nicholas M. Schenck and other execs.

Schary plans to leave for a four-week vacation in Florida tomorrow (Thurs.), where he'll probably huddle with Schenck. Latter is scheduled to depart for his annual Florida vacation immediately after New Year's. Metro sales veepee William F. Rodgers, incidentally, left for Miami last Friday (22), so will also be available there to sit in on the talks.

Schary revealed on his arrival from the Coast that Metro has nine new pictures ready to roll and confirmed reports that the studio would increase its output for 1951. While he did not specify the number of pictures to be produced, it's believed the company will up its feature production from the 36 turned out this year to 40 for the coming year.

Seven pictures are now before the cameras, with another 20 in final phases of filming, editing or release printing.

pion, 'Heaven,' 'Harvey,' 'Song' Next Strongest

Biz is perking up in most key cities covered by VARIETY this week, with end of pre-Christmas influences. However, some spots still reflect the downbeat that preceded arrival of Dec. 25 while others are being hurt by snow and extremely cold weather. Also, the current session will not reflect new, stronger product as much as next week, since many theatres opened their new bills well before Xmas day.

"Mr. Music" (Par) is taking over first place by a healthy margin, with over $310,000 amassed in some 12 key cities. New Bing Crosby starrer is uniformly nice to smash, being tops or tandout film in three cities. "For Heaven's Sake" (20th) is finishing second, although just okay in several keys and good in some other dates.

"Harvey" (U) is showing enough on its initial batch of playdates to capture third position with a majority of dates sock to wow. Fourth spot is being taken by "Pagan Love Song" (M-G), also new, while "Dallas" (WB) is landing fifth money. "Never a Dull Moment" (RKO) will place sixth, with "Watch Birdie" M-G) seventh.

"West Point Story" (WB), "Solomon's Mines" (M-G) and "2 Weeks With Love" (M-G) round out the week's Big 10. "Kansas Raiders" (U), "Let's Dance" (Par), "I'll Get By" (20th) and "Breakthrough" (WB) are top runnerup pix.

Besides such films as "Harvey," "Music," "Song" and "Dallas," of the new pix "Kim" (M-G), "Mudlark" (20th) and "Frenchie" (U) show perhaps the greatest potentials. "Kim," in third big week at N. Y. Music Hall, opened this stanza with sock total in Philly. "Frenchie" (U), neat in Chicago, is smash in San Francisco. "Mudlark" looms smash in first N. Y. week. "Magnificent Yankee" (M-G) shapes sturdy in L. A. small-seater. "Vendetta" (RKO) is doing well in three spots. "Branded" (Par), also new, looms strong in Frisco, but "Flying Missile" (Col) is not so good on initial date in N. Y.

"American Guerrilla" (20th) is stout in K. C. "Mystery Submarine" (U) looks okay in Philly and L. A.

"Mad Wednesday" (RKO) shapes nice in Seattle but not so strong in Louisville and Indianapolis. "All About Eve" (20th) is big in St. Louis.

"Miniver Story" (M-G) shapes oke in St. Louis. "Right Cross" (M-G) is fair in Boston. "Two Flags West" (20th) is doing nicely in St. Louis, but is mild in Philly.

(Complete Boxoffice Reports on Pages 8-9.)

BOOM

nt in 21 Months roposed Decree; Tax Exemption OK

Washington, Dec. 26.

Divorcement of the Warners' theatre chain within 21 months is provided in the proposed antitrust decree which will be submitted to the New York trial court for approval on Jan. 4. However, submission depends upon formal approval of certain tax and fiscal features before then by the U. S. Treasury Department. Exemption from the corporate reorganization levy is sought by WB.

Two successor corporations—one to operate the theatres and the other to run the studios and distribution end of the business—will be created, with stockholders in the present WB obtaining shares of stock in both the new firms. In addition to divorcement, the big exhibition circuit must divest a minimum of 52 of its theatres, with another 21 or more subject to divestiture depending upon competitive conditions in the future. Half of the 52 divestitures must be completed within one year and all must be disposed of within two years.

In the splitup, the three Warners —Harry, Jack and Albert—are all required to remain on the same side of the fence, either exhibition

(Continued on page 14)

Swanson Cavalcade Being Assembled By N.Y. Film Museum

Film library of the Museum of Modern Art, N. Y., is assembling clips from various of her old films for a 45-minute Gloria Swanson Cavalcade. It's been facetiously dubbed by the Museum staff "Swanson Through the Ages."

Composite, being assembled under supervision of Richard Griffith, assistant to the director of the library, will have its initial showing

(Continued on page 7)

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ABEL GREEN, Editor

Vol. 181 No. 3

HAPPY NEW YEAR

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DAILY VARIETY
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March 1.

Showbiz OK in Paris Xmas

Paris, Dec. 26.

Despite meager Christmas reservations at theatres and niteries, a last-minute onslaught filled all amusement centers.

Thousands of Parisians left town. However, hordes of holiday-bound hinterlanders more than filled the void.

12 27

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"Sunset Boulevard" and "Kind Hearts and Coronets" tied for second place. Other awards:

Best foreign-language film: "Bicycle Thief;" best stage production (non-musical): "Death of a Salesman;" best musical: "Lost in the Stars;" best stage performance (actor): Thomas Mitchell and Sidney Blackmer (tied); worst English-language film: "Black Rose;" worst screen performance: Hedy Lamarr (actress); worst screen performance: Mickey Rooney (actor); worst stage production (non-musical): "Strictly Dishonorable;" worst stage production (musical); "If You Please."

Travel Expert
Richard Joseph
details why there will be
500,000 Americans on the Lam in '51
in a sort of a last-fling tourism binge
* * *
an interesting editorial feature in the
45th Anniversary Number of
VARIETY
OUT NEXT WEEK

Armor." He took Frans Hals' "A Gay Cavalier" and painted in the face of David Belasco. He took another Frans Hals painting, and changed it into John Barrymore as Hamlet.

"Blue Boy" Goes For $25

His painting of Sid Grauman after Gainsborough's "Blue Boy" was presented to Sid many years ago at a banquet in Sid's honor, which was held at the Roosevelt hotel in Hollywood. Simeon Gest presented the fantasy. Grauman's old mother was distressed by the conceit, but everybody told her it was all in fun, and in fact was worth lots more than most of the things people gave her little son with the big ideas. Maybe so, but all it brought was $25 at the auction.

Like most of Grauman's treasures, it probably gathered dust in storage. While his mother lived they shared two rooms at the Ambassador hotel, and after her death Sid confined himself to one room. He was very absent-minded. Gertrude Skall, his secretary for 21 years, and the co-administrator of his estate, once gave him a present—a beautiful cigaret case. A visitor caught him unarmed the next day and Sid told Miss Skall, "Quick, fix up that gift on my desk there and give it to this guy." Then as an afterthought he said, "Take out the card first. It might have come from him."

That Grauman was no businessman is best proved by the fact that he died without making a will. Sid resolved to do something about it. In fact he had made a will but had never signed it. He particularly wanted to take care of George Ormiston, who had been Belasco's head carpenter and Grauman's as well. Ormiston, now 75, had a stroke and is completely paralyzed, so the kindness Sid intended to pass on to him was never consummated.

In fact, the same was true of Gertrude Skall. With Sid's death she lost her job at the Chinese theatre and, except for this job as co-administrator, she would have nothing.

As more than 25 persons have claims on the estate, not to stress a carload of characters claiming to be his relatives, it is doubtful that she will be able to buy an annunity out of her services.

Roy J. Goldenberg, the auctioneer, announced he was proudly presenting the "momentums." He probably had it right the first time. Certainly beyond that flash of ardor the Academy people showed regarding Sid's Oscar, nobody was paying much for a Grauman memento.

'50 EARNINGS EQUAL '29 BOOM

Pix Biz Off an Extra 10% in Areas With Heaviest Video Concentration

Studies by major distribs of gross figures from TV and non-TV areas in the past few months indicate biz is down an extra 10% in locales reached by tele. B.o. is reportedly off about 20% from 1946 in the territories not yet served by video stations as against 30% in tele areas.

These figures are the result of analysis by statistically-minded execs of two major companies. They refute both the ideas (1) that tele is having little if any effect on b.o. or (2) that it is murdering film biz.

The companies have, of course, been watching the effect of video on grosses for a long time. While few execs doubted that the new medium was taking its toll, it has only been in the past four to six months that a valid statistical correlation has appeared.

Heretofore, comparisons of gross figures in TV and non-TV territories revealed no pattern that showed biz in the former was worse than the latter. That led, as a matter of fact, to a remark by Metro sales chief William F. Rodgers that was widely quoted in the trade: "There's no television in Hawaii," meaning that biz there is just as bad as in TV territories.

A whole complex of causes is ascribed by major company analysts for the 20%-off biz, aside from tele: economic factors, attitudes toward films and a lot of other things on which no one can place a specific finger.

In general, the correlation between film grosses and TV competition is disclosed by the fact that the b.o. is holding up best in the south. That's where tele is least developed. On the other hand, biz is at its worst in those areas with a heavy concentration of TV. They are New York, Philadelphia, Boston, Los Angeles and Chicago.

Max Shulman

Has Authored a Satirical Show Business Short Story

The Public Servant

* * *

An Interesting Byline Piece in the Forthcoming

45th Anniversary Number

of

VARIETY

OUT NEXT WEEK

Rathvon, With 1st Vidpic In, Details Problem of Profits

Although his first film produced especially for television has already been completed and broadcast, indie film financier N. Peter Rathvon still is not certain how vidpix producers are to derive their profits. Rathvon declared this week that the question of who retains subsidiary rights to the picture is still unsettled and must now be worked out through negotiations with the various parties involved. And, it's generally conceded that at this stage of video's growth, it's the second and third run showings of vidpix that provide the profits.

Rathvon's film is "The Pharmacist's Mate," aired as part of ABC-TV's "Pulitzer Prize Playhouse" series Friday night (22). Film was considered good enough (see review in this section) to bring up the question of whether Rathvon might be contemplating theatrical release for it. He emphasized, however, that he had produced it specifically for video purposes and that the possibility of theatrical distribution is strictly "secondary." He pointed out that the question of subsidiary rights must be negotiated with Schlitz Brewers, sponsors of "Pulitzer"; Columbia U., through which the Pulitzer tiein

(Continued on page 14)

Fear That Film Stars May Flub TV Shots Also Figures in Studio Bans

Fact that some film stars might appear ludicrous on television through inability to memorize lines, or to ad lib a sustained conversation, is another reason for the major studios' ban against their contract players appearing on TV. According to a major studio exec, the risk of such a star completely dispelling the "glamor" built around him via years of costly promotion makes the move to TV out of the question at this time.

With video gaining steadily in importance as a film promotion medium, exec said, the ban must eventually be lifted. Before that can be done, though, he averred, it will probably be necessary for each studio to set an exec or panel of discriminating execs to determine which stars have the talents necessary for video appearances and which have not. With the many other problems currently confronting the studios, he pointed out, the majors think TV so far is not worth the time and money that would necessarily be expended.

Without mentioning names, the exec declared that most stars are entirely unable to judge for themselves how they would appear on TV. Their agents, he noted, also cannot be counted on to be discriminating.

B-K Reopens 2

Chicago, Dec. 26.

Balaban & Katz circuit, riding the crest of the Xmas attendance hypo, have reopened two of its five darkened nabe theatres. They are the 1,010-seat Iris and 871-seat Luna. Both were darkened about three weeks ago because of the severe neighborhood biz drop.

William Hollander, circuit veepee, announced that the re-lighting would only be an experiment, and that houses may darken again after the first of the year if business bogs down.

Schary Reveals Metro's Hypoed Prod. Activities; Contracts Flu in Gotham

Metro production veepee Dore Schary contracted flu enroute to New York from the Coast last week, and as a result he has been confined to his hotel. He has been forced to delay his scheduled confabs at the homeoffice with Loew's prexy Nicholas M. Schenck and other execs.

Schary plans to leave for a four-week vacation in Florida tomorrow (Thurs.), where he'll probably huddle with Schenck. Latter is scheduled to depart for his annual Florida vacation immediately after New Year's. Metro sales veepee William F. Rodgers, incidentally, left for Miami last Friday (22), so will also be available there to sit in on the talks.

Schary revealed on his arrival from the Coast that Metro has nine new pictures ready to roll and confirmed reports that the studio would increase its output for 1951. While he did not specify the number of pictures to be produced, it's believed the company will up its feature production from the 36 turned out this year to 40 for the coming year.

Seven pictures are now before the cameras, with another 20 in final phases of filming, editing or release printing.

$50,000,000 FOR SEVEN MAJORS

Earnings for the seven major film companies in 1950, while well below half what they were in the peak year of 1946, are almost three times what they were in 1940. They are about equal to net profits of the 1929 boom era.

Prospects of the seven majors for the year that draws to an end this week are for composite earnings about slightly over $50,000,000. In 1940 they were $19,000,000, in 1935 $16,000,000, and in 1930 (partially representing income from 1929) $51,00,000.

Gross income for the companies declined during 1950 about 12% from the top year of 1947. It is now not quite twice as much as it was in 1940; something over twice as big at 1935 and about 1¾ times its 1929-30 scale.

The 1950 gross will be about $836,000,000 for the seven companies. This compares with $954,000,000 peak of 1947 and $488,000,000 in 1940; $401,000,000 in 1935 and about $500,000,000 in 1929-30.

Companies included in the tabulation by VARIETY include Metro, Paramount, 20th-Fox, Warner Bros., RKO, Columbia and Universal. Not included of the majors is United Artists, which, being privately owned, does not issue financial reports. Adjustments have been made in the count for such corporate changes as the split of the old Paramount company into two new firms, Paramount and United Paramount Theatres.

Earnings per share of stock outstanding—an index to how the companies are doing for their stockholders—in 1950 on a composite

(Continued on page 16)

Goldwyn East to Eye Players and Writers

Samuel Goldwyn is due in New York from the Coast next Wednesday (3). He'll be east only about a week. Trip is said to be involved with internal affairs of the Goldwyn organization, for the purpose of talking to writers who are working in New York on several scripts for the producer, and to see prospective players and writers.

Mrs. (Frances) Goldwyn was east for a week about a month ago on pretty much the same biz and lined up a number of young actors and writers for her husband to see. She's not accompanying him on this trip.

Warner Divorcement in 21 Months Provided in Proposed Decree; Await Formal Tax Exemption OK

President of 20th Century-Fox Films

Spyros Skouras

Feels Certain That

Better Pix Always Get Better Biz

* * *

An Interesting Byline Piece in the

45th Anniversary Number

of

VARIETY

OUT NEXT WEEK

Washington, Dec. 26.

Divorcement of the Warners' theatre chain within 21 months is provided in the proposed antitrust decree which will be submitted to the New York trial court for approval on Jan. 4. However, submission depends upon formal approval of certain tax and fiscal features before then by the U. S. Treasury Department. Exemption from the corporate reorganization levy is sought by WB.

Two successor corporations—one to operate the theatres and the other to run the studios and distribution end of the business—will be created, with stockholders in the present WB obtaining shares of stock in both the new firms. In addition to divorcement, the big exhibition circuit must divest a minimum of 52 of its theatres, with another 21 or more subject to divestiture depending upon competitive conditions in the future. Half of the 52 divestitures must be completed within one year and all must be disposed of within two years.

In the splitup, the three Warners—Harry, Jack and Albert—are all required to remain on the same side of the fence, either exhibition

(Continued on page 14)

3 Major 1948 Pix Test Phonevision New Year's Day

Zenith Radio's Phonevision rolls New Year's Day in Chicago with three top-budgeted and top-starred major company features, all released originally in 1948. With a reported 75 films made available for the test by several major and minor distributors, Zenith prexy Eugene F. McDonald, Jr. has selected for the preem Warners' "April Showers," starring Jack Carson and Ann Sothern; Paramount's "Welcome Stranger," toplined by Bing Crosby and Barry Fitzgerald, and Metro's "Homecoming," co-starring Clark Gable and Lana Turner.

Films are to be offered to 300 Chi families equipped with the Phonevision "pay-as-you-see" device, through which they'll be able to order them screened in their homes at a fee of $1 per showing. Features are to be transmitted at 4, 7 and 9 p. m. daily. McDonald has set up a rotating schedule, under which a film shown at 4 o'clock one day will be repeated at 7 the next day and at 9 the third day

(Continued on page 40)

Swanson Cavalcade Being Assembled By N.Y. Film Museum

Film library of the Museum of Modern Art, N. Y., is assembling clips from various of her old films for a 45-minute Gloria Swanson Cavalcade. It's been facetiously dubbed by the Museum staff "Swanson Through the Ages."

Composite, being assembled under supervision of Richard Griffith, assistant to the director of the library, will have its initial showing

(Continued on page 7)

National Boxoffice Survey

Arrival of Xmas Perks Trade; 'Music' New Champion, 'Heaven,' 'Harvey,' 'Song' Next Strongest

Biz is perking up in most key cities covered by VARIETY this week, with end of pre-Christmas influences. However, some spots still reflect the downbeat that preceded arrival of Dec. 25 while others are being hurt by snow and extremely cold weather. Also, the current session will not reflect new, stronger product as much as next week, since many theatres opened their new bills well before Xmas day.

"Mr. Music" (Par) is taking over first place by a healthy margin, with over $310,000 amassed in some 12 key cities. New Bing Crosby starrer is uniformly nice to smash, being tops or tandout film in three cities. "For Heaven's Sake" (20th) is finishing second, although just okay in several keys and good in some other dates.

"Harvey" (U) is showing enough on its initial batch of playdates to capture third position with a majority of dates sock to wow. Fourth spot is being taken by "Pagan Love Song" (M-G), also new, while "Dallas" (WB) is landing fifth money. "Never a Dull Moment" (RKO) will place sixth, with "Watch Birdie" M-G) seventh.

"West Point Story" (WB), "Solomon's Mines" (M-G) and "2 Weeks With Love" (M-G) round out the week's Big 10. "Kansas Raiders" (U), "Let's Dance" (Par), "I'll Get By" (20th) and "Breakthrough" (WB) are top runnerup pix.

Besides such films as "Harvey," "Music," "Song" and "Dallas," of the new pix "Kim" (M-G), "Mudlark" (20th) and "Frenchie" (U) show perhaps the greatest potentials. "Kim," in third big week at N. Y. Music Hall, opened this stanza with sock total in Philly. "Frenchie" (U), neat in Chicago, is smash in San Francisco. "Mudlark" looms smash in first N. Y. week. "Magnificent Yankee" (M-G) shapes sturdy in L. A. small-seater. "Vendetta" (RKO) is doing well in three spots. "Branded" (Par), also new, looms strong in Frisco, but "Flying Missile" (Col) is not so good on initial date in N. Y.

"American Guerrilla" (20th) is stout in K. C. "Mystery Submarine" (U) looks okay in Philly and L. A.

"Mad Wednesday" (RKO) shapes nice in Seattle but not so strong in Louisville and Indianapolis. "All About Eve" (20th) is big in St. Louis.

"Miniver Story" (M-G) shapes oke in St. Louis. "Right Cross" (M-G) is fair in Boston. "Two Flags West" (20th) is doing nicely in St. Louis, but is mild in Philly.

(*Complete Boxoffice Reports on Pages 8-9.*)

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HAPPY NEW YEAR

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DAILY VARIETY

(Published in Hollywood by Daily Variety Ltd.)

$15 a Year $20 Foreign

Industryites Flock to Support Of N.Y. Theatre in Ban of 'Miracle'

Public indignation by both private citizens and organized groups over the action of New York City's License Commissioner in ordering withdrawal of the Roberto Rossellini-Anna Magnani film, "The Miracle," threatened to bring a full-fledged test of the official's unlimited one-man censorship powers.

Order imposed on the Paris theatre, Gotham artie, where the film was playing, by Commissioner Edward T. McCaffrey appeared to bring into focus the whole matter of screen censorship. Industryites were unanimous over the long Christmas weekend in promising support to the theatre and the film's distrib, Joseph Burstyn, in a full-scale legal fight.

Actually, the License Commissioner is believed by attorneys to be within his legal rights under N.Y. City statutes. His power has been upheld by the courts in a similar test brought by Howard Hughes on "The Outlaw" several years ago.

Major difference is that the "Outlaw" issue was obscenity, while the present one is a matter of opinion as to whether the 41-minute Italian-made story is anti-religious. Lawyers indicated yesterday (Tuesday) that only the City Council or State Legislature could limit McCaffrey's power, and that public protest would probably be the most effective method of dealing with the issue.

However, Burstyn has been meeting constantly with lawyers for the past several days. It appears certain that if any grounds can be

(Continued on page 40)

'BORN' AND 3 OTHER PIX GET LEGION'S 'B' RATING

Columbia's "Born Yesterday," in which a critic for a Catholic diocesan organ found subtle Communistic propaganda, last week was placed in the National Legion of Decency's Class "B" category. After scanning the picture, the organization's reviewers declared that it contained "suggestive situations and dialog as well as a low moral tone."

"B" label (morally objectionable in part for all) was affixed on four other pictures at the same time. "For Heaven's Sake" (20th) was rapped for its "suggestive sequences; contains material morally unfit for entertainment of motion picture audiences and tends to condone immoral actions."

Group points out that the rating on "Sake" applies only to prints shown in the U. S., its possessions and Canada. Version exported to other countries is judged to be "more morally offensive." A comedy-fantasy, the film stars Clifton Webb and Joan Bennett.

Three other pix drawing "B's" were "Vendetta" (RKO), "Highway 301" (WB) and "Headline," British import, which English Films is distributing. "Vendetta," Howard Hughes production, was branded replete with material "morally unsuitable for entertainment of motion picture audiences." Warner entry has "excessive brutality," while "Headline" contains "suggestive dialog and costuming."

Pam Blumenthal In N.Y. to Talk Release

A. Pam Blumenthal is in New York from the Coast currently to discuss a new distribution setup for Fidelity Productions, in which he is partnered with Howard Welsch. He is also having talks with Joseph H. Seidelman, former Universal foreign topper, who is associated with him and Welsch in the pix.

Fidelity has made two films, "House by the River," which was released by Republic, and "Woman On the Run," handled by U. It is planning to go into a larger program. Blumenthal will be east for several more weeks on the distribution arrangements.

Sells 2,600 Par Common

Maurice Newton, Paramount board member, has sold 2,600 shares of the major's common stock.

This slices his holdings to 9,605 shares.

Lopert Owns 'Miracle'

American rights to "The Miracle," Roberto Rossellini film banned in New York, are owned by Lopert Films, but the pic is being distributed by Joseph Burstyn. Latter made the deal more than a year ago. Lopert was to get 80% of the film rentals and Burstyn 20% after a distribution fee was taken off the top.

At that time it wasn't certain what could be done with the pic because of its odd 40-minute length. When Burstyn conceived the idea of putting it with two short French films under a single-feature title, Lopert deal was revised to give Burstyn 55% of the take and Lopert 45%. Burstyn provided the two French films, "A Day in the Country" and "Jofroi," which were made before the war and for which he reportedly paid a flat $6,000 each for U. S. rights.

Todd-Thomas Eyes N.Y. Legit Theatre for Bow Of New Cinerama Pic

New firm formed to produce films using the Cinerama process, linking Broadway producer Michael Todd and author-commentator Lowell Thomas, figures on unveiling its first pic at a N.Y. legit theatre next September. Other cities on the initial list include Chicago and two additional spots to be serviced by mobile units.

Thomas-Todd Productions has set a $1,250,000 budget for the first film, according to Todd. Additionally, permanent installation of the special equipment at the N. Y. house is estimated at $50,000.

Tied in with Thomas and Todd are Reeves Soundcraft and its subsidiary, Cinerama, Inc. System requires three sets of projectors, a special set of sound heads and a wide arc-shaped screen. Todd will serve as executive producer with Thomas also taking a part in the filmmaking. Money interests will be represented by Frank M. Smith. Financing, which has been provided by private group, and involves no banks, was set by Smith, Thomas' business manager.

Cinerama system until recently was slated to be put into use by a group of circuit operators in an association with producer Lester Cowan. Group decided to drop the idea the past month, largely because of the extensive financing required.

Photographic process for the medium was developed by Fred Waller. Sound was provided by Hazard E. Reeves, president of Reeves Soundcraft.

Already demonstrated for the press, the Cinerama projection gives the audience a sense of participation in action depicted by reason of the tremendous breadth of the screen.

AMERICAN LEGION IN KUDOS TO PIC INDUSTRY

Hollywood, Dec. 26.

At a genial gathering in the Beverly Hills hotel, Y. Frank Freeman, chairman of the Assn. of Motion Picture Producers' board of directors, accepted the American Legion's Citation of Merit for cooperation in patriotic endeavors.

The presentation was made by Leon V. McCardle, president of the Legion's 1950 convention, accompanied by a message from John R. Quinn, past national commander. He said, in part: "I want to assure you that our delegates are deeply impressed by the film industry's firm friendship and that it stands, with the Legion, as a tremendous force for the perpetuation of our rights and freedoms."

U's Sales Drive

Universal next week launches a 17-week sales drive honoring domestic distribution chief Charles J. Feldman.

Prizes of $35,000 in cash will be distributed among division, district and branch managers, salesmen and bookers.

RKO Pictures Prexy
Ned E. Depinet
Itemizes Some of the
Plus Factors Which Can Help Recapture the Lost Pix Audience
* * *
An Interesting Editorial Feature in the
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Alcorn Co. Tied Up in Litigation

Ronnie Alcorn and his production of "Johnny Holiday" became the subjects of legal ado on two fronts. In Wichita, Kans., two stockholders of the Kansas Milling Co. slapped officers of the firm with a fraud suit charging they wrongfully used company funds to back Alcorn Productions in its lensing of the film. It was alleged that about $1,067,000 was advanced, that the film was a financial disaster with only about $10,000 returned to the milling company.

D. S. Jackson, vicepresident of the flour outfit, issued a statement denying there was any wrongdoing or mishandling of funds. He added the pic was not a complete loss; that it currently is bringing in coin, and probably will return at least two-thirds of the money outlay.

On the second front, in Los Angeles, the California State Labor Board held its second hearing on complaints of 11 former employees of Alcorn Productions for unpaid wages. Claims reportedly total $12,000. Alcorn said he only was an agent for Kansas Milling, which put up the coin for the film being released by United Artists.

Reports from the two spots recalled Alcorn's visit to N. Y. following completion of the pic. At that time he stated he used a large portion of his own money for the project and that he had amassed a fortune through wheat deals which he engineered with groups in Brazil.

ITALO-AMERICAN PIC DEAL SOUGHT BY AMATO

Possible Italo-American production deal will be worked out in Hollywood in the next two weeks by Giuseppe Amato, who trained to the Coast today (Wed.) accompanied by Leonide Moguy. Both arrived in New York last week from Italy. An associate of Rizzoli Films of Rome, Amato will confer with an undisclosed producer-director with a view to starting a filmmaking project in Italy.

Amato and Moguy brought a print of their recent Italian-made film, "Tomorrow Is Too Late" ("Domani E Troppo Tardi") with them. Upon their return to Gotham they expect to set an American distribution deal for the picture. RKO is releasing in Italy, while Sir Alexander Korda's organization has the rights elsewhere in Europe and in Britain.

Directed by Moguy from a story by himself and Alfred Machard, "Tomorrow" stars Vittorio De Sica in a script concerning the problem of sexual education for children. Film won an award from the Italian government at Biennale of Venice for the "best Italian picture." Its cast includes Pier Angeli, on a loanout from Metro, to whom she is under contract.

Metro Production Veepee
Dore Schary
Observes That
New Faces Have Value Only in Relation to the Quality of Their Talents
* * *
An Interesting Editorial Feature in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

'... In the Eye of the Beholder'

Much of whether or not "The Miracle" "ridicules faith and religious fervor lies in the eye of the beholder," VARIETY said in reviewing the Roberto Rossellini-Anna Magnani film in last week's (Dec. 20) issue. Pic popped into the headlines over the weekend as a result of a ban on it by the New York City Commissioner of Licenses on the charge that it is "blasphemous."

"Played with passion, boldness and great style," *Herb*, the VARIETY reviewer, stated, "the story gives rise to the question of taste in whether the religious fanaticism of an obviously idiot woman and her resultant invitation to seduction by a 'saint' is fit subject matter. Much of whether or not it ridicules faith and religious fervor lies in the eye of the beholder. In any case, it has the faculty of making the viewer mighty uncomfortable."

"Obviously a how-dramatic-can-you-get effort by Rossellini," review stated, "the director succeeds in steering his star to the brink of screen intensity. She is pictured as an idiot peasant, a religious fanatic, who takes a bearded stranger for St. Joseph and, in the belief that she has been divinely chosen for this miracle, gives herself to him. Ridiculed in her pregnancy by the cruelly ignorant folk of the bleak Italian town and cast out by them, she crawls off to a cave until time to have her baby. It is born to her as she cries out alone in the vault of an empty church."

"Miracle" runs 41 minutes and is one of three short features joined together under the overall title of "Ways of Love."

March of Time Sets Up TV Unit, Preps Two Series for Early Start

March of Time, which produced "Crusade in Europe" for television, has established a special TV unit which swings into operation immediately after the first of the year under the supervision of MOT chief Richard de Rochemont and associate MOT producer Arthur B. Tourtellot. Since the film outfit is an adjunct of Time, Inc., that means that the Henry Luce publishing firm is stepping into active video work for the first time.

According to Tourtellot, the new unit will tee off with two projects. First is to be a 26-week, half-hour series titled "Crusade in the Pacific," which is to be a counterpart of the "Europe" series. Latter, incidentally, is currently playing its third time around on various TV stations throughout the country. Tourtellot said the "Pacific" series, which is to utilize captured Japanese film, and Library of Congress material, as well as the vast MOT library, will follow the entire Pacific campaign through World War II up to and including the current fighting in Korea. No bankroller has been set yet, but he said TV station managers had convinced him on his recent swing around the country that there would be little trouble in selling it.

Second project is titled "March of the Years," which will comprise a weekly, half-hour series of continuing history during the last 15 years. This series, according to Tourtellot, has been optioned to an unidentified sponsor. During the next six months, he added, he expects to explore and experiment with several hundred other possible vidfilm series, selecting five or six others for production.

MOT has takent another floor in its present Manhattan quarters to house the new unit, which will comprise about 16 persons, as well as the editorial staffs of Time, Life and the MOT.

Farley in From England

Frank Farley, managing director of Paramount British Productions, Ltd., arrived in New York from London last week for a fortnight's visit. He's huddling with Par prexy Barney Balaban and eastern studio rep Russell Holman, under whose aegis come Farley's activities abroad.

British exec is also seeing the plays in New York and talking over potential buys of plays and stories originating in England with Par play editor John Byram and story editor Alan Jackson.

Virginia Kellogg In Pro-H'wood Pitch As She Researches Pic

Virginia Kellogg, researching material for a forthcoming Sam Bischoff (RKO) picture on juvenile delinquency, is combining her film material with two supplementary projects. One will be pieces for Reader's Digest and Collier's, possibly to be elaborated into a book; the other and more important—to her—is the pro-Hollywood pitch she has been doing.

A Hollywood scripter for over 20 years, and a member of the Screen Writers Guild board, Miss Kellogg has frequently toured the U. S. on behalf of anti-crime, improvements in public hospitals and similar institutions, and again now in relation to juvenile delinquency.

She has just completed touring seven different states; has lived as an "inmate" in a number of institutions; absorbed the authentic feel and argot of the delinquents, lawbreakers, narcotic addicts, and the like. She was surprised at the existence of a Narcotics Anonymous movement, a la Alcoholic Anonymous; has been struck by some of the "snakepit" conditions in certain institutions (which, however, are being constantly improved and made more humane); learned of the "honor system" penal institutions which are gaining momentum, etc.

A sworn special officer of the Los Angeles Police Dept., Miss Kellogg is proud of her recognition from "official" channels. With Mary Ross, a retired femme cop after 20½ years' service, she has had a regular radio series on "Po-

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N. Y. to L. A.

Giuseppe Amato
Caroline Burke
Judy Feiner
L. Wolfe Gilbert
Jack Lait
Leonide Moguy
George J. Schaefer
Jule Styne
Ned Washington

N. Y. to Europe

Charles Carpenter
Hoctor & Byrd

Europe to N. Y.

Ben Goetz
Paul Graetz
Mr. and Mrs. Joseph Hummel
Boris Morros
Spyros Skouras

L. A. to N. Y.

Barbara Belle
George D. Burrows
Gina Canale
Ed Cashman
Hume Cronyn
Armand Deutsch
Kirk Douglas
Frank Fontaine
Jim Frasher
Thomas Gomez
Teddy Hart
Alfred Hayes
Van Heflin
Ruth Hussey
Abe Lastfogel
Al Lichtman
Perry Lieber
Jason Lindsey
Jeanette MacDonald
Borrah Minevitch
William Pine
Robert Preston
N. Peter Rathvon
Gene Raymond
Jonas Rosenfield, Jr.
Sophie Rosenstein
George Sanders
Victor Saville
Joseph Schildkraut
Martha Scott
Peter Scully
Marla Stevens
Danny Thomas
J. Arthur Warner
Fran Warren
Alec Wilder
Gig Young

FREEZE SPURS WAGE DEMANDS

Grinieff Would Supply 12 Films To Carry UA Through Emergency

Initial step in the plan that Jacques Grinieff has outlined to United Artists' owners for resuscitation of the company entails obtaining of a temporary product source to tide it over until a regular supply of pictures can be obtained. Manna which the foreign film financier and exporter hopes to shake loose at once includes eight indie pix already in the can or near it, plus four films from abroad.

Most of the eight, it is understood, are pix already made for and committed to UA but which their producers have been holding back because of the uncertain condition of the company. The four lingualers, according to Grinieff, are first-rate pix on which he has had his eye and which he is almost certain he can obtain for UA release in the U. S.

Grinieff thinks he can obtain the eight Hollywood pix by providing UA with temporary operating funds and a top exec in whom the producers and banks would have faith. He would also make known then his permanent plan for reviving UA. Thus the producers would be assured of continued operation of the company and would no longer have reason for holding back their product.

The foreign film trader has refused as yet to reveal who the man is whom he has tentatively lined up to head the company, except to say it is not James A. Mulvey.

(Continued on page 16)

Writer-Director
Richard Thorpe
Wants to Know
'Say, Who's Writing the Dialog, Anyway?'
* * *
An Amusing Byline Piece in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

LeSieur Almost Quits ELC Before He's Even Started

Burn by distribution chief Grad Sears over resignations from United Artists of pub-ad director Howard LeSieur and ad manager Francis M. Winikus almost resulted last week in LeSieur's quitting his Eagle Lion Classics job before he started. LeSieur left UA to become pub-ad chief of ELC, post which he steps into next Tuesday (2).

He reportedly came close to resigning the chore because of a reversal by ELC prez William C. MacMillen of a tentative agreement that Winikus would simultaneously be hired as ELC ad manager. MacMillen's about-face is understood to have resulted from a beef from Sears that he was "raiding" UA.

Previously both LeSieur and Winikus were "fired" by UA three days after LeSieur had already resigned to take the ELC job. Sears' burn started when LeSieur informed him he was leaving, and intensified when he got the news that Winikus was also going.

Sears, feeling the men were unfairly deserting the UA ship in its greatest crisis, ordered them dismissed at once rather than awaiting the end of the notice periods they had given UA. Sears also

(Continued on page 16)

Paramount Surveys Ozoners to Determine Competitive Status

Following its recent announcement that some drive-ins will be eligible to license films in groups with a 20% cancellation privilege, Paramount is now getting underway with a complete survey of all ozoners to determine their competitive status. Major's group selling policy has been in effect for the past two years, but heretofore covered only conventional houses, numbering over 3,000.

Sales chief A. W. Schwalberg has instructed all branch managers to study the drive-in operations in their areas with the view of listing those which meet the block licensing requirements. Par "security service plan," as it's called, is designed to service only the smaller situations, particularly those in outlying, non-competitive areas. Licensing a group of pix at one time to the difficult-to-reach accounts means a substantial saving in time and effort for both the distrib and the theatre.

Each picture, under the plan, is sold on its individual merits, with no conditioning the sale of one on the licensing of others. However, the overall deal is permitted to cover as many as 17 pix, which are skedded for release through next spring.

HELPRIN TO JAPAN FOR KORDA PIX DISTRIB

Morris Helprin, U. S. rep for Sir Alexander Korda, is slated to head for Japan next Wednesday (3). Korda has obtained licenses from General MacArthur's headquarters for importation of seven films into the territory, and Helprin will make arrangements for their distribution through a Tokyo company.

Korda's product has not previously been distributed in Japan. Among those which will now be sent in are a number the British producer made in Hollywood as an indie before the war and which were handled by United Artists, of which he was part owner. Expected to gross heavily in this batch are "Jungle Book" and "Thief of Bagdad."

Helprin will be in Tokyo two to three weeks.

FILMITES FEAR COMING EDICT

State of national emergency and the threatened Government edict on a wage freeze have served to spur film workers' demands for salary boosts on a variety of fronts.

Latest group to join the mass campaign for wage hikes before the curbs are set is made up of personnel at the homeoffices, where union contracts do not expire at least until another year. Appeals are being made to company presidents via an informally elected spokesman at each outfit, with the added-coin requests based on increased cost of living in addition to the impending freeze.

Pattern was set at Paramount where employees enlisted ad-pub vicepresident Max Youngstein to represent them in talks with prexy Barney Balaban. Youngstein subsequently reported to the group that he made the pitch to Balaban and the latter was holding the matter under advisement. However, Screen Employees Guild, whose membership includes Par workers, recently was turned down when it made a formal bid to open current contracts with a view toward fatter pay envelopes. In view of the rejection of the SEG request, Par h.o. group is not too hopeful that their informal approach through

(Continued on page 7)

Indonesia Biz Pressure Brings Fox's U Exit

Resignation of Matty Fox from the boards of Universal and United World Films last week resulted from increasing pressure of his Indonesian activities. For the past three years he has served as agent for Indonesian products sold in this country and all purchases here by Indonesia. Since the nation was involved in a war with the Dutch during most of that time, Fox's activity wasn't too great until the Indonesians gained their independence during the past year.

As a result, the former U exec has found it increasingly difficult to give time to the company's affairs. He thus tendered resignations from the boards of both the parent and its 16m subsid, effective Jan. 1. Fox was chairman of the directorate of United World, which he was instrumental in founding. He had previously been a v.p. of U, but stepped out of that post several years ago.

Hughes Trusteeship in New RKO Theatre Co. May Cue Odlum Skirmish

Trusteeship of Howard Hughes' stock in the new RKO theatre company may result in a new skirmish with Floyd Odlum, president of Atlas Corp., who still contends he holds first refusal rights on purchase of the shares and intends to acquire the Hughes holdings "if the price is right."

Impending dispute, however, will have no effect on the skedded reorganization of the major and the start of independent operations by the two new companies on Jan. 2. Final letter to stockholders, notifying them of the split and the transfers of stock, was sent out over the weekend. Hughes is now called upon to place his theatre shares in trust within 10 days of their issuance.

It was said on the Odlum side that the investment firm prexy believes no bonafide offer for the Hughes shares ever was made and, consequently, his option continues in force. When Hughes acquired the 24% interest in RKO from Odlum, a stipulation was entered providing Odlum with the right to meet any offer for the theatre stock upon reorganization of the corporation.

Hughes claims that a firm bid for the shares had been made by Matty Fox, Cliff Work and Stanley Meyer, and Odlum was given the opportunity to match their offer. Having declined to do so, Odlum's option ceased to exist, according to the Hughes interests.

Stock-transfer deal also directed that Odlum could buy the theatre stock at a cost of $4,500,000 if, at the time the circuit is separated from the picture company, Hughes did not receive a bonafide offer from any third party.

While it was stated flatly that Odlum would take the theatre

(Continued on page 16)

Metro Director
George Sidney
Commiserates
Lo, the Poor Indian
* * *
One of the Many Byline Features
in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

TOA 'Feeler' To COMPO On Voting Power

Theatre Owners of America's proposals for voting privileges for each of its regional units on the Council of Motion Picture Organizations exec board were regarded this week as primarily a "feeler" and not likely to be fully pressed by the theatre org as the only outright condition on which it will re-enter the COMPO fold. Thought widely held in the trade was that TOA would be agreeable to some alternative arrangement, but sent out its voting-power-for-all propositions as a means of determining the attitude of Allied States Assn. and other members of COMPO.

Allied especially would figure to raise substantial objections to the TOA plan since there is some variance in the number of affiliates which each of the two national orgs have in the field. TOA presently is comprised of 28 local groups and the figure will climb as other projected units, such as one in Michigan, become organized. Total of 20 regional outfits constitutes Allied.

While all members of COMPO have veto power, and a unanimous vote is required on all board matters, the proposals of TOA still would give it the most impressive

(Continued on page 16)

Del Guidice Trying To Set Financing For U.S. Distrib of 8 Pix

Filippo Del Guidice, who recently arrived in New York from Italy, is attempting to arrange financing for the establishment of a company to prepare for American distribution of eight foreign films on which he holds options. He also brought with him options on 18 European documentaries.

Aim of the former J. Arthur Rank producer, now living in Italy, is to put a commentary on the pix rather than subtitle or dub them. He hopes to line up a top-ranking American player to make the track for each of the pix, explaining the action and giving a colloquialized version of the dialog.

Del Guidice feels that this method will make the films readily acceptable for circuit bookings, as well as art houses. His plan is not to make a distribution deal for them until the track is on the first couple and he can demonstrate his method to various releasing organizations.

Among the pix on which Del Guidice holds U. S. options are "Duel With Death," made in Vienna by George Pabst; "L'Edera" (The Ivy), made in Italy by a company fully owned by the Italian government, directed by Augusto Genina; and "Cuorie Sul Mare" (Hearts Over the Sea), made by the same company.

POLON, SHERMAN TO BUY FILM FOR NEW RKO CO.

Matthew Polon and Robert Sherman will handle film buying and booking for the RKO circuit under the new divorcement setup.

Both veteran RKO execs, Sherman has been assigned to the N. Y. metropolitan portion of the chain, including Newark, Trenton and New Brunswick, N. J., and Polon will handle RKO's 46 out-of-town situations.

Appointments were made by Sol A. Schwartz, president of the theatre company.

OUT NEXT WEEK

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Of

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Gambling House

Hollywood, Dec. 22.

RKO release of Warren Duff production. Stars Victor Mature, Terry Moore, William Bendix; features Zachary A. Charles, Basil Ruysdael, Donald Randolph, Damian O'Flynn, Cleo Moore, Ann Doran, Eleanor Audley, Gloria Winters, Don Haggerty. Directed by Ted Tetzlaff. Screenplay, Marvin Borowsky, Allen Rivkin; based on story by Erwin Gelsey; camera, Harry J. Wild; music, Roy Webb; editor, Roland Gross. Tradeshown Dec. 20, '50. Running time, 80 MINS.

Marc Fury	Victor Mature
Lynn Warren	Terry Moore
Joe Farrow	William Bendix
Willie	Zachary A. Charles
Judge Ravinek	Basil Ruysdael
Lloyd Crane	Donald Randolph
Ralph Douglas	Damian O'Flynn
Sally	Cleo Moore
Della	Ann Doran
Mrs. Livingston	Eleanor Audley
B. J. Warren	Gloria Winters
Sharky	Don Haggerty

"Gambling House" is a routine melodrama that will get some needed help from its marquee names. Plot is the old one about the reformation of a gambler, but uses the twist of having character undergo his change of heart when he becomes aware of what U. S. citizenship means. As presented, it has its entertaining moments but can't be rated as generally satisfactory overall.

Victor Mature, Terry Moore and William Bendix are the three stars involved in the Marvin Borowsky-Allen Rivkin script. In between the number of good melodramatic sequences there is a tendency to over-dialog scenes.

Mature, lone-wolf gambler, becomes the fall guy in a killing committed by Bendix for a $50,000 fee. Self-defense is proven, and Mature is cleared, but Bendix has tipped the immigration department that Mature was born in Italy and his parents were never naturalized. Faced with deportation, Mature undergoes a gradual realization of what this country means to him, manages to convince the judge of his earnestness and wins the right to try for citizenship.

Mature gives his role a lot of color. Miss Moore is the social worker with whom he falls in love. Her role makes only light demands. Bendix is satisfactory as the heavy. Zachary A. Charles shows up very well as Mature's friend, and Basil Ruysdael is good as the judge. Others are adequate.

Among the good moments in the film is the holdup of Bendix's gambling house by Mature so he can collect the $50,000. It was well-staged for suspense and excitement. Also coming across is the finale, when Mature talks Bendix's henchmen into killing their boss instead of him.

Production mounting by Warren Duff gives the picture an okay dressing. Plenty of low-key photography by Harry J. Wild is in keeping with the meller mood, as is the Roy Webb score. *Brog.*

The Flying Missile

Hollywood, Dec. 26.

Columbia release of Jerry Bresler production. Stars Glenn Ford, Viveca Lindfors; features Henry O'Neill, Carl Benton Reid, Joe Sawyer, John Qualen, Anthony Ross, Harry Shannon, Ross Ford, Zachary A. Charles, Jerry Paris, Kenneth Tobey, Paul Harvey. Directed by Henry Levin. Screenplay, Richard English, James Gunn; story, Harvey S. Haislip, N. Richard Nash; camera, William Snyder; editor, Viola Lawrence; score, George Duning. Previewed Dec. 12, '50. Running time, 91 MINS.

Commander Bill Talbot	Glenn Ford
Karin Hansen	Viveca Lindfors
Admiral Scott	Henry O'Neill
Dr. Gates	Carl Benton Reid
"Fuse" Payne	Joe Sawyer
Lars Hansen	John Qualen
Admiral Bradley	Anthony Ross
Vice-Admiral Williams	Harry Shannon
Chuck Davis	Ross Ford
Mac	Zachary A. Charles
Andy Mason	Jerry Paris
Pete McAvoy	Kenneth Tobey
General Benton	Paul Harvey
Captain Whitaker	Grandon Rhodes
Lieutenant Jackson	James Seay
Myers	Bill Donnelly
Hank Weber	Richard Quine
Chief of Naval Operations	Charles Evans

The dramatic possibilities in a story woven around guided missiles and submarines have been competently realized in "The Flying Missile." It's a good top-of-the-bill offering for the general situation and should rate good returns.

Work with guided missiles at the Navy's Point Mugu, Cal., test center has a timely interest and is often exciting. This helps snap up the pace and carry the film over its 91 minutes. Romantic phases of the plot are rather routinely developed but do not interfere too much with the basic story line.

Glenn Ford is a submarine commander who steps on a few official toes in his push to put over the ideas that guided missiles can be successfully launched from an underseas craft. Heavies of the plot are time, red tape and short supplies as Ford and his crew are sent to Point Mugu for special training.

As the group crams, script injects a good humorous touch to lard the dramatics. These deal with theft of supplies to secretly build at night the missile-launching platform before the time runs out. They make the deadline, then find no missiles available, but Ford manages to talk the Army out of one in a well-staged sequence. During the test an accident causes a premature explosion. Ford is injured and a crew man killed. When the commander learns of the death he develops a mental block that makes his legs useless. However, Ford snaps out of it in time to participate in a new test that proves guided missiles can be used by subs to wipe out a large fleet.

Ford does a likely job of the commander, with thespic shadings that strengthen it. His co-star, Viveca Lindfors, occupies a rather thankless spot of secretary at the test center with whom Ford carries on a romance. Character doesn't demand much of her considerable talent.

Henry Levin's direction is good and the featured players deliver ably under his handling. Joe Sawyer, Ross Ford, Zachary A. Charles, Jerry Paris and Kenneth Tobey do well by their crew member roles. Henry O'Neill, crusty admiral; Carl Benton Reid, medico, John Qualen, Anthony Ross, Paul Harvey and the others are capable.

Jerry Bresler's production supplies an authentic feeling to the technical phases and backgrounds of the Richard English - James Gunn script, based on a story by Harvey S. Haislip and N. Richard Nash. Camera work, music score and technical aspects on the submarine and test center scenes are firstrate. *Brog.*

Double Deal

Hollywood, Dec. 21.

RKO release of James T. Vaughn production. Features Marie Windsor, Richard Denning, Taylor Holmes, Fay Baker, James Griffith, Carleton Young, Tom Browne Henry. Directed by Abby Berlin. Screenplay, Lee Berman, Charles S. Belden; story, Don McGuire; camera, Frank Redman; editor, Robert Swink. Tradeshown Dec. 18, '50. Running time, 64 MINS.

Terry	Marie Windsor
Buzz	Richard Denning
Corpus	Taylor Holmes
Lilli	Fay Baker
Karns	James Griffith
Reno	Carleton Young
Sheriff Morelli	Tom Browne Henry
Mike	Jim Hayward
Webber	Richard Reeves

As a programmer for lowercase dates in the general market, "Double Deal" gets by as fair entertainment. It stresses melodrama in a fairly satisfactory manner, and the budget production values show up well for release intentions.

Plot has a whodunit flavor and a surprise twist in revealing a killer who has claimed three victims before being caught. Richard Denning is the hero, a drifting petroleum engineer who gets involved in a complicated revenge scheme when he tries to help drill an oil well for Carleton Young. Latter's sister, Fay Baker, covets the well and makes things tough for the hero.

Young is killed and Marie Windsor inherits the well. Denning keeps on with his work as a romance builds, and things really get rugged when Miss Baker and then her partner in the dirty work, James Griffith, are bumped off.

There's not much logic to the Don McGuire story or the script by Lee Berman and Charles Belden, but it still comes out as acceptable program filmfare. Abby Berlin's direction is spotty. Miss Windsor is excellent under his handling, as is Denning, but Miss Baker is made to overplay her femme menace. Holmes' reading also is flamboyant. Young, Griffith, Tom Browne Henry, Jim Hayward and the others are okay.

James T. Vaughn gives it a nice production gloss. The photography is good and the editing tight. *Brog.*

Law of the Badlands

Hollywood, Dec. 22.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Joan Dixon, Robert Livingston, Leonard Penn, Harry Woods, Larry Johns. Directed by Lesley Selander. Written by Ed Earl Repp; camera, George E. Diskant; editor, Desmond Marquette. Tradeshown Dec. 20, '50. Running time, 59 MINS.

Dave	Tim Holt
Velvet	Joan Dixon
Dirkin	Robert Livingston
Cash	Leonard Penn
Conroy	Harry Woods
Simms	Larry Johns
Benet	Robert Bray
Capt. McVey	Kenneth MacDonald
Madigan	John Cliff
Chito Rafferty	Richard Martin

Tim Holt has a good western in "Law of the Badlands." Action and general story-telling run ahead of several late entries in the RKO series.

This time, Holt and his sidekick, Richard Martin, save the U. S. Secret Service from an embarrassing situation. Heroes are Texas Rangers and their aid is sought to find the source of counterfeit money which is flooding the east. Phoney tender is being printed in a tough section of the badlands, so Holt and Martin become outlaws, join the gang and smoke out their quarry.

While the story setup is formula, Ed Earl Repp's script takes advantage of natural action opportunities, and Lesley Selander's direction builds considerable suspense to make it pay off, particularly for the juve ticket buyers.

Holt and Martin both deliver neatly in putting over their saddle action. Leonard Penn and Robert Livingston do well as the principal heavies, as does Harry Woods as a Secret Service agent who is killed. Joan Dixon, femme lead; Larry Johns and the others do their part in keeping it on the move.

Herman Schlom's production is good for the market, and technical assists are in keeping. *Brog.*

Buckaroo Sheriff of Texas

Hollywood, Dec. 19.

Republic release of Rudy Ralston production. Features Michael Chapin, Eilene Janssen, James Bell, Hugh O'Brian, Steve Pendleton, Tristram Coffin, William Haade, Alice Kelley. Directed by Philip Ford. Written by Arthur Orloff; camera, John MacBurnie; editor, Arthur Roberts. Previewed Dec. 19, '50. Running time, 60 MINS.

Red White	Michael Chapin
Judy Dawson	Eilene Janssen
Tom (Gramps) White	James Bell
Ted Gately	Hugh O'Brian
John White	Steve Pendleton
Jim Tulane	Tristram Coffin
Mark Brannigan	William Haade
Betty Dawson	Alice Kelley
Governor	Selmer Jackson
Clint	Edward Cassidy

Republic is using "Buckaroo Sheriff" to introduce its two new oater moppets but the picture gives the kids only a mild sendoff. If Michael "Red" Chapin and Eilene "Judy" Janssen are to find favor with juve ticket-buyers they will need more actionful sagebrushers than this one. Initialer has little adult interest.

Plot scripted by Arthur Orloff works in typical western situations and barely passable dialog to spin along for a complicated 60 minutes. It seems that Tristram Coffin has seized the ranch property of Steve Pendleton while the latter is away fighting the War Between the States. Pendleton, father of young Chapin, had planned to turn his land over to settlers and work a bauxite mine (actually not discovered until about 20 years later) for their benefit.

Neither story nor Philip Ford's direction makes any demands on the cast and they go through their roles with stock portrayals. Rudy Ralston's production framing and the technical credits are just adequate. *Brog.*

Silver Raiders

Monogram release of Vincent M. Fennelly production. Stars Whip Wilson; features Andy Clyde. Directed by Wallace W. Fox. Original screenplay, Dan Ullman; camera, Harry Neumann; editor, Richard Heermance; musical director, Edward Kay. At New York theatre, N. Y., dual, week of Dec. 19, '50. Running time, 55 MINS.

Larry	Whip Wilson
Quincy	Andy Clyde
Corbin	Leonard Penn
Boland	Dennis Moore
Patricia	Virginia Herrick
Dolores	Patricia Rios
George	Reed Howes
Bill	Riley Hill
Horn	Marshall Reed
Clark	George DeNormand
Larkin	Kermit Maynard

"Silver Raiders" is a routine entry in Monogram's Whip Wilson series. There's a wealth of action, hard riding and general excitement. However, these assets fail to overshadow a cliched tale of silver smuggling.

As an Arizona Ranger, Wilson manages to worm himself into the confidence of a band of outlaws hustling contraband silver from Mexico into the U. S. He masks his identity until the renegades kidnap a Mexican lass.

Wilson scores with his whip-cracking and overall physical prowess. Andy Clyde, as the sheriff, adequately supplies the comedy relief while Leonard Penn convinces as the heavy. Virginia Herrick and Patricia Rios lend a feminine touch to an otherwise male cast. Other players lend okay support. Direction of Wallace Fox is standard as is the camerawork of Harry Neumann in this Vincent M. Fennelly production. *Gilb.*

California Passage

(SONGS)

Hollywood, Dec. 15.

Republic release of Joseph Kane production. Stars Forrest Tucker, Adele Mara, Estelita Rodriguez; features Jim Davis, Peter Miles, Charles Kemper, Bill Williams. Directed by Kane. Written by James Edward Grant; camera, John MacBurnie; editor, Arthur Roberts; songs, Jack Elliott, Harold Spina. Previewed Dec. 14, '50. Running time, 90 MINS.

Mike Prescott	Forrest Tucker
Beth Martin	Adele Mara
Maria Sanchez	Estelita Rodriguez
Linc Corey	Jim Davis
Tommy Martin	Peter Miles
Willy	Charles Kemper
Bob Martin	Bill Williams
Norris	Rhys Williams
Whalen	Paul Fix
Kane (Recorder)	Francis McDonald
Waiter	Eddy Waller
Pedro	Charles Stevens
Indian	Iron Eyes Cody
Conover	Alan Bridge
Stella	Ruth Brennan

Republic has an actionful outdoor feature in "California Passage" that will rate its share of business in most situations. It has been expertly put together to please the general action fan and goes about telling a standard western tale with no lost motion.

Mixed up in the action are Forrest Tucker and Jim Davis, partners in a western saloon and rivals for the attentions of Adele Mara. While partners, the two males are strictly enemies and maintain their business under an armed truce. Davis also has a sideline activity of stealing gold shipments, and when things begin to get hot for him he frames the robberies on Tucker.

Producer-director Joseph Kane keeps the James Edward Grant script continually moving towards the climax with no letup in pace. Handling features a welcome touch for a western. There are some good action spots along the course that leads up to Tucker's flight into the hills to escape a posse after being framed. Windup finds Tucker saving Miss Mara from Davis, after she has learned the truth, and the death of the heavy in a finale fight with the hero.

Script covers more story ground than the usual western, adding interesting characters and sequences to carry the plot over the 90 minutes of footage. Also, there are two listenable tunes capably vocalled by Estelita Rodriguez. They are "Second-Hand Romance" and "I'm Goin' Round in Circles," cleffed by Jack Elliott and Harold Spina.

Principals please with their performances. The late Charles Kemper registers strongly as a smart western sheriff, and among others lending good support are Peter Miles, Bill Williams, Rhys Williams, Paul Fix and Francis McDonald.

Picture has been given excellent lensing by John MacBurnie, and the other technical credits are good. *Brog.*

Hunt the Man Down

Hollywood, Dec. 19.

RKO release of Lewis J. Rachmil production. Features Gig Young, Lynne Roberts, Mary Anderson, Willard Parker, Carla Balenda. Directed by George Archainbaud. Written by DeVallon Scott; camera, Nicholas Musuraca; editor, Samuel E. Beetley; music, Paul Sawtell. Tradeshown Dec. 14, '50. Running time, 60 MINS.

Paul	Gig Young
Sally	Lynne Roberts
Alice McGuire	Mary Anderson
Eric Appleby	Willard Parker
Rolene Wood	Carla Balenda
Walter Long	Gerald Mohr
Kinkaid	James Anderson
Kerry McGuire	John Kellogg
Mr. Bennett	Harry Shannon
Pat Sheldon	Cleo Moore
Joan Brian	Christy Palmer
Packy Collins	Paul Frees
Prosecutor	James Seay

Public defenders and their work form the basis for "Hunt the Man Down," a well-made melodrama that will serve as good supporting filmfare. It has excellent production values for the budget, smooth direction of an interesting plot, and good performances to see it through its bookings.

Gig Young is the public defender who tackles the chore of clearing James Anderson of a 12-year-old murder charge. It's a cold trail he has to follow to find witnesses who put the finger on Anderson at the old trial, and piecing of the evidence together comes about logically, plus a surprise twist at the finale that reveals the real killer.

Anderson, a fugitive for 12 years, is captured when he becomes a hero during a holdup. He tells Young his story of a bar pickup, a party in the home of his new friends and the killing of one of them during the night after he had had angry words with the victim. As Young gets hot on the trail, his still unknown quarry kills a witness, tries to murder another but is stampeded into an admission of the old crime while again testifying against Anderson.

A competent cast, mostly of younger players, expertly put over the DeVallon Scott story. Young is good as the lead, and Anderson shows up well as the prosecuted. Lynne Roberts, femme lead opposite Anderson, also pleases. Mary Anderson, Willard Parker, Carla Balenda, excellent as a crazy girl, Gerald Mohr, John Kellogg, Cleo Moore and Christy Palmer form the assorted group of capable suspects and witnesses. Harry Shannon makes his role of Young's father count nicely.

George Archainbaud realizes on the good story elements with his direction, and Lewis J. Rachmil accounted for the neat production values. Music score and lensing are in keeping with generally good presentation. *Brog.*

Joe Palooka in the Squared Circle

Monogram release of Hal E. Chester production. Stars Joe Kirkwood, Jr.; James Gleason; features Robert Coogan, Lois Hall, Dan Seymour, Myrna Dell. Directed by Reginald Le Borg. Screenplay, Jan Jeffrey; from story by B. F. Melzer; based on Ham Fisher's comic strip character; camera, M. Le Picard. At New York theatre, N. Y., dual, week of Dec. 12, '50. Running time, 63 MINS.

Joe Palooka	Joe Kirkwood, Jr.
Knobby Walsh	James Gleason
Ann Howe	Lois Hall
Brogden	Edgar Barrier
Sandra	Myrna Dell
Humphrey Pennyworth	Robert Coogan
Crawford	Dan Seymour
Merkle	Charles Halton
Looie	Frank Jenks
Pete	Greg McGuire
Canvas	Eddie Gribbon
Kebo	Robert Griffin
Phillips	John Harmon
Gunsell	Jack Roper
Felice	Sue Carlton
Bubbles	William Haade
TV Announcer	Stanley Prager
2nd Reporter	Mervin Williams
Pinky Thompson	Hal Fieberling
Tiny	John Merrick
Roderick	Paul Bryar

A routine entry in Monogram's Joe Palooka series, this film shapes up as passable secondary fare for minor situations. Pic follows the usual formula whereby Joe Kirkwood, Jr. (Palooka), tangles with gangsters in addition to his ring opponents. Pugilist's one-man crusade against crime in this instance paves the way for only fair action.

Story has the boxer witnessing a gangland shooting, with a resultant resolution to bring the killers to justice. This leads to open warfare between Kirkwood and the murderers, since the law, not able to locate the body, can't step in and prosecute. Nevertheless, Kirkwood carries his story to the newspapers, which splash his claim all over the front pages. Two hoods, named by the fighter as the murderers, start gunning for him, but in due time wind up behind bars, leaving him ready to start on another adventure.

On hand to supply comic relief are James Gleason as the fighter's manager and Robert Coogan as his rotund friend Humphrey. Film's most exciting moments come near the end when Palooka, unknowingly under the influence of dope, appears on the verge of losing his championship title in a ring bout. Pic also gives tele a big boost via a sequence where Gleason, being held prisoner by a mobster, is forced to view Kirkwood's championship bout over a video screen, which the gangster touts as being a good medium for seeing the fight.

Kirkwood turns in a satisfactory job, while Lois Hall makes a nice appearance as his wife. Myrna Dell is okay as a gangster's moll, and Dan Seymour shows the proper suaveness as a bigtime gambler. Hal E. Chester's production and Reginald Le Borg's direction are standard. *Gros.*

Chevalier in 'Love'

Hollywood, Dec. 26.

Maurice Chevalier will return to the U. S. next July under a one-picture deal to star in "A New Kind of Love" at Paramount. His last picture on that lot was "The Innocents of Paris" in 1929.

Here Come the Huggetts

"Here Come the Huggetts," British-made, which opened at the Beacon theatre, N. Y., Sunday (24), was reviewed in VARIETY from London, Dec. 8, 1948. Pic was tabbed by reviewer *Myro* as being "an ineffective production which will achieve little in the home market and less abroad," Script, dealing with various Huggett family matters, was cited as being "bad, both in plot and dialog,"

Film is being released in the U. S. by Pentagon Pictures.

Miniature Reviews

"Gambling House" (RKO). Routine melodrama of a gambler's reformation; marquee topped by Mature, Bendix.

"The Flying Missle" (Col). Good guided missiles drama with Glenn Ford, Viveca Lindfors. General top bookings.

"Double Deal" (RKO). Program melodrama, fair entertainment for lowercase bookings.

"Law of Badlands" (RKO). Good Tim Holt western for general oater fan.

"Buckaroo Sheriff of Texas" (Rep). Just fair sagebrusher introducing Republic's two new Oater moppets.

"Silver Raiders" (Mono). Fair entry in Monogram's Whip Wilson oater series.

"California Passage" (Songs) (Rep). Good outdoor action feature with okay biz prospects.

"Hunt the Man Down" (RKO). Well-made melodrama for supporting bookings.

"Joe Palooka in the Squared Circle" (Mono). Routine Joe Palooka entry; passable secondary fare for minor situations.

WB Eyes Freelancers as Studio Scribes Fall Short on Originals

Hollywood, Dec. 26.

Warners Bros.' present drive for original stories from sources outside the studio reportedly has resulted from disappointment at efforts to develop such yarns on the lot. WB has been parcelling out weekly checks to scribes hired specifically for the purpose and working within the studio's confines.

It is understood that production toppers have agreed that scriveners working on that basis have not turned out the expected quantity of satisfactory material. Writers, in turn, have expressed the opinion that good originals cannot be expected when the scripter is subject to page-by-page discussion-analysis by the story department and the prospective producer.

Result has been the move by the studio to get freelancers to work on the outside. Lot is reportedly willing to give option money on ideas it thinks might develop in this way. It is particularly looking for yarns from this source for all its male players.

Wilby-Kincey Prez
R. B. Wilby
Explains Why He Is
Fed Up On Problem Pix, Minimizes TV, Accents Building Up Our 40-60 Million Fans
* * *
An Interesting Editorial Opinion in the Forthcoming
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

U.S. Appeals Court Affirms Nix of Suit Vs. WB, D.C. Chain

Washington, Dec. 26.

U. S. court of appeals last week affirmed the district court's action in throwing out a damage suit against Warner Bros. and the Kogod-Burka nabe chain. The Federal court had ruled that the agreement originally entered into by the three parties was a violation of the antitrust laws and that therefore the damage suit, by Kass Realty Co., could have no standing in the courts.

Case dates back to 1945, when K-B bought a site to build a theatre in Washington. About that time, Stanley Co. of America, wholly owned subsidiary of Warners, made a deal for Kass Realty Co. to build a theatre three blocks away and lease this to Warners. K-B promptly sued to enjoin Warners.

A private settlement was worked out whereby Stanley would drop its project and take a half-interest in the K-B theatre. To recompense Kass for cancelling its contract with Warners, the parties agreed Stanley and K-B would designate a site for another theatre within two years. Kass would build this theatre. If they failed to designate a site in that time, then they would pay Kass $100,000 damages.

K-B and Warners failed to agree on a location for the new theatre and Kass Realty demanded its money. Meantime, K-B brought suit against Warners for the latter to relinquish its half interest in the theatre on the grounds that Warners had to unload theatre properties as a result of the Supreme Court ruling in the Big Five antitrust case.

The appellate court agreed with the trial court that all actions—the K-B and Warner joint operations of the new theatre, and the deal with Kass—were illegal.

Await Briefs In Par-Partman Suit

Los Angeles, Dec. 26.

Hearing of Paramount's suit to oust Partman Corp. from the downtown Paramount theatre came to a close in Federal court and was taken under advisement by Judge Harry C. Westover. Jurist ordered both sides to file their briefs by Feb. 15.

After that the court will take up Partman's damage suit against Paramount, accusing that company of withholding product.

WB May Make 3 in London

London, Dec. 26.

Warners may be making three films in Britain next year if current plans mature. First, announced some months back, will be "Master of Ballantrae," the R. L. Stevenson classic which will be followed by the summer production of "Where's Charley?" starring Ray Bolger.

It is now reported that the next Burt Lancaster film will be lensed in Britain. Title is "The Crimson Pirate."

$72,000 Cost For Oboler Picture

Arch Oboler was disclosed this week as having put his recently completed feature, "Five," into the can for $72,000 William H. Weintraub, New York ad agency exec, who gets billing as associate producer, reportedly was instrumental in raising most of the coin. Financing was on a limited partnership basis, similar to a Broadway legiter, with about 30 angels involved.

Unusual pic was shot entirely on Oboler's ranch in the Santa Monica hills of California. It concerns the only five people left on earth as a result of radioactive dust from an atomic explosion being blown across the world.

Oboler, who is credited as producer, director and writer, arrives in New York from the Coast next Tuesday (2) to set up a distribution deal. Oboler and a number of others involved drew no fees for their work on the film, but have taken deferments.

Resort to legit-financing methods resulted from the producer's inability to find coin for it after he wrote it in 1948. It was considered too fantastic at the time. He had previously written a radio play, in which Bette Davis starred, along somewhat the same idea in 1939.

Among the current angels are Don Quinn, writer on the "Fibber McGee and Molly" radio show; Charles Revson, cosmetics manufacturer (Revlon); Dr. Meyer Perlstein, authority on spastic paralysis; Harry Salter, bandleader, and Albert Cherio, N. Y. restaurateur.

One of the elements of the low production budget was the fact that the cast, of course, consists only of five people. They are played by William Phipps, Susan Douglas, James Anderson, Charles Lampkin and Earl Lee.

Swanson Cavalcade

Continued from page 3

in a month or so as part of the Museum's regular two-a-day program of old pix. It's to be included in "Great Actresses of the Past" series.

First clip is from "The Danger Girl," in which Miss Swanson appeared in 1916 for Mack Sennett. Next is "Male and Female," produced by Cecil B. DeMille in 1919. Then "Queen Kelly," made by Miss Swanson independently in 1928 and never released in this country.

Other sequences are from "The Trespasser" (1929), "What a Widow" (1930), "Perfect Understanding" with Laurence Olivier (1933), "Music In the Air" (1934) and "Father Takes a Wife" (1941).

Griffith has been anxious to use a portion of "Sadie Thompson," which Miss Swanson produced independently in 1928 and which the Museum exec feels is a noteworthy example of her work. However, the actress sold her prints, along with all rights to the film, to Joseph Schenck for a remake in 1932 under the original title of the Somerset Maugham story from which it was adapted, "Rain."

Miss Swanson over the years has contributed prints of most of her pix to the Museum, but hasn't one of "Sadie" because of the Schenck sale. A print could be made up, but the film library hasn't the coin at the moment to float it.

Wage Demands

Continued from page 5

Youngstein will prove any more effective.

Similar moves reportedly are planned at Columbia, 20th-Fox and other firms, all largely based on the combination of upped living costs and the wage curbs.

Also on record with a request for salary boosts is the Colosseum of Motion Picture Salesmen. Outfit sent its appeal to distrib sales chiefs.

Successful in its action for increased salaries this past week was the International Alliance of Theatrical Stage Employees, as bargaining agent for personnel at film company branches in the field. New accord reached with eight distribs and National Screen Service provides for a $4 weekly wage hike for all IA members at the exchanges.

Among the few industry labor organizations not seeking additional remuneration are the motion picture projectionists around the country. IA chief Richard Walsh recently reported the boothmen, for the most part, are satisfied with their present scales and are not likely to be coming up with new demands.

Number of guilds and unions at the Coast studios are underway with programs for minimum-scale hikes, living cost increases and pensions, which obviously are threatened by the likely wage controls.

Largest of the studio groups is the AFL Film Council, which comprises 20,000 workers in affiliated unions. Producers recently turned down their move for salary increases but now the Council is planning to launch negotiations for pensions and group-insurance programs.

An increase in minimum wages for its members is one of the three major demands of the Screen Writers Guild in its move for a new basic agreement with the studios.

Screen Actors Guild also is understood to have mapped bids for wage hikes, especially for low-bracket and bit players.

New Canadian 450-Seater

Edmonton, Alta.

New 450-seat Avalon in Beverly, an Edmonton suburb, opened by N. T. Ruptash and D. Kubalik. House has air-conditioning and a private viewing room for the manager and guests.

Paramount Bd. OK of 500,000-Share 'Purchase of Own Stock' Spurs Climb

Floridian Showman
Mitchell Wolfson
Details Some of the
Opposition Facing an Exhibitor Today
(Means He Must Sell Harder)
* * *
One of the Many Editorial Features in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Action by the Paramount board last Thursday (21) authorizing purchase of up to 500,000 shares of the major's own stock at $21.50 per share had an immediate spurring influence on the issue. Par, which opened at 20¼ on Thursday, closed at 21⅜ for a gain of 1⅛. Issue climbed another quarter point on Friday, closing at 21⅝. Stock held to the same price yesterday (Tues.).

Actual bid for the shares was placed on the N. Y. Stock Exchange on Friday and was in line with the Par policy of shrinking the capitalization structure. The offer is subject to withdrawal at any time, and in any event will be withdrawn on Jan.19 at the latest.

Between Jan. 1 and Sept. 30, 1950, Par purchased 645,768 of its shares at an aggregate cost of $13,379,419. Portion of the funds for these acquisitions came from a $9,000,000 borrowing from Prudential Life Insurance Co. in the form of a $7,000,000 mortgage on the film's homeoffice building in N. Y. and a $2,000,000 note.

To cover the new stock purchases, Par has entered a new and separate loan agreement with Prudential in the amount of $15,000,000, to be repaid over a 15-year span with interest on unpaid balances payable at the rate of 3⅜% per annum. Par is required to make payments of $150,000 each quarter commencing March 1, 1951.

Provisional Payment

Deal provides that the major, under certain conditions, may prepay all or any portion of the loan prior to Dec. 31, 1951, without payment of any premiums. Optional prepayments also are allowed, in some cases without premium and in other cases with premium of 1%, 2% or 3%, as the case may be.

Special letter sent to stockholders by prexy Barney Balaban, advising them of the 500,000-share bid, was accompanied by a consolidated balance sheet and profit-and-loss statement for the nine months ended last Sept. 30. As previously reported, company had a profit for the period of $4,571,112. Dividends, at the rate of $1.50 per share, amounted to $4,224,947, leaving an earned surplus of $346,165.

Firm, at the end of the nine-month period, had total current assets of $65,591,707, against total current liabilities of $9,416,080. Assets included $19,488,376 in cash and Government securities, and $38,820,614 in film and other inventories.

Par's heavy stock holdings in Allen B. DuMont Laboratories continue on the books at $164,000, representing the amount of original investment. Actually, Par figures the market value of the DuMont shares is above $10,000,000.

DuMont divvy of 50c per share recently voted will make Par's fourth quarter the best of the year, Balaban noted in his letter.

Kramer Nears Columbia Deal

Hollywood, Dec. 26.

Stanley Kramer Co. is about ready to sign a deal whereby the indie unit will produce a number of features for Columbia release. Understood the agreement calls for a minimum of three and a maximum of six films a year.

One point of discussion is the studio where the films will be made. It will probably wind up with the shooting done on the Columbia lot, although the expense will be higher than that on the rental lot on which the outfit has been working.

Both sides have agreed to distribution fees at 25%.

Special Navy Screening Of 'Operation Pacific'

The U. S. Navy is giving a special screening of Warners' "Operation Pacific" at its New London, Conn., submarine base Jan. 9. Idea is to give newspapermen some background on submarine operations.

Special train has been chartered to make the trip to and from the base. All guests will be first to be cleared by the Navy for security purposes.

Briefs From the Lots

Hollywood, Dec. 26.

Darryl Zanuck hoisted the budget on "Take Care of My Little Girl" and added scenes involving **John Litel** and **Marjorie Crosland** . . . Metro assigned **Keefe Braselle** and **Richard Anderson** to top roles with **Walter Pidgeon** in "The Bradley Mason Story," starting in January with **Robert Thomsen** producing . . . **Marilyn Erskine** signed a term pact at Metro, with "The Family Man" as her first film effort . . . **Eddie Prinz** shifts from Warners to Paramount to handle the dance sequence in "That's My Boy" for Hal Wallis . . . **Andre Charlot** plays a French doctor in "Here Comes the Groom" at Paramount . . . **John Russell** checked in at Republic for a role in "Fighting U. S. Coast Guard."

Ventura Productions registered "Fifty-Four-Forty or Fight," a tale of the pioneer northwest, with the MPAA title bureau . . . Next film role for **Peter Graves** will be in "Fort Defense," to be produced by **Frank Melford** for Ventura . . . **Cecil B. DeMille's** "The Greatest Show on Earth" will start shooting Jan. 22 at Sarasota, Fla., on a 30-day location schedule, after which the troupe will return to the Paramount lot. . . . **Lee J. Cobb**, currently in "Sirocco" at Columbia, will remain on that lot to play **John Derek's** father in "The Secret" . . . **Joel McCrea** made a brief appearance as a guest star, playing himself in UI's "Hollywood Story."

"Lefty Farrell" is the new tag on "Two of a Kind" at Columbia. . . . **Steve Cochran** plays an ex-convict in "Tomorrow Is Another Day," after playing a criminal in "Storm Warning" and a prisoner in "The Story of Folsom" . . . **Les Goodwins** will write and direct the next **Wally Brown-Jack Kirkwood** comedy short for producer **George Bilson** at RWO . . . **A. I. Bezzerides** will script "Ten Tall Men," the forthcoming **Burt Lancaster** starrer for Columbia release . . . Paramount assigned **Harry Tugend** to produce "The Road to Hollywood," co-starring **Bing Crosby** and **Bob Hope** . . . Metro borrowed **William Demarest** from Paramount for a comedy role in "The Strip."

Fay and Michael Kanin sold their screenplay, "How High Is Up?," to 20th-Fox for $85,000 . . . **Lucille Ball** withdrew from the elephant girl role in "The Greatest Show on Earth" because of impending motherhood . . . Eagle Lion reconditioned three sound stages, with **Nat Holt's** "Fort Savage" as the first tenant . . . **Thelma Ritter's** player option picked up by 20th-Fox . . . **Anna Q. Nilsson** plays a seamstress in "Show Boat" at Metro . . . **Anita Loos** and **Richard Sale** drew new contracts at 20th-Fox and were assigned as writer and director on "The Husband Who Ran Away" . . . 20th-Fox registered "Song of Hiawatha" for production next year . . . **Nick Castle** assigned as dance director on Metro's "The Strip," starring **Mickey Rooney**.

Edward Nassour paid $15,000 for screen rights to "The Black Grandee," costume story authored by **Johnston McCulley** . . . **Tony Martin** bicycled last week between Paramount and RKO for exteriors and interiors in "Two Tickets to Broadway" . . . **Stephen Chase** drew a featured spot in "When Worlds Collide" at Paramount . . . **Hal Wallis** bought "Good Boy," screenplay by **Cy Howard**, as co-starrer for **Dean Martin** and **Jerry Lewis** . . . **Lauren Bacall** signed a one-picture-a-year deal with 20th-Fox . . . "Here Comes Tomorrow" is the final tag on the **Lou Schor** production to be filmed in conjunction with **Joseph Justman** at Motion Picture Center . . . **Charles Drake** signed for a support role in the **Howard Christie** production, "The Golden Horde," at UI.

Installment-Buying As Boxoffice Deterrent Voiced by B&K Exec

Chicago, Dec. 26.

A Balaban & Katz spokesman blamed nation-wide installment buying as one of his circuit's top opponents in 1950. In regarding B&K's business downswing last year, he charged the public with purchasing teevee sets and other luxury items without reconnoitering its bank balance. The buck that formerly went for the theatre ticket each week is now being used to meet obligations of credit buying, he said.

Circuit spokesman cited the recent report by the U. S. Treasury Department that more Class E bonds are being turned back for cash than at any time in recent years. Most of the demand for coin, he said, stems from panicky buying, particularly of video sets, and especially after the 10% tax announcement by the Government last year.

B&K topper opined that prospects loom better for 1951, provided quality of picts improves. "As long as we have good pictures," he said, "there's nothing that can stand in the way." Circuit biggie concurred, however, that pix have been better in 1950 than during B&K's big year in 1946, over which a 30% decline has been registered last year.

L.A. Hypoed by New Films Opening Xmas Day; 'Dallas' Bangup $45,000, 'Yankee' Lusty 8G; 'Dance' 15G, 2d

Los Angeles, Dec. 26.

Most film deluxers here brought in new bills Christmas Day (25) with biz generally running ahead of Xmas a year ago. Warner got a jump on other showcases by opening "Dallas" on Saturday (23), with hefty $45,000 in prospect. "Born Yesterday" was another strong opener, doing $8,000 in single day in two sites.

"Magnificent Yankee" shapes sock in small-seater. "Harvey" is looking for forte trade based on matinee trade initial days. Also kicking off well is "For Heaven's Sake" in five spots. Only holdover to do outstanding biz is "Cyrano," which is stout in fifth round. "Let's Dance" looms fine $15,000 or over in second week at two Paramounts.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"For Heaven's Sake" (20th). Opened Monday (25). Last week, "American Guerrilla" (20th), only $12,300 on 5 days after $32,000 first full week.

Hollywood, Downtown, Wiltern, (WB) (2,756; 1,757; 2,344; 60-$1)—"Dallas" (WB). Sturdy $45,000. Last week, "Highway 301" (WB) (10 days), $31,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Two Weeks With Love" (M-G) and "Under Mexicali Stars" (Rep) (2d wk-6 days. Okay $15,000. Last week $22,000.

Hillstreet, Pantages (RKO) (2,890;; 2,812; 60-$1)—"Born Yesterday" (Col). Opened Monday (25). Last week, "Sahara" (Col) and "Coast Guard" (Col) (reissues) (3 days), okay $6,500, and "Emergency Wedding" (Col) and "Beyond Purple Hills" (Col) (6 days), $7,800.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1) —"Let's Dance" (Par) and "Trail Robin Hood" (Rep) (2d wk). Fine $15,000. Last week, $19,000.

Orpheum (Metropolitan) (2,210; 70-$1.10)—"Hostile Country" (Lip) with Billy Eckstine onstage. Opened Monday (25). Last week, "Once a Thief" (UA) and "Lightning Guns" (Col) (9 days). Only $5,500.

Hawaii, Beverly Hills Music Hall (Metropolitan) (1,106; 855; 50-$1)—"Hamlet" (U). Opened Monday (25). Last week, "Once Thief" (UA) and "Lightning Guns' (Col) (9 days), drab $4,500.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Frenchie" (U). Opened Monday (25). Last week, "Mystery Submarine" (U) and "Outlaw Gold (Mono) (10 days), $20,000.

Four Star (UA) (900; 70-90)—"Magnificent Yankee" (M-G). Great $8,000. Last week, "Thunder Rock" (Indie) (reissue) (2d wk-6 days), $1,000.

Fine Arts (FWC) (677; $1.20-2.40)—"Cyrano" (UA) (6th wk). Into 6th frame today (Tues). Last week, fine $7,000 ahead of fourth week.

Carthay (FWC) (1,518; 85-$1.50) —"Harvey" (U). Opened Academy qualifying run yesterday (Mon.).

Broadway Grosses

Estimated Total Gross
This Week $634,500
(Based on 18 theatres.)
Last Year $880,300
(Based on 17 theatres)

'Harvey' Terrif 20G, St. Loo Ace

St. Louis, Dec. 26.

"Harvey" is the distinct film standout for all first-runs here this week, with smash session looming at the Missouri. "Never a Dull Moment" shapes as fine holdover at the Fox. "Miniver Story" looks only fairish at Loew's. Fine weather over weekend is boosting trade after slow returns all last week.

Estimates for This Wek

Ambassador (F&M) (3,000; 60-75) "Two Flags West" (20th) and "Where Danger Lives" (RKO). Fine $13,000. Last week, "West Point Story" (WB) and "American Guerrillas" (20th), $10,000.

Fox (F&M) (5,000; 60-75) — "Never Dull Moment" (RKO) and "Dark City" (Par) (2d wk). Fine $15,000 following $16,000 initial stanza.

Loew's (Loew) (3,172; 50-75) — "Miniver Story" (M-G) and "Mrs. O'Malley and Mr. Malone" (M-G). Oke $14,000. Last week, "Fuller Brush Girl" (Col) and "Last Buccaneers" (Col), $11,000.

Missouri (F&M) (3,500; 60-75)—"Harvey" (U) and "Mad Wednesday" (RKO). Terrific $20,000. Last week, "All About Eve" (20th) and "Harriet Craig" (Col), $9,000.

Shubert (Ind) (1,500; 60-75) — "All About Eve" (20th). Big $5,500. Last week, "Red Shoes" (EL) and "Winslow Boy" (EL), $5,000.

'Vendetta' Trim $11,000, Hub; 'Music' Neat 18G, 'Cross' Fair at 12½G

Boston, Dec. 26.

Christmas aftermath plus new product at all major spots is resulting in a pickup in boxoffice receipts this stanza. House skeds are plenty shuffled around, managers making strong bids for trade. "Mr. Music" shapes neat at Met and "For Heaven's Sake" with nice opening at Memorial shape as best in town. "Right Cross" at State and Orpheum is only fair. "Vendetta" looms fine at reopened Boston.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Fantasia" (RKO) (reissue). Okay $5,000. Last week, "State Secret" (Col) (4th wk), $3,000.

Boston (RKO) (3,200; 40-85)—"Vendetta" (RKO). House reopened Christmas having been closed for four weeks for facelifting. Nice $11,000 or over. Last week, shuttered.

Fenway (NET) (1,373; 40-85)—"Highway 301" (WB) and "Trail of Robin Hood" (Rep). Average $5,000. Last week, "Southside

(Continued on page 18)

'Flags' OK $10,000 In Omaha; 'Hawk' Good 8G

Omaha, Dec. 26.

With summery pre-holiday weather, allowing everybody to get to the shops, the boxoffice took a weekend slump even with holiday pictures on tap. "Two Flags West" at Orpheum is okay while "West Point Story" at Brandeis looks fair. "For Heaven's Sake" also shapes modest at Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Two Flags West" (20th) and "Hidden City" (Mono). Okay near $10,000. Last week, "Destination Moon" (EL) and "Armored Car Robbery" (RKO), $11,000.

Paramount (Tristates) (2,800; 16-65)—"For Heaven's Sake" (20th). Fair $9,500. Last week, "Miniver Story" (M-G), $8,000.

Brandeis (RKO) (1,500; 16-65)—"West Point Story" (WB). Opened Saturday with fair total in prospect. Last week, "Last of Buccaneers" (Col) and "Midnight and Dawn" (Col), slow $5,000.

Omaha (Tristates) (2,100; 16-65) —"Desert Hawk" (U) and "Blues Busters" (Mono). Good $8,000. Last week, "Dark City" (Par) and "Prisoners in Petticoats" (Rep), $6,500.

State (Goldberg) (865; 20-75) — "To Please Lady" (M-G) (3d wk). Fair $3,500. Last week, oke $5,300.

'Music' Balto Standout, 16G; 'Dallas' So-so 13G

Baltimore, Dec. 26.

Shake up of opening dates and general booking of above-average product have placed the downtown deluxers here in good position for whatever holiday trade may be engendered following an offish weekend. "Dallas" is showing some strength at the Stanley, while "Mr. Music," looks standout with hefty session at Keith's. Of the others, "For Heaven's Sake" shows the most promise with okay total at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Watch Birdie" (M-G). Pointing to passable $10,000. Last week, "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues), $4,900.

Hippodrome (Rappaport) (2,240; 25-80)—"Stage to Tucson" (Col) plus Hamid's Olympia Circus onstage. Good $14,000. Last week, "Platinum Blonde" (Col) and "Gilda" (Col) (reissues) plus vaude, $8,200.

Keith's (Schanberger) (2,460; 20-70)—"Mr. Music" (Par). Heading for hefty $16,000. Last week, "If This Be Love" (UA), $4,200.

Mayfair (Hicks) (980; 20-70)—"High Lonesome" (EL). Opened today (Tues.) after week of "Arabian Nights" (UA) (reissue) hit slim $3,900.

New (Mechanic) (1,800; 20-70)—"For Heaven's Sake" (20th). Looks okay $8,000. Last week, "All About Eve" (20th) (5th wk), $5,300.

Stanley (WB) (3,280; 25-75) — "Dallas" (WB). Barely okay $13,000 looms. Last week, "San Quentin" (WB) and "Alcatraz" (WB) (reissues), $4,000.

Town (Rappaport) (1,500; 35-70) —"Song of South" (RKO) and "Make Mine Music" (RKO) (reissues). Trim $7,000 or near. Last week, "Next Voice" (M-G), $4,300.

Prov. NSG But 'Birdie' $11,500

Providence, Dec. 26.

Despite optimistic predictions things are still really tough around here. Slight upsurge came with the end of Christmas shopping splurges but nothing like that seen in previous years before TV. Promise of outstanding Christmas day TV programs, etc., also cut. Best of the current crop is State's "Watch the Birdie." Other stands are way below par.

Estimatest for This Week

Albee (RKO) (2,200; 44-65)—"Never Dull Moment" (RKO) and "Experiment Alcatraz" (RKO). So-so $8,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), $7,000.

Carlton (1,200; 44-65)—"Trail of Robin Hood" (Rep) and "Blazing Sun" (Rep). Fair $5,000. Last week, reissue.

Majestic (Fay) (2,200; 44-65)—"Jackpot" (20th) and "Bandit Queen" (Lip). Very slow $6,000. Last week, "Kansas Raiders" (U) and "Father's Wild Game" (U), nice $9,000.

Metropolitan (Snider) (3,100; 44-65)—"Milkman" (U) and "Pygmy Island" (Col). Fair $6,000. Last week, "Black Angel" (Indie) and "Tangier" (Indie) (reissues), slow $4,200.

State (Loew) (3,200; 44-65)—"Watch Birdie" (M-G) and "Gunfire (M-G). Disappointing but tops at $11,500. Last week, "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues), weak $9,500.

Strand (Silverman) (2,200; 44-65) —"Branded" (Par). Opened Monday (25). Last week, "Winslow Boy" (EL) and "Perfect Lady" (EL), so-so $5,000.

'Harvey' Wham $12,000, Cincy; 'Song' Sock 14G, 'Heaven' 12G, 'Moment' 9G

Cincinnati, Dec. 26.

Noel jingling is resounding merrily at the wickets here this week. Three new bills, "Pagan Love Song" at Grand, current town topper, and "Harvey" in Keith's are standout. "For Heaven's Sake," at Capitol, also is big. Two other newcomers, "Never A Dull Moment" at Palace and "Mrs. O'Malley and Mr. Malone" in Albee were slowed by early-in-week openings but stepped up with arrival of the holidays.

Estimates for This Week

Albee (3,100; 39-75) — "Mrs. O'Malley and Mr. Malone" (M-G). Mild $7,500. Last week, "Killer That Stalked N. Y." (Col), $7,000.

Capitol (Mid-States) (2,000; 39-75)—"For Heaven's Sake" (20th). Lofty $12,000. Holds. Last week, "All About Eve" (20th) (2d wk), $7,500.

Grand (RKO) (1,400; 39-75) — "Pagan Love Song" (M-G). Smash $14,000. Stays another stanza. Last week, "Davy Crockett" (UA) and "Gun Crazy" (UA), $6,500.

Keith's (Mid-States) (1,542; 39-75)—"Harvey" (U). Wow $12,000, warranting extended time. Last week, "Mystery Submarine" (U), so-so $4,500.

Palace (RKO) (2,600; 39-75) — "Never A Dull Moment" (RKO). Fairish $9,000. Last week, "Midnight and Dawn" (Col), $7,500.

'Music' Terrif 18G, 'Frenchie' Wow 14G, Frisco; 'Branded' 22G, 'Song' 24G

Key City Grosses

Estimated Total Gross
This Week $2,343,500
(Based on 24 cities, 193 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,804,000
(Based on 21 cities, and 178 theatres.)

'Kim' Tall $24,000, Philly; 'Song' 21G

Philadelphia, Dec. 26.

New product and favorable weather is spelling nice trade generally here this session. Terrific bally helped preem of "The Goldbergs" at the new Midtown theatre, with neat week in prospect. "Mr. Music" shapes smash at the Goldman while "Pagan Love Song" looms solid at the Randolph. "Dallas" shapes well at Mastbaum and "For Heaven's Sake" started out fast at the Fox on Monday (25).

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Watch Birdie" (M-G). Lean $7,500. Last week, "Ichabod, Mr. Toad" (RKO), $8,500.

Boyd (WB) (2,360; 50-99)—"Kim" (M-G). Sock $24,000. Last week, "Three Husbands" (UA), $9,700.

Earle (WB) (2,700; 50-99)—"1,001 Nights" (Col) and "Tars and Spars" (Col) (reissues). Weak $4,500 in 4 days. Last week, "Undercover Girl" (U), $12,000.

Fox (20th) (2,250; 50-99)—"For Heaven's Sake" (20th). Opened Monday (25). Last week, "2 Flags West" (20th) (2d wk), mild $10,000 in 5 days.

Goldman (Goldman) (1,200; 50-99) — "Mr. Music" (Par). Smash $24,000. Last week, "Mad Wednesday" (RKO), fast $17,500 in 9 days.

Mastbaum (WB) (4,360; 50-99)—"Dallas" (WB). Sturdy $22,000. Last week, "I'll Get By" (20th) (2d wk), $18,000 for 9 days.

Midtown (Goldman) (1,000; 50-99)—"The Goldbergs" (Par). This new pic opened this brand new theatre after big bally. Neat $13,000.

Randolph (Goldman) (2,500; 50-99)—"Pagan Love Song" (M-G). Solid $21,000. Last week, "Let's Dance" (M-G) (5th wk), $7,500.

Stanley (WB) (2,950; 50-99) — "King Solomon's Mines" (M-G) (5th wk). Down to $9,000. Last week, $14,000.

Stanton (WB) (1,473; 50-99) — "Mystery Submarine" (U). Oke $9,000. Last week, "Highway 301" (WB) (2d wk), $10,000.

Trans-Lux (T-L) (500; 50-99)—"Trio" (Par) (6th wk). Off to $3,000. Last week, $3,400.

World (G&S) (500; 50-99) — "Bitter Rice" (Indie) (5th wk). Tasty $5,000. Last week, $5,600.

'Birdie' Bright $12,000 In Indpls.; 'Get By' 10G

Indianapolis, Dec. 26.

First-runs are being helped only mildly here currently by Christmas week. "Watch the Birdie" will lead town with stout figure at Loew's. "I'll Get By" is nice at Circle, "Kansas Raiders," at Indiana, looks fair.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"I'll Get By" (20th) and "Experiment Alcatraz" (RKO). Nice $10,000. Last week, "Born Bad" (RKO) and "Father's Wild Game" (Mono), dull $7,000, after Ralph Flanagan orch, Patti Page tilted "Admiral" (UA) to smash $18,800 in previous week.

Indiana (G-D) (3,300; 44-65)—"Kansas Raiders" (U) and "Woman on Run" (U). Fair $9,000. Last week, "Destination Moon" (EL) and "Redwood Forest Trail" (Rep), $8,000.

Loew's (Loew's) (2,427; 44-65)—"Watch Birdie" (M-G) and "Dial 1119" (M-G). Stout $12,000. Last week, "Two Weeks Love" (M-G) and "Next Voice You Hear" (M-G), $9,500.

Lyric (G-D) (1,600; 44-65)—"Mad Wednesday" (RKO) and "Border Treasure" (RKO). Mild $4,500. Last week, "Hell Town" (Indie) and "Buffalo Stampede" (Indie) (reissues), ditto.

San Francisco, Dec. 26.

City is packed with new, strong product and biz currently is reflecting it with smash sessions. "Pagan Love Song" shapes as biggest grosser with sock total at Warfield. However, "Mr. Music" is equally as strong with wow session at St. Francis.

"Harvey" is in same class with wow session at Orpheum while "Branded" looms strong at Paramount. "Never a Dull Moment" looks big at Golden Gate despite opening last Wednesday while town still was limping.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Never Dull-Moment" (RKO) and "Hue And Cry" (Indie). Big $18,000. Last week, "Prehistoric Women" (EL) and "Prisoners In Petticoats" (EL), $12,000.

Fox (FWC) (4,651; 65-90) — "Dallas" (WB) and "Trail of Robinhood" (Rep). Good $21,500 in 9 days. Last week, "Two Flags West" (20th) and "California Passage" (Rep) (2d wk), $9,500.

Warfield (Loew's) (2,656; 60-85) —"Pagan Love Song" (M-G). Sock $24,000. Last week, "Miniver Story" (M-G), $12,000.

Paramount (Par) (2,646; 60-85)— "Branded" (Par) and "County Fair" (Mono). Great $22,000. Last week, "Two Lost Worlds" (EL) and "Highway 301" (WB), big $20,000.

St. Francis (Par) (1,400; 60-85)— "Mr. Music" (Par). Terrific $18,000. Last week, "West Point" (WB) (4th wk), $6,500.

Orpheum (No. Coast) (2,478; 55-85)—"Harvey" (U). Wow $22,500. Last week, "Tough As Come" (Col) and "He's Cockeyed Wonder" (Col), $12,000.

United Artists (No. Coast) (1,207; 55-85) — "Frenchie" (U). Colossal $14,000. Last week, "Undercover Girl" (U), $7,000.

Stagedoor (A-R) (370; 85-$1)— "Fantasia" (RKO) (reissue). Good $3,200. Last week, "Keys To Kingdom" (RKO) and "Razor's Edge" (20th) (reissues), $2,800.

Clay (Rosener) (400; 65-85)— "Bitter Rice" (Indie). Big $3,800. Last week, "Mafia" (Indie) (reissue), $2,000.

Larkin (Rosener) (400; 65-85)— "Bitter Rice" (Indie). Great $3,700. Last week, "Catskill Honeymoon" (Indie), $2,000.

Pitt Up; Godfrey Unit Tilts 'Pier' Socko 25G, 'Raiders' Hefty $10,000

Pittsburgh, Dec. 26.

With few spots doing much over the weekend, as expected, Xmas Day saw biz perking at night. Arthur Godfrey's Talent Scouts unit with Billy Lawrence and Billy Gilbert should give "Woman on Pier 13" a sock session at the Stanley. "Kansas Raiders" is a strong entry at Fulton. "For Heaven's Sake" is pacing for not much over average at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)— "Kansas Raiders" (U). Sturdy $10,000 at least. Last week, "Southside 1-100" (Mono), $4,000.

Harris (Harris) (2,200; 45-80)— "For Heaven's Sake" (20th). Nice $12,000, looms. Likely candidate to stick for New Year's. Last week, "Midnight and Dawn" (Col), $7,500.

Penn (Loew's) (3,300; 45-80)— "Watch Birdie" (M-G). Not doing as good as Red Skelton comedies usually do. Modest $14,000 or close. Last week, "Two Weeks With Love" (M-G), $10,000 in 8 days.

Stanley (WB) (3,800; 60-$1.10)— "Woman on Pier 13" (RKO) and Arthur Godfrey's Talent Scouts onstage. Scouts the big wraw, natch, and looks smash $25,000 or over. Last week, "Where Danger Lives" (RKO), $9,000.

Warner (WB) (2,000; 45-80)— "Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Pair booked in at last minute. Mild $6,500. Last week, "Outrage (RKO), about same.

'Heaven' Hearty $13,000, Port.; '2 Weeks' Fat 14G

Portland, Ore., Dec. 26.

Nothing outstanding in the way of product is showing at first-runs this week considering this is a holiday week. Local girl Jane Powell in "Two Weeks With Love" at United Artists is boosting that pic to best showing in city. "For Heaven's Sake" also shapes up fairly well.

Estimates for This Week

Broadway (Parker) (1,850; 50-

(Continued on page 18)

'Music'-Vaude Sockeroo at 48G, Chi; 'Song'-Silvers-Smith Okay $40,000, 'Frenchie' Big 14G, 'Heaven' Hep 20G

Chicago, Dec. 26.

Trump-card product in Loop this week is giving most spots a big boost but 9-inch snowfall will clip totals. Oriental looms tops, with "Mr. Music" and Ames Brothers onstage with sock $48,000. Chicago entry "Pagan Love Song" and Phil Silvers and Ethel Smith topping stage show, is okay at $40,000. "Frenchie" shapes big at the United Artists.

State-Lake bowed with "Harvey" yesterday (25) to fine returns. "For Heaven's Sake" teedoff at Woods with fine $20,000. "Vendetta" should nab nice $13,000 at Grand.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Pagan Love Song" (M-G) plus Phil Silvers, Ethel Smith topping stageshow. Just okay $40,000. Last week, "Dark City" (Par) and Duke Ellington orch and Sarah Vaughan onstage, $32,000.

Grand (RKO) (1,200; 55-98)—"Vendetta" (RKO). Fine $13,000. Last week, "King Solomon's Mines" (M-G) (5th wk), $14,500 in 10 days.

Oriental (Indie) (3,400; 55-98)—"Mr. Music" (Par) with Ames Brothers and Rolly Rolls onstage. Sock $48,000. Last week, "Two Weeks With Love" (M-G) and 3 Stooges and Eileen Barton onstage (3d wk), $18,000.

Palace (RKO) (2,500; 55-98)—"Never Dull Moment" (RKO) and "Tougher They Come" (Col). Opened Sunday (24). In ahead, "Outrage" (RKO) and "Modern Marriage" (Mono) (4 days), dull $4,000. Last week, "Deported" (U) and "Cassino to Korea" (Par), $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Fighting Caravans" (Indie) and "Fighting Westerners" (Indie) (reissues). Minor $10,000. Last week, "Southside 1-1000" (Mono) and "Surrender" (Rep), $8,500.

State-Lake (B&K) (2,700; 55-98)—"Harvey" (U). Opened yesterday (Mon.) big. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues) (2d wk). Slim $9,000. Last week, $11,000.

United Artists (B&K) (1,700; 55-98)—"Frenchie" (U) and "He's a Cockeyed Wonder" (Col). Big $14,000 or over. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (2d wk), $9,000.

Woods (Essaness) (1,073; 98)—"For Heaven's Sake" (20th). Fine $20,000. Last week, "Kansas Raiders" (U) (3d wk), $3,000 in 3 days.

World (Indie) (587; 80)—"Blue Angel" (Indie) (reissue) (2d wk). Great $4,000. Last week, $6,500.

'Music' Loud $13,000 In Seattle; 'Mad Wed.' Hot 9G, 'Heaven' Lofty 12G

Seattle, Dec. 26.

Trade at first-runs is better this week. "Mr. Music" looks standout while "Mad Wednesday" shapes nice. "For Heaven's Sake" also is trim at the larger Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Undercover Girl" (U). Good $3,000 in 6 days. Last week, "West Point Story" (WB) (4th wk), $2,400.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Mr. Music" (Par) and "Tougher They Come" (Col). Big $13,000. Last week, "Let's Dance" (Par) and "Torch" (EL) (3d wk), $4,800 in 6 days.

Liberty (Hamrick) (1,650; 65-90)—"Mystery Submarine" (U). Fair $6,000. Last week, "2 Weeks Love" (M-G) and "Dial 1119" (M-G) (3d wk), oke $3,900 in 4 days.

Music Box (Hamrick) (850; 65-90)—"Hit Parade '51" (Rep). Slow $2,500. Last week, "Good Time Girl" (EL), $4,200.

Music Hall (Hamrick) (2,200; 65-90)—"King Solomon's Mines" (M-G) and "Happy Years" (M-G) (5th wk). Great $9,000. Holds. Last week, $10,700.

Orpheum (Hamrick) (2,600; 65-90)—"Mad Wednesday" (RKO) and "Trail Robin Hood" (Rep). Nice $9,000. Last week, "Breakthrough" (WB) (2d wk) big $7,000 in 9 days.

Palomar (Sterling) (1,350; 65-90) "Jackpot" (20th) (2d run) plus stageshow. Big $8,500. Last week, "High Lonesome" (EL) (2d run) and vaude, $3,600.

Paramount (Evergreen) (3,039; 65-90)—"For Heaven's Sake" (20th) and "The Fireball" (20th). Trim $12,000. Last week, "Hell Town" (Indie) and "Buffalo Stampede" (Indie), $8,000 in 8 days.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dallas' Torrid $13,000 in Buff

Buffalo, Dec. 26.

Christmas lull is putting skids under boxoffice take here this week and last stanza. Standout is "Dallas," with great session at Center. "Mr. Music" also is nice at Paramount.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Watch Birdie" (M-G) and "Hot Rod" (Mono). Mild $10,000. Last week, "Mrs. O'Malley and Mr. Malone" (M-G) and "Husbands Three" (UA), $7,500.

Paramount (Par) (3,000; 40-75)—"Mr. Music" (Par). Nice $12,000. Last week, "Highway 301" (WB) and "Southside 1-1000" (Mono), $11,000.

Center (Par) (2,100; 40-75) — "Dallas" (WB). Great $13,000. Last week, "I'll Get By" (20th) (2d wk), $7,200.

Lafayette (Basil) (3,000; 40-70)—"Deported" (U) and "Undercover Girl" (U). Light $7,500. Last week, "Emergency Wedding" (Col) and "Pygmy Island" (Col), $6,000.

Century (20th Cent.) (3,000; 40-70)—"Song of South" (RKO) and "Make Mine Music" (RKO) (reissues). Lean $5,000. Last week, "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues), $6,000.

'Moment' Sharp $11,000, K.C.; 'Music' Fast 16G

Kansas City, Dec. 26.

Film houses going out for biz in big way with stellar line-up of pix this week. "Mr. Music" at the Paramount looks for one of biggest weeks recently after a strong opening. "Two Weeks With Love" is pleasing at the Midland. RKO's Missouri is sharp with "Never a Dull Moment." Fox-Midwest three-house combo is holdover on "American Guerrilla in the Philippines," and likely to top opening round. Weather is bringing some of the warmest winter days on record.

Estimates for This Week

Esquire (Fox-Midwest) (820; 45-65)—"Pituri" (Indie) and "Jungle Stampede" (Rep). Nice $3,000. Last week, "Dedee" (Indie) and "Good Time Girl" (EL), best in many weeks, sock $3,800.

Kimo (Dickinson) (550; 50-75) — "March of Wooden Soldiers" (Lip) (reissue). Average $1,500. Last week, "Mr. Perrin and Mr. Trail" (Indie) and "Canterbury Tale" (Indie), $1,000.

Midland (Loew's) (3,500; 45-65)—"Two Weeks With Love" (M-G) and "Kiss for Corliss" (Col). Pleasant $16,000. Last week, "Fuller Brush Girl" (Col) and "Last of Buccaneers" (Col), $10,000.

Missouri (RKO) (2,650; 45-65) — "Never Dull Moment" (RKO) and "Blues Busters" (Mono). Better than recently here with nice $11,000. Last week, "Born to West" (Indie) and "The Thundering Herd" (Indie) (reissues), $7,000.

Paramount (UP) (1,900; 45-65)—"Mr. Music" (Par). Giving house one of biggest weeks in recent months at $16,000 or near. Holds over. Last week, "Buccaneer" (Par) and "Ladies Big House" (Par) (reissues), low $7,000.

Tower - Uptown - Fairway (Fox-Midwest) (2,100; 2,043; 700; 45-65)—"American Guerrilla" (20th) (2d wk). Help of holiday crowd bettering first week, fast $12,000. Last week, held up to $11,000 in face of usual pre-Xmas slump.

'BIRDIE' 11G, L'VILLE; 'MILKMAN' FAIR 5½G

Louisville, Dec. 26.

Business at the downtown houses was slowed to a walk over weekend before Christmas. Some upturn was noted Christmas Day, but generally the pace is slow this session. "Watch Birdie" and "Next Voice You Hear" at the State will make best showing, with "Jackpot" and "Blues Busters" at the Rialto a loping runner-up. "Mad Wednesday" at Strand is only mild.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Milkman" (U). Fair $5,500 in prospect. Last week, "Highway 301" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65) — "Jackpot" (20th) and "Blues Busters" (Mono). Mild $9,000. Last week, "Born to Be Bad" (Par) and "Woman on Pier 13" (Par), satisfactory $11,000.

State (Loew's) (3,000; 45-65)—"Watch Birdie" (M-G) and "Next Voice" (M-G). Stacks up as good product, but holiday activities not helping. Modest $11,000. Last week, "Last of Buccaneers" (Col) and "Fuller Brush Girl" (Col), fairish $10,000.

Strand (FA) (1,200; 45-65)—"Mad Wednesday" (RKO) and "Walt Disney Cartoon Festival" (RKO). Mild $4,000 indicated. Last week, "Trail Robin Hood" (Rep) and "Hit Parade 1951" (Rep), $4,500.

'Harvey' Smash $16,500, Toronto

Toronto, Dec. 26.

Smash returns for "Harvey" and "I'll Get By," running nearly even will be standout this session. "For Heaven's Sake," in two houses, looms neat. "Fuller Brush Girl" is also doing okay.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Okay $12,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), $11,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Miracle 34th St." (20th) and "Adventures Tom Sawyer" (SRO) (reissues), continuing sharp $7,000. Last week, $7,200.

Imperial (FP) (3,373; 38-77)—"Dark City" (Par) (2d wk). Neat $10,000. Last week, $13,000.

Loew's (Loew) (2,096; 48-67)—"To Please Lady" (M-G) (2d wk). Satisfactory $6,700 in 5 days. Last week, $11,000.

Nortown, University (FP) (959; 1,556; 38-77)—"For Heaven's Sake" (20th). Neat $11,000. Last week, "Breaking Point" (WB) (2d wk). $7,000.

Odeon (Rank) (2,390; 50-90)—"I'll Get By" (20th). Big $17,000. Last week, "Reluctant Widow" (EL), $8,500.

Shea's (FP) (2,386; 38-77)—"Fuller Brush Girl" (Col). Okay $8,000. Last week, "Born Be Bad" (RKO) (2d wk), $6,000.

Uptown (Loew) (2,743; 38-67)—"Harvey" (U). Smash $16,500. Last week, "Milkman" (U), $5,500.

Holdovers Hurt Mont'l; 'Convicted' Fine $8,000

Montreal, Dec. 26.

"Convicted" and "Counterspy" at Imperial is only bill doing much this stanza here, other houses being heavily hit by holiday influences. "Great Jewel Robber," another newcomer, shapes slow at Princess.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Three Daring Daughters" (M-G) (2d wk). Way off to $6,000 following okay first session at $16,000.

Capitol (C.T.) (2,412; 34-60) — "Fireball" (20th). Lean $7,000. Last week, "Joan of Arc" (RKO), $8,000.

Princess (C.T.) (2,131; 34-60) — "Great Jewel Robber" (WB). Slow $7,000. Last week, "Right Cross" (M-G), $10,500.

Loew's (C.T.) (2,855; 40-65) — "Toast New Orleans" (M-G) (3d wk). Down to $8,000 after sturdy $15,000 in second.

Imperial (C.T.) (1,839; 34-60) — "Convicted" (Col) and "Counterspy" (Col). Fine $8,000. Last week, "Capture" (RKO) and "Interrupted Journey" (RKO), $7,000.

4th Youngstown Closing

Youngstown, Dec. 26.

Fourth theatre to close in Youngstown this year, the Strand darkened last week.

Decision to close was mad when the owners and the operators' Local 388, IATSE, failed to reach an agreement on a new contract.

Xmas Ups B'way; 'Music' Solid 73G With Prima-Jan Murray on Stage, 'Harvey' 35G, 'Mudlark' 36, 'West Pt.' 46

Long holiday weekend plus the usual business pickup after Christmas Eve is giving Broadway first-runs a real lift this week. Naturally, Christmas Day (Mon.) was much better than most recent days but the biggest improvement came yesterday (Tues.). Subsequent biz is expected to be strong. While the steady snowfall yesterday did not particularly cut into earlier biz, many managers were fearful that too much snow would damage the prize take in the next few days if it continued heavy. With schools out and a letup in Xmas shopping, most houses on Tuesday (26) believed the day's trade would reflect the customary after Dec. 25 increase. Weather was largely favorable until Tuesday's snow.

Brightest newcomer for vaudfilm theatres looks to be "Mr. Music" with Louis Prima band and Jan Murray heading stageshow at Paramount. Combo wound up initial week last (Tues.) with solid $73,000, especially nice in view of starting in middle of worst pre-Xmas session.

"Harvey" and "Mudlark" are outstanding among the new straight film bills. Despite opening Thursday (21), about the peak of the pre-Christmas lull, "Harvey" is soaring to about $35,000, smash, in initial session at the Astor. Helped by good reviews, James Stewart starrer, adapted from the legit comedy hit, rebounded sharply as soon as the Street got back to normal. "Mudlark" is about as strong at the bigger Rivoli, with a big $36,000 likely.

"West Point Story," plus Jackie Miles, Mary Raye & Naldi, Don Cornell, topping stage bill, looks fine $46,000 or near at the Strand. "Flying Missile" does not shape as strong as expected but is still good at around $25,000 at the State.

Holiday crowds plus extra shows last Saturday is pushing "Kim," with annual Xmas stageshow and pageant, to smash $160,000 at the Music Hall despite this being the third frame for this bill. Stays through Jan. 10, with New Year's Eve show sold out weeks ago.

"For Heaven's Sake," with Yuletide show featuring Elsa & Waldo, plus iceshow, is soaring to great $110,000 in second week at the Roxy, far ahead of initial round.

Both the Capitol and Globe brought in new shows Christmas Day while Victoria opened "Born Yesterday" yesterday in sock style. "Pagan Love Song" with Ink Spots, Shep Fields band, Marilyn Maxwell onstage, started smash at the Cap while "Vendetta" teed off well at Globe.

Holiday week is pushing up such long-run pictures as "Cyrano" at the Bijou, where it's in sixth week starting today, and "Trio," now in 12th stanza at the Sutton.

Two new bills open Dec. 30. "The Milkman" comes into the Mayfair on that date and "Where Danger Lives" opens the same day at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Harvey" (U). Initial week ending today (Wed.) is heading for socko $35,000 or close. Looks in for run. Teed off with special benefit show of the N. Y. Heart Fund on Dec. 20.

Bijou (City Inv.) (589; $1.20-$2.40) — "Cyrano" (UA) (6th wk). Fifth round ended last night (Tues.) picked up to smash $15,000, aided by extra shows. Fourth week was $12,500.

Capitol (Loew's) (4,820; 55-$1.50)—"Pagan Love Song" (M-G) plus Ink Spots, Shep Fields orch, Marilyn Maxwell heading stageshow. Opened Monday (25), first two days being great $25,000. In ahead, "Watch Birdie" (M-G) with Enric Madriguera orch, Paul Regan, others onstage (2d wk), was down to drab $12,000.

Criterion (Moss) (1,700; 50-$1.75)—"Pinocchio" (RKO) and "Make Mine Music" (RKO) (reissues) (2d wk). Initial holdover round ending tomorrow (Thurs.) climbing to big $17,000 after $14,000 opening week, a bit below hopes. "Where Danger Lives" (RKO) opens Dec. 30.

Globe (Brandt) (1,500; 50-$1.20) — "Vendetta" (RKO). Opened Monday (25) in fine style. In ahead, "California Passage" (Rep), slow $10,000 in 9 days.

Mayfair (Brandt) (1,736; 50-$1.20)—"Rio Grande" (Rep) (6th wk). Pushed up to okay $8,000 after $5,500 in fifth stanza, but winding up profitable run. "Milkman" (U) opens Dec. 30.

Palace (RKO) (1,700; 55-$1.20)—"Emergency Wedding" (Col) with vaude. Still lagging at about $17,000. Last week, "Last of Buccaneers" (Col) and vaude, light $15,000.

Paramount (Par) (3,664; 55-$1.50)—"Mr. Music" (Par) plus Louis Prima orch, Jan Murray, others onstage (2d wk). Initial session ended last night (Tues.) hit solid $73,000. In ahead, "Let's Dance" (Par) with Jimmy Dorsey orch, Nat "King" Cole Trio heading stage bill (3d wk), modest $45,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Kim" (M-G) with annual Christmas pageant and stageshow (3d wk). Soaring to $160,000 after fancy $143,000 in second round, latter not quite up to hopes. Extra shows, with long lines, making money possible this session. Plays through Jan. 10, and possibly longer.

Rialto (Mage) (594; 44-98) — "March of Wooden Soldiers" (Indie) (reissue). Oldie Laurel-Hardy comedy hitting mild $5,500 in first week ending tomorrow (Thurs.), and won't hold. In ahead, "International Burlesque" (Indie) (7th wk), $5,000, winding up highly profitable run.

Rivoli (UAT-Par) (2,092; 90-$1.25) — "The Mudlark" (20th). First week ending next Friday (29) looks to register big $36,000 or better. Holds. In ahead, "Never Dull Moment" (RKO) (4th wk-8 days), $5,000.

Roxy (20th) (5,886; 80-$1.75)—"For Heaven's Sake" (20th) plus Yuletide show featuring Elsa & Waldo, iceshow (2d wk). Pushing up to rousing $110,000 or near after fancy $74,000 opener albeit below expectancy. Holds through New Year's.

State (Loew's) (3,450; 55-$1.50)—"Flying Missile" (Col). Initial round ending Friday (29) on disappointing side at good $25,000 or close. Holds. In ahead, "Operation X" (Col) (2d wk), $4,500.

Strand (WB) (2,756; 55-$2)—"West Point Story" (WB) plus Jackie Miles, Mary Raye & Naldi, Don Cornell onstage. Initial week ending next Thursday (28) looks to hit nice $46,000 or near. Holds. In ahead, "Highway 301" (WB) and Dave Apollon Peggy Mann, others onstage (2d wk), $17,000.

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par) (12th wk). For 11th week ended Monday (25) held nicely at $8,400 after $9,000 for 10th round. Continues.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Macbeth" (Rep). Opens today (Wed.). In ahead, "Rapture" (EL) (2d wk), dipped to $2,500 in 4 days after slow $4,000 opener.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Seven Days To Noon" (Indie) (2d wk). Initial round ended Sunday (24) climbed to smash $15,500. In ahead, "Prelude to Fame" (U) (6th wk), $3,500.

Victoria (City Inv.) (1,060; 95-$1.50)—"Born Yesterday" (Col). Opened in smash fashion yesterday (Tues.). In ahead, "Red Shoes" (EL) (5th wk), was big $12,000 in finial 6 days after $11,000 for fourth week.

'Story' Bracing $10,000, Mpls.; 'Heaven' Barely Oke 11G, 'Hearts' $5,000

Minneapolis, Dec. 26.

Christmas week got off to slow start because initial days just preceded the holiday. But with such an array of strong newcomers as "For Heaven's Sake," "The West Point Story" and "Kind Hearts and Gentle People," it is expected to gain momentum later in week. Lone holdovers are "King Solomon's Mines" in its sixth week and "All About Eve," now at its third loop stand. Weather continues an adverse factor.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Adam and Evalyn" (U). Mild $4,000. Last week, "All About Eve" (20th) (3d wk), okay $3,500.

Gopher (Berger) (1,000; 50-70)—"King Solomon's Mines" (M-G) (6th wk). Finishing ace engagement at okay $3,500. Last week, $3,000.

Lyric (Par) (1,000; 50-70)—"Monkey Business" (Par) and "Horse Feathers" (Par) (reissues). Okay $3,500. Last week, "Rio

(Continued on page 18)

Faith in the future? Sure! No shows anywhere — no shows in any medium can match the scope and stature (and color!) of entertainment on motion picture theatre screens. Emphasize this fact in your advertising. And, as you will note on the next page, M-G-M guards your security with multi-millions of dollars of big-time entertainment. That's the kind of confidence and optimism that makes M-G-M the Leader this year as it was last year and will be always!

LET'S ROLL UP OUR SLEEVES TO ROLL UP THE GROSSES!

MATCH OUR GREAT PRODUCT WITH YOUR GREAT PEP!

Below are just a few of the Big M-G-M Shows that inspire Showmanship!

KING SOLOMON'S MINES *(Technicolor)*
Deborah Kerr, Stewart Granger, Richard Carlson

★ ★ ★

KIM *(Technicolor)*
Errol Flynn, Dean Stockwell, Paul Lukas, Robert Douglas, Thomas Gomez, Cecil Kellaway, Arnold Moss

★ ★ ★

THE MAGNIFICENT YANKEE
Louis Calhern, Ann Harding

★ ★ ★

GROUNDS FOR MARRIAGE
Van Johnson, Kathryn Grayson, Paula Raymond, Barry Sullivan, Lewis Stone, Reginald Owen

★ ★ ★

VENGEANCE VALLEY *(Technicolor)*
Burt Lancaster, Robert Walker, Joanne Dru, Sally Forrest, John Ireland, Ray Collins

★ ★ ★

MR. IMPERIUM *(Technicolor)*
Lana Turner, Ezio Pinza, Marjorie Main, Barry Sullivan, Sir Cedric Hardwicke

★ ★ ★

THE RED BADGE OF COURAGE
Cast of Thousands including
Audie Murphy, Bill Mauldin

★ ★ ★

ROYAL WEDDING *(Technicolor)*
Fred Astaire, Jane Powell, Peter Lawford, Sarah Churchill, Keenan Wynn, Albert Sharpe

★ ★ ★

ACROSS THE WIDE MISSOURI *(Technicolor)*
Clark Gable, Ricardo Montalban, John Hodiak, James Whitmore, Adolphe Menjou, J. Carrol Naish

★ ★ ★

THREE GUYS NAMED MIKE
Jane Wyman, Van Johnson, Howard Keel, Barry Sullivan

SHOW BOAT *(Technicolor)*
Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge & Gower Champion, Agnes Moorehead

★ ★ ★

FATHER'S LITTLE DIVIDEND
Spencer Tracy, Joan Bennett, Elizabeth Taylor

★ ★ ★

SOLDIERS THREE
Stewart Granger, Walter Pidgeon, David Niven, Robert Newton, Cyril Cusack, Greta Gynt, Frank Allenby

★ ★ ★

THE PAINTED HILLS *(Technicolor)*
Lassie, Paul Kelly, Bruce Cowling, Gary Gray

★ ★ ★

INSIDE STRAIGHT
David Brian, Arlene Dahl, Barry Sullivan Mercedes McCambridge, Paula Raymond, Claude Jarman, Jr., Lon Chaney

★ ★ ★

CALLING BULLDOG DRUMMOND
Walter Pidgeon, Margaret Leighton, Robert Beatty

★ ★ ★

KIND LADY
Ethel Barrymore, Maurice Evans, Angela Lansbury, Keenan Wynn

★ ★ ★

GO FOR BROKE!
Van Johnson and All-Star Cast

★ ★ ★

THE GREAT CARUSO *(Technicolor)*
Mario Lanza, Ann Blyth, Dorothy Kirsten, Jarmila Novotna, Blanche Thebom, Teresa Celli, Richard Hageman, Carl Benton Reid

★ ★ ★

RICH, YOUNG AND PRETTY *(Technicolor)*
Jane Powell, Wendell Corey, Danielle Darrieux, Vic Damone, Marcel Dalio, Jean Murat, Fernando Lamas

AN AMERICAN IN PARIS *(Technicolor)*
Gene Kelly, Leslie Caron, Oscar Levant, Georges Guetary

★ ★ ★

IT'S A BIG COUNTRY
All Star Cast

★ ★ ★

TERESA
Pier Angeli, John Ericson

★ ★ ★

PEOPLE VS. O'HARA
Spencer Tracy

★ ★ ★

EXCUSE MY DUST *(Technicolor)*
Red Skelton, Sally Forrest, Macdonald Carey, William Demarest, Monica Lewis, Raymond Walburn

★ ★ ★

STRICTLY DISHONORABLE
Ezio Pinza, Janet Leigh

★ ★ ★

SCARAMOUCHE
Stewart Granger, Ava Gardner, Ricardo Montalban

★ ★ ★

THE STRIP
Mickey Rooney, Jimmy Durante

★ ★ ★

LOVE IS BETTER THAN EVER
Elizabeth Taylor, Larry Parks

★ ★ ★

THE LAW AND LADY LOVERLY
Greer Garson, Michael Wilding, Fernando Lamas, Marjorie Main

★ ★ ★

And Remember!

1951 is the Year of "QUO VADIS"!

M-G-M No. 1 IN 1951!

See Commercial TV Nearer in Brit.; 4 Film Chains May Use Tele Setup

London, Dec. 26.

Commercial TV is one stage nearer in Britain. Its introduction is to be recommended to the government next month by the Beveridge committee which has been investigating terms of the new BBC charter to take effect as beginning in 1952. With full recognition of the tradition of British broadcasting, the Beveridge panel is not to recommend an unqualified sell-out to advertisers. Instead, it is proposed to use revenue from the sale of screentime as a means towards increasing the amount of playing time offered to the public.

If the introduction of sponsored video is a success, it is suggested that the next stage should be the creation of a rival service financed solely by advertising revenue. The Beveridge recommendations have been framed after on-the-spot examination by members of the commission, who looked into the potentialities of sponsored tele and radio in the U. S. and Canada.

Another proposal which, it is believed, the Beveridge committee will recommend to the government, will be the setting up of a closed TV circuit for picture theatres, allowing direct transmissions from a central studio of a complete film and vaudeville program. Three major circuits, Odeon, Gaumont-British and Associated British Cinemas, as well as Granada, have plans on this prepared just awaiting the government green light.

Recommendations by the Beveridge committee did not necessarily imply accpetance by the government. Some political experts hold the view that almost any British regime is opposed to commercialism on radio and the chances of even a modified form of sponsorship being permitted are regarded as remote.

Mexico's All-Time High In Total Pix Produced But Quality Still Lags

Mexico City, Dec. 19.

The forecast of last summer that 1950 will be the record-high film production year for Mexico, with a score of 130, seems to be sure since 118 pix were made up to Dec. '50. A dozen more are in the production with all indications they will be done by the end of year.

This record isn't rocking the trades, however. Mexican pix exhibition results this year were not much better than in 1949, which were not big. Only a few Mexican pix have done well this year at home or abroad. Trade is gloomy about exports because there are huge 1948 and 1949 backlogs in practically all lands where Mexican films are screened.

AUSTRIA PIX INDUSTRY EYES 450G COLOR FILM

Vienna, Dec. 12.

The film industry, especially labor unions here, was thrown into an uproar over the announcement that the Austrian government will spend about $450,000, an exceptionally big budget here, largely with Yank interests in the production of a Technicolor Austria sponsored film. Pic is to be a large scale historical and cultural document designed to promote Austrian prestige and tourist trade throughout world. It is supposed to be shot during 1951 from a script prepared by Ernst Marboe, writer nephew of Chancellor Leopold Figl. Marboe got the job when a prize contest for scenarios brought in 2,000 entries, but none was acceptable to the committee.

At the same time, film industry unions have been complaining about the raising of the "kulturgroschen," a tax of about a penny on every film theatre ticket sold. Coin raised this way has been distributed so far mainly to the help in legit theatres. Now it is proposed to raise tax by a half and possibly put some cash into a fund to back Austrian film production which has sunk to the vanishing point because new productions were not exportable nor did they in any way measure up to pre-Nazi prestige. Unions now are joining exhibs in squawking that this groschen tax already has seriously hurt the pic b.o.

Pre-Production Control To Make Mex Pix Pure

Mexico City, Dec. 19.

Making Mexican pictures pure by law is in the offing. J. Jesus Castillo Lopez, chief of the government's cinematographic board, has framed a measure aimed at attaining that purity or at least goodness, and has submitted it for okay to Alfonso Ruiz Cortines, secretary of the interior. Proposition features turning the Mexican film trade away from blue material so pictures can stay in the black.

Strictest censorship to cover all phases, including dressing and disrobing, presentation, mounting, interpretation, acting, megging, and dialog.

It would open a school for producers and directors so they may learn what the government approves and doesn't in pix; screenings of borderline pix before board and three members of the national pic producers' assn. for candid discussions; expansion of the service allowed producers to submit scripts and production charts and pre-production. It would offer cash prizes for clean scripting.

Xmas Shows Pace London Legiters

London, Dec. 26.

London's four arenas and a dozen or more West End theatres went over last week to festive Yuletide entertainment. The stadiums are housing two iceshows and two circuses while legit houses three new pantommes and a flock of seasonal favorites. First of the Xmas offerings was Bertram Mills' circus at Olympia.

Initialer in the panto sweepstake is Emile Littler's "Goody Two Shoes" which was launched at the Casino last Wednesday (20) with Arthur Askey as "The Dame" and featuring the Cairoli Brothers.

Current Xmas revivals are "Beauty and the Beast" at the Westminster, with film star Patricia Dainton in a leading role and "Peter Pan" at the Scala, with Margaret Lockwood repeating last year's hit as Peter.

Among the batch of openings last Thursday (21) was a new edition of "Charley's Aunt" at the Saville, Tom Arnold's latest circus at Harringay and Claude Langdon's presentation of "Babes in the Wood on Ice" at Empress Hall, Earls Court.

Earlier in the week, Sir Arthur Elvin and Tom Arnold presented the first of the ice pantos of the season at Wembley Stadium. It was "Dick Whittington," an eye-appealing production starring Australia's Pat Gregory and produced by Gerald Palmer.

"Babes in the Wood," a lavishly mounted show, opened Saturday (23) at Val Parnell's Palladium while "Mother Goose," Bertram Montague production, bowed the same day at the Princes. "Babes" appears a surefire holiday success. Adele Dickson registers as Robin Hood and Sonnie Hale scores as Dame. Jewel & Wariss provide good comedy flavor. "Goose" is a lively piece in which Ethel Revnell, Hy Hazell and Billy Russell carry off top honors.

Roy Rogers to Star In Rep's 1st British Prod.

London, Dec. 26.

Republic's first British pic is to be lensed in Scotland next summer, an outdoor subject starring Roy Rogers. Will be in Trucolor. The break-away of Republic from British Lion, early this month, was finalized last week when the last three provincial branches were taken over. The first major subject under new setup will be "Rio Grande."

Company's new offices in Soho Square will be opened by Herbert J. Yates and Republic stars early next year. Among the latter will be John Wayne, who is to go on to Ireland for the new John Ford production.

Doesn't Give a Hoot Mon!

Glasgow.

Editor VARIETY

As your VARIETY mugg in Scotland, I am interested to read in my evening newspaper here today the news that Mr. Danny Kaye will be with us in Britain for the 1951 Festival.

I am also interested in his manager, Mr. Eddie Dukoff's, reported statement: Actually, we never have discussed terms in England (sic!) because it is not as important as the joy and satisfaction of being in England (sic!) and appearing before British audiences . . ."

As one who lives in the Auld Lang Syne country, would it please Mr. Dukoff to hear from me that the word 'England' should be banned when speaking of crossing to entertain here. The correct word is 'Britain,' for there is such a country as Scotland, the land that turned out 10,000 of her braw citizens to welcome Mr. D. Kaye when he reached Glasgow in June 1949.

Gordon Irving.

Litvak Retitling Film Made in Germany After Nationalistic Pressure

Munich, Dec. 19.

Nationalistic pressure from German official circles as well as the press and public forced 20th-Fox director-producer Anatole Litvak to change the title of pic he has been shooting in Germany for the last few months. First having the original title of George Howe's book, "Call It Treason," was changed to "Legion of the Damned." Now it has been changed to "Decision Before Dawn."

Pic co-producer Frank McCarthy stated that in response to strong objections on the part of a large segment of German public opinion, the company had abandoned "Legion of the Damned" as a title for the controversial film being produced in the U. S. gone. Litvak said it had been impossible to convince the German press and public that the former title did not refer at all to the German people.

This action is the latest development in a series of troubles the film has run into. Recently the Bavarian government refused to let the company shoot the pic on government property because of charges by the mayor of Wuerzburg that it is distorting history to justify American air attacks on the city. Government demand to see the script was refused by Litvak on grounds that it would represent censorship. However, he did submit a synopsis. Then the government gave it the green light.

Birch-Carroll-Coyle Houses May Go to GUT

Sydney, Dec. 19.

Looks very certain now that Greater Union Theatres will take over the Birch - Carroll - Coyle pic loop in Queensland early in 1951 on a deal blueprinted by Norman B. Rydge, GU topper. John Evans, Rydge's general manager, is presently in Queensland huddling with BBC chiefs. Expected that GU will also take a more active control of Sydney & Prince Edward, long Paramount's showcase. (GU has held a silent interest in this house for a long time.)

Consummation of this deal should add about 20 more houses to the company's total, or about 130, covering keys, nabes and stix.

Rydge also has set a deal for two more Sydney nabe houses at Belmore and Lakemba to get under the GU tent and away from indie control.

George H. Elvin
General Secretary of the Association of Cinematograph and Allied Technicians, Favors
International Co-op in Pix Prod., Not 'World Domination' by the U.S.
* * *
An Interesting Editorial Feature in the Upcoming
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

U.S. Distribs Still See No Early Pact on Arg.; Houses Cry for Films

Buenos Aires, Dec. 19.

It is near the end of 1950, but still no agreement has been arrived at between the Argentine government and the U. S. film distributors in Argentina for renewal of American pix imports. Situation is harrying to exhibitors who are at their wits' end trying to find material for their theatres. Their grosses are diminishing week by week as all the oldies are dragged in to play even the more important first-runs.

The position is so serious that it has even drawn the attention of the big opposition dailies. One editorial stressed the educational value of films and stated bluntly that to cut people off from seeing the best in pictures from all countries is to deprive it of means of elevating its culture. Cited that shortly Buenos Aires will be so far behind the times that it will be at a disadvantage in comparison to much poorer cities.

Those in touch with government circles are not optimistic about the future possibilities for American pix in the Argentine market. Some predict that any deal worked out from now on will be based on terms which U. S. interests have consistently nixed. Some sort of quota systems looms, with only a small portion of earnings allowed out of the country, and possibly preferential terms for distribution of Argentine-made movies in U. S. markets.

Highest grossers in recent weeks have been at the Ocean and Broadway, where "Iron Curtain" (20th) is playing. "Deadly Is Female," one of pix imported by UA under a "capital investment" deal with the Argentine government, grossed about $8,000 on first week at the Opera. This first-run (second largest here) is now showing "City Lights," which gives an idea. The Ambassador has "Romance en Tres Noches" (Argentine-made), the Gran Rex is running "La Culpa la Tuvo el Otro," a Luis Sandrini comedy; and "Underworld Story," another UA import, is at the Metropolitan. All other Buenos Aires houses are showing either very old reissues or French and Italian pictures of doubtful vintage.

That local producers are not feeling any too happy about the poor business at the film theatres is shown by the terrific advertising splurge for the Sandrini opus at the Gran Rex. Blurbs were put out over all the radio outlets. In addition, many posters were plastered over the city and windowcards used.

See 30% British Quota As Going by Default

London, Dec. 19.

The current 30% British film quota is likely to go by default as a result of the inadequate number of pix estimated to be available during the current year. Almost 50 pictures are required by the three circuits alone and it is dubious whether this total will be attained.

It is also clear now that unless substantial financial backing either from the Government or independent sources is made available, the quota will have to be sliced even further in 1951.

Exhibitors, who first heard of this new situation at a joint meeting with British producers, are seriously alarmed since they may be forced to take a number of reissues to make up their 30%. Particularly hard hit are the independents who play in direct opposition to the major circuits and who are now faced with the prospect of having no choice of alternative product.

In an endeavor to obtain more precise information on British product availability, the exhibs have asked producers for a detailed statement to be made available when joint talks on a new tax campaign are resumed next year.

Hayakawa's Hugo Classic Nip Hit

Tokyo, Dec. 19.

Sessue Hayakawa, veteran Japanese screen star, who returned to Nippon this year after a long European sojourn and a brief Hollywood stint, plans to invade the U. S., North African and European market next year with his recently completed adaptation of "Les Miserables."

Hayakawa's screen production of the Victor Hugo classic, filmed here at local studios in two parts, is doing sock biz in local roadshow dates. Part One plays a single week, while Part Two appears at the same house the following week.

For foreign distribution, Hayakawa plans to edit the film down down to a single feature film. The producer, who appears in the pic in the role of Jean Vajean, is currently negotiating with the French distrib outfit, Discina, for release of "Miserables" in France.

He plans to return to America early next year, and plans to huddle with 20th-Fox on a possible U. S. release deal.

NEW SCOT WORKS SET FOR GLASGOW LEGIT

Glasgow, Dec. 19.

New plays by Scots playwrights are scheduled by Glasgow Citizens' Theatre for the 1951 season. They include "Spindrift Against World," by Naomi Mitchison, and "Retreat from Moonshine," a new piece by Murray McClymont.

Citizens company is also likely to stage T. M. Watson's "Bachelors Are Bold," a new Scottish comedy now doing fine biz in Scotland.

Other plays in the line-up are Shakespeare's "As You Like It"; Christopher Fry's "Venus Observed" and Somerset Maugham's "Before the Party."

Paris Opera House Fire Burns 5 Rows of Seats

Paris, Dec. 26.

An estimated $8,000 worth of musician and stagehand salaries was jeopardized early Monday morning (25) when fire broke out in the Opera House. The blaze, believed to have been caused by a smoker's relessness, was quickly controlled although damage was extensive.

Theatre expects to reopen New Year's Eve. but it grossing potentiality will be cut by about $500 daily for several weeks. Reduction stems from the fact that at least 15 to 20 days will be required to replace five rows of orchestra seats and loges which were destroyed.

Gretske Booking in Paris

Paris, Dec. 19.

Harry Gretske, former partner of Leo Salkin in Chicago until the latter joined the William Morris office, recently returned from a swing through the Middle East where he made deals on some 200 pix, nearly all oldies.

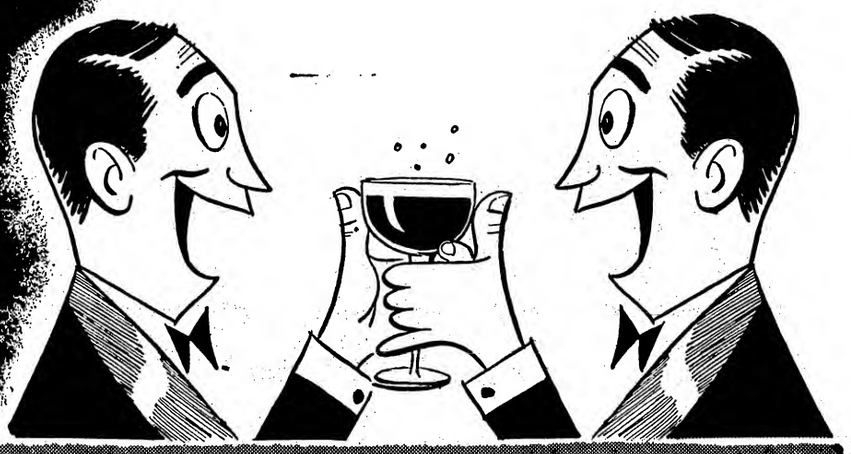
He has opened an office here to find acts for the U. S. First is Kalanag, German magician, who does a two and a half hour show with a company of 25. Before heading for N. Y., he plans to play London and Paris.

Current London Shows

(*Figures show weeks of run*)
London, Dec. 19.

"Accolade," Aldwych (16).
"Ace of Clubs," Cambridge (29).
"Blue For Boy," His Majesty's (4).
"Capt. Carvallo," Garrick (20).
"Carousel," Drury Lane (29).
"Cocktail Party," New (34).
"Dear Miss Phoebe," Ph'nix (11).
"Dish Ran Away," Vaude (26).
"Follies Bergere," Hipp. (64).
"His Excellency," Piccadilly (31).
"Holly and Ivy," Duchess (33).
"Home & Beauty," St. Mart (13).
"Home at Seven," Wyndh'm (42).
"King Rhapsody," Palace (66).
"Knight's Madn'ss," Vic. Pal. (41).
"Lace on Petticoat," Ambass. (2).
"Little Hut," Lyric (18).
"Mister Roberts," Coliseum (23).
"Reluctant Heroes," W'teh'll (15).
"Ring Round Moon," Gl'be (39).
"Seagulls Sorrento," Apollo (28).
"2d Tanqueray," Haymark't (17).
"Take It From Us," Adelphi (8).
"To Dorothy," Savoy (5).
"Top of Ladder," St. Jas. (11).
"Who Is Sylvia," Criterion (9).
"Will Any Gent," Strand (16).
"Worm's View," Comedy (192).
CLOSED LAST WEEK
"Latin Quarter," Casino (40).
"Return to Tyassi," York's (3).

Portrait of an Exhibitor toasting himself on New Year's Day...



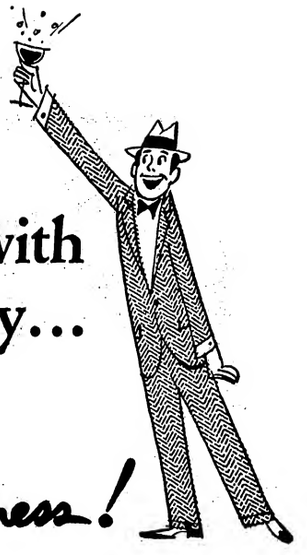
"*I hereby resolve*—to make '51 my banner year of showmanship—backed by that great **20th CENTURY-FOX PRODUCT!**"

"Couldn't make a better resolution myself! Here's to the Command Performance picture — **'THE MUDLARK'** ...a real showmanship picture!"

"I hereby resolve...to play **'HALLS OF MONTEZUMA', 'I'D CLIMB THE HIGHEST MOUNTAIN', 'CALL ME MISTER'**...all in Technicolor, too!"

"Well, call me a happy showman when I have those and **'FOR HEAVEN'S SAKE', 'THE MAN WHO CHEATED HIMSELF'** and **'AMERICAN GUERRILLA IN THE PHILIPPINES'** Technicolor to start off this great New Year!"

SKOAL! CHEERS! L'chayim!



You said it, pal—I'm right with you all the showmanship way...
because all the way...

There's No Business Like 20th CENTURY-FOX Business!

Warner Decree Has Intricate Plan For Divesting in Controlled Situations

Washington, Dec. 26.

The Warner Bros. antitrust decree to be submitted to the new New York trial court includes a highly intricate plan for handling divestitures of some theatres in closed and controlled situations.

It provides for only 52 outright divestitures, all to be accomplished within two years. However, there are 21 other theatres placed in a conditional class. They would be divested unless competition develops within a year or keeps operating actively for five years. In some situations, Warners is given the option of divesting theatres or operating them subject to rigid limitations on the clearance of product. If it can't get fair prices, WB may lease up to 12 of the theatres and then sell as soon as possible.

Straight Divestitures

Following are the straight divestitures provided:

One theatre each in Ansonia., Conn., Gettysburg, Pa., Pleasantville, N. J., and Sidney, O. However, in any two of these cities, WB must first offer to sell the larger of their theatres. If there are no takers within 30 days, then they may sell the smaller theatres.

Any one theatre WB chooses to sell in Bristol, Conn., Chester, Pa., Clifton Forge, Va., Clinton, Mass., Dover, N. J., Greensburg, Pa., Hagerstown, Md., Hoboken, N. J., Irvington, N. J., Lawrence, Mass., Lexington, Va., Manchester, Conn., Medina, N. Y., Millville, N. J., Paterson, N. J., Punxsutawney, Pa., Racine, Wisc., Sharon, Pa., Titusville, Pa., Tyrone, Pa., Warren, Pa., Waynesboro, Pa., Wellsville, N. Y., West Chester, Pa., and Willimantic, Conn.

In Sheboygan, Wisc., Warners must sell any two of its theatres.

Following specific divestitures are provided:

In Danbury, Conn., either the Empress, or Palace, or Capitol, but if the Capitol is sold the Government must receive a statement of intention that the purchaser intends to operate it as a first-run house.

In Donora, Pa., either the Harris or Princess.

In Martinsburg, Va., one of the following—Apollo, Central, Strand or State.

Monclair, N. J., one of following—Claridge, Wellmont, or Montclair.

Newark, N. J., one of following — Stanley, Mayfair, Central, Tivoli or Savoy.

In addition, at the option of the defendant, the Ritz may be either sold or subject to a production limitation for three years under which it may not license more than 60% or major product for neighborhood first-run, or more than 48 of the top 80 pictures of the eight major distributors.

Other Divorcements

New Britain, Conn., one of following—Strand, Embassy, or Capitol. If the Capitol, Warners must later divest one other theatre unless an independent regularly plays first-run in the city.

Passaic, N. J., one of following—Montauk, Capitol, Central or Playhouse. If Playhouse is divested and no independent is regularly operating first-run after a year, then a second theatre must be divested.

Pittsburgh—Either the Strand or Center; and either the Sheridan, Regent, Enright or Cameraphone. If the Cameraphone is selected, then one of the other three houses must be subject to limitation of product unless an independent in the East Liberty area of the city is given full first-run rights.

Portsmouth, O.—Either the Columbia or Laroy.

State College, Pa.—Either the Chatham or State.

Torrington, Conn.—Either the Warner or Palace.

Washington, D. C.—Either Tivoli or Sheridan.

Wilkinsburg, Pa.—Either Roland or State.

Wilmington, Del., one of following—Warner, Queen, Arcadia or Grand.

Conditionally, Warners is required to divest theatres in a number of situations if by the end of a year there is no independent theatre regularly playing first-runs, or if during five years from the date of the judgment, an independent is not regularly playing first-run pictures during the greater part of the year. Under such conditions, WB must divest one theatre each in Appleton, Wisc.; Fairmount, W. Va.; either the Warner or Alhambra in Milwaukee; one each in Staunton, Va.; Tarentum, Pa.; Washington, Pa.; and York, Pa.

In Elmira, N. Y., a theatre must be divested if at any time in the next three years three Warner theatres are playing first-run when not more than one competitor is operating first-run. In Schenley, Pa., Warners has the option of divestiture or product limitation of one theatre if an independent theatre in the Oakland area is not being accorded full first-run rights.

Salem, Ore., Situation

In Salem, Ore., either the Elsinore or Capitol must be divested if both operate first-run in the next three years when not more than one competitor is operating first-run.

In Coshocton, O., one theatre must be divested if two WB houses play first-run at any time in the next three years when not more than one other theatre is operating first-run, except that Warners' Pastime theatre may play additional first-run pix which competitors reject.

In Silver Spring, Md., if the independently owned Flower theatre is subordinated in playing time to Warners' Silver at any time in the next three years, while latter is operated by WB, question of divesting the Silver may be reopened.

Warners has a special formula for Philadelphia, the city in which it is strongest. The deal is a combination of what was arranged in other places.

WB must sell either the Midway or Allegheny; either the Colonial, Orpheum or Vernon; and two of the following—Rexy, Alhambra, Plaza, Broadway, Savoia. One theatre shall be divested in addition to two in this zone, if by end of the year Rexy is not playing neighborhood first-runs for a new owner.

In Philadelphia also, WB must divest either the Colony or Fern Rock; and either the Diamond or Keystone. At WB's option it may divest or subject to product limitation either the Oxford or Liberty, unless independent operators are given reasonable opportunity to procure neighborhood second-runs. The Frum theatre may be either divested or subjected to product limitation unless a Frankford independent house is given full equality of product opportunity.

In Philadelphia also, the Wishart or Richmond must be divested within a year if the competing independent is not regularly playing neighborhood third-runs. The Terminal theatre must be divested if at any time within the next three years it plays a picture earlier than 17 to 21 days after the neighborhood first-run. The Wynne must be divested if in the next three years it operates sooner than neighborhood third-run time.

Warners owns three other Philadelphia theatres not now operating. They are the Cadet, Elite and Poplar. During the next year they may be offered for sale or lease only for film theatres. After a year they may be offered for any purpose. After three ears, WB may operate them as theatres, if it gets Department of Justice approval.

If the Playhouse theatre, Ridgewood, N. J., is offered for sale or lease, preference must be given to a bidder who wants to use it as a theatre.

If the decree in the Bigelow case in Chicago is modified or vacated, thereby making the competitive situation for independents less favorable in outlying Chicago, action may be brought to seek relief against Warner theatres there.

Until divorcement, nothing prohibits Warners from owning and operating a theatre in Bridgeport, and another in Harrison, N. J., for which construction contracts have been concluded. Nothing prevents WB from operating three theatres now under lease to others—Aldine, in Wilmington, Del.; Ritz in Reading, Pa.; and Terminal, in Philly.

Rathvon Again Denies He's Unhappy at ELC, 'But He May Switch'

N. Peter Rathvon, whose Motion Picture Capital Corp. has financed six films for distribution through Eagle Lion Classics, last week again denied reports that he's dissatisfied with the way the company has been handling his pix. Former RKO prez declared that every time he comes to New York "everybody hits him over the head with rumors that his association with ELC is an unhappy one."

Although scotching the reports, Rathvon nevertheless intimated that he may switch to some other distrib. In the past ELC has released such Rathvon-backed pix as "Destination Moon," "The Torch," "The Great Rupert," "The Sundowners" and "High Lonesome." Financier's deal with ELC is on a per-picture basis. As yet, he added, no contracts have been signed for "Happy-Go-Lovely," a Vera Ellen starrer, only still-unreleased film on his schedule.

Rathvon has no film production plans at the moment aside from scrutinizing a number of scripts and talking with several producers. At present he's more interested in scouting what he can do further in the field of vidfilm production. MPCC chief said he has no specific intentions in regard to reports that he may do a picture in Spain in association with Floyd B. Odlum, head of Atlas Corp.

Despite his uncertainty on what tack his Spanish plans will take, Rathvon declared that he would like to lens in Spain. For, he added, that country is one of the few European nations whose own film industry hasn't been swamped as yet by American producers. Exec disclosed that he'll have frozen funds there shortly after returns from his picture are tallied up.

Rathvon Vidpix

Continued from page 3

was effected; George Weller, the Chicago Daily News reporter on whose story the film was based; Budd Schulberg, who scripted, and others associated with the project.

Budget Limits

Rathvon declined to break down the film's budget, but it's known to have cost about $30,000. Since live telecasts in the "Pulitzer" series have ranged from $25,000 to $30,000, Rathvon said that should prove that a vidfilm can be produced for about the same budget as a live show. He noted that none of those associated with the picture, including co-stars Brian Donlevy and Gene Raymond, earned as much as they would have for a theatrical film. But, he said, the comparison, if one is to be made, must be between a film produced for TV and a live TV show, rather than between such a film and another picture produced for theatrical distribution.

Producer said "Mate" was brought in on a five-day shooting schedule, with the edited negative available eight days after the lensing was completed. Film was lensed the same as any standard theatrical film, except that the lighting supervisor provided more shading and contrast to meet the requirements of TV. Entire production was lensed within the confines of a submarine, he revealed, which necessarily restricted most of the camera shots to closeups.

Rathvon expressed his intention to continue producing films for TV, but said he has no plans ready to disclose at this time. While "Mate" was contracted for prior to the production, he intimated that his company may start turning out other vidfilms on a speculative basis, finishing them in audition form and then trying to sell them to sponsors and agencies. He revealed, though, that since his company first announced its intentions of producing films for TV, he has been swamped by indie producers who have an idea but no capital to turn out a pilot film for their projected series.

Brattle's 4-week Pic Policy

Boston, Dec. 26.

The Brattle Theatre Co., local resident legit group, has skedded a series of arty films during the four-week hiatus between their fall and winter season.

Inside Stuff—Pictures

Some 68% of all feature-length films approved by the Production Code Administration in 1949 were based upon original stories, according to figures cited by Paula Seligman in an analysis of the field in the current issue of Writers' Journal. Formerly with Paramount's story department, Miss Seligman heartens budding scripters with the observation that "companies frequently purchase plot material from unpublished fiction. And this really indicates that the motion picture market for material is larger than the picture credits indicate."

Tagged "Original Stories for Movies," the Seligman piece statistically probes the story origin of Hollywood pix over a 10-year period via figures supplied by the PCA. Best year for writers of originals was 1943 when 74.8% of all PCA approved films stemmed from that source. Low point was in 1939 when only 56.3% were consumed. Studio story departments, incidentally, have been leaning toward originals with renewed interest in recent months, especially Warners and 20th-Fox.

Best picture of 1950 was Paramount's "Sunset Boulevard," according to the Committee on Exceptional Films of the National Board of Review. Runners-up: "All About Eve" (20th), "Asphalt Jungle" (M-G), "The Men" (UA), "Edge of Doom" (RKO), "12 O'Clock High" (20th), "Panic in the Streets" (20th), "Cyrano de Bergerac" (UA), "No Way Out" (20th) and "Stage Fright" (WB). Five foreign imports chosen as the year's best are "The Titan," "Tight Little Island," "The Third Man," "Kind Hearts and Coronets" and "Paris 1900." Laurels for "best acting" went to Gloria Swanson ("Sunset Boulevard") and Alec Guinness ("Kind Hearts"). John Huston copped the committee's accolade for "best director" of 1950 for his work in "Asphalt Jungle."

Actress Sarah Churchill and her photographer-husband Anthony Beauchamp have "fallen in love with Hollywood and hope to make it our permanent home." Couple's residential aims were disclosed by Beauchamp in a picture-profile of his wife in the January issue of McCall's mag. Titled "My Wife Sarah Churchill," the piece was both written and photographed by her spouse. Daughter of Britain's wartime Prime Minister, she recently made "Royal Wedding" for Metro.

Warner Proposed Decree

Continued from page 3

production-distribution. They may not separate so as to have the brothers in the management of both fields.

The Warners reported that they own 18% of the company's outstanding common stock, with members of the families holding another 6%. The brothers and their families must dispose of their stock within 27 months in one or the other of the successor companies. In the event they cannot obtain a fair price in that time they must turn control of their stock in one of the new companies to a court-appointed voting trustee.

The two new companies must operate completely independently of each other, with no common officers, directors, employees or agents, and the theatre circuit may not include among its officers and directors anyone connected with another theatre circuit unless approval of the U. S. Attorney General is obtained. After court approval, the decree must be presented within 90 days for approval of the Warner stockholders.

After 27 months, the officers, directors and employees of the old company will be enjoined from working for more than one of the two successor companies, or from interfering in any way with the successor company with which they are not connected. While they, like the Warners, will acquire stock in both new companies, they will be required to sell out holdings in the company with which they are not connected, although they are given up to one year to sell. This provision does not apply to those who own only 1% or less of the company stock.

Different Provision

The divestiture section of the negotiated decree, with its numerous provisions for conditional divestitures—depending upon the competition in various situations next year and in the next five years—is radically different from anything included in other decrees, where the divestitures in closed situations were all positive. The decree includes a string of trade practices similar to those provided in the Paramount and RKO decrees.

The trade provisions for the Warners' production-distribution company and its successor company enjoin Warners from:

1. "Granting any license in which minimum prices for admission to a theatre are fixed by the parties," by any means including arbitration.

2. "Any deal with exhibitors or other distributors to maintain a system of clearances.

3. "Granting any clearances between theatres not in substantial competition."

4. "Granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition, in excess of what is reasonably necessary to protect the licensee in the run granted. When any clearance provision is attacked as not legal, the burden shall be upon the distributor to sustain the legality thereof."

5. "From further performing any existing franchise to which it is a party and from making any franchise in the future, except for the purpose of enabling an independent exhibitor to operate a theatre in competition with a theatre affiliated with a defendant (any of the Big Five), or with theatres in new circuits which may be formed as a result of divorcement provided for in judgments entered in this cause."

6. "From making or further performing any formula deal or master agreement to which it is a party."

7. "From performing or entering into any license in which the right to exhibit one picture is conditioned upon the licensee's taking one or more other features. To the extent that any of the features have not been tradeshown prior to the granting of the license for more than a single feature, the licensee shall be given the right to reject 20 of such features . . ."

8. "From licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken, theatre by theatre, solely upon the merits, and without discrimination in favor of affiliated theatres, circuit theatres or others."

Further Explained

Warner Bros. is further enjoined from making any pooling agreements, or from performing or enforcing any existing franchises, formula deals or master agreements. It is also enjoined from agreements under which parties can't acquire theatres in a competitive area without first offering such theatres for inclusion in an operating pool, or from leasing theatres to other of the Big Five antitrust defendants, or from leasing to an independent for a share of the profits.

Warners is enjoined from acquiring any interest in any theatre jointly with another defendant company or with successor companies to any of the Big Five antitrust defendants. Until divestiture and divorcement are carried out, WB may acquire additional theatres only as replacements in the same neighborhood or in renewing leases on wholly operated theatres, or in getting a replacement for a theatre whose lease is lost.

After divorcement, the new theatre company must acquire new theatres under the same terms, unless the Federal court finds that an additional acquisition would not unduly restrain competition. WB is enjoined "from operating, booking or buying features for any of its theatres through any agent who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate," or "from making any agreement which restricts the right of any other exhibitor to acquire a motion picture theatre" or from acquiring an interest in any theatre with any actual or potential independent exhibitor."

"Storm Warning"

TRADE SHOW JANUARY 8

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave • 8:30 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 10:30 A.M.

Warner thunder!

NORTH-SOUTH-EAST-WEST JANUARY 17

GINGER ROGERS · RONALD REAGAN · DORIS DAY · STEVE COCHRAN
"STORM WARNING"
PRODUCED BY JERRY WALD
DIRECTED BY STUART HEISLER
Written by Daniel Fuchs and Richard Brooks

LeSieur In ELC Tangle

Continued from page 5

called MacMillen, who reversed field on the Winikus appointment rather than get involved in a "family" squabble.

When given this word by MacMillen, LeSieur is understood to have indicated he wouldn't take the ELC job unless Winikus was also hired. This was in line with the promise the ELC topper reportedly gave him originally that he'd be permitted to run the department and its personnel without interference. Following several confabs with MacMillen, and on the urging of Winikus, LeSieur later agreed to take the post.

Winikus is now understood huddling with several ad agencies and other companies on a job. The ad managership at ELC is currently held by Jones Arnold.

LeSieur takes the spot held by Leon Brandt since May, 1949, when Brandt succeeded Max E. Youngstein. The new ELC pub-ad chief takes over Jan. 2.

Meantime, Brandt is understood to be well advanced with negotiations to join a new indie film distrib. Department at ELC is being administered in the interim period by Paul MacNamara, former Selznick Releasing Organization pub-ad chief, who now is working for indie producer N. Peter Rathvon. Latter releases through ELC. MacNamara has been serving MacMillen as an unofficial adviser on publicity and advertising.

UA's situation in regard to a pub-ad chief was unresolved as of yesterday. Winikus, as No. 2 man in the department, would have been in normal succession to take over for LeSieur.

However, Sears or UA prexy Frank L. McNamee made no new appointment. Department was being operated by Mori Krushen, field exploitation topper, and Al Tamarin, publicity director. They have been told by Sears to continue as heretofore, but to report directly to him. There's no pressure, since there's no new product in sight.

A couple of reps of producers distributing through UA were quick to point out last week that releasing contracts provide for UA maintaining an "adequate" publicity department. They said they did not consider it adequate without a pub-ad and an ad director.

LeSieur was with UA for almost 16 years. He came there from the Hanff-Metzger advertising agency (now Buchanan & Co.) as advertising production manager. Series of promotions ended with his appointment to the top spot when Paul N. Lazarus was promoted to assistant to Sears, then prez, two and one-half years ago.

TOA 'Feeler'

Continued from page 5

vote, numerically. That Allied would hold still for this was not seen by tradesters as much of a possibility.

Meeting of the full COMPO board, called by prexy Ned E. Depinet for Jan. 11-12, consequently is slated to be called upon to consider some alternatives which would be mutually agreeable. Idea being discussed in trade circles would provide for divisional representation on the COMPO board. This, for voting purposes, would divide TOA and Allied into divisions, instead of regional units, similarly as the distribs operate on the basis of territories. It was said both TOA and Allied under this plan could have an equal number of reps on the COMPO board from the eastern sector, the mideast, south, southwest and west.

In any event, the Jan. 11-12 conclave is likely to result in either a final TOA break from COMPO, or a compromise which will mean the "all-industry" group actually will be all-embracing. Both Depinet and Ted R. Gamble, latter as head of the TOA committee which has been negotiating a settlement plan with COMPO, said they are "hopeful" the differences will be patched up.

Record Playdates But Lower Rentals in '50 For 20th Due to Slump

Twentieth-Fox sales department will wind up 1950 with the paradoxical situation of having achieved a record number of playdates and contracts but with lower rentals than it scored in 1949. Responsible, according to 20th execs, is the nationwide slump suffered by the boxoffice during the last 12 months, coupled with the fact that 20th's fiscal year for 1949 was based on 53 weeks' earnings, while for 1950 it will include only 52 weeks.

Company this year racked up 45,000 more playdates than in 1949 and sold 26,000 more contracts. Sales department was able to do this, it was said, because 20th entered 1950 with the smallest backlog in its history of pictures that hadn't yet been played off. As a result, sales staffers throughout the country were able to concentrate on lining up dates for the new releases and could almost forget about pushing the carryovers from 1949.

Hughes-RKO

Continued from page 5

shares at the "right price," it also was pointed out that the circuit's profits have fallen off considerably in the past year. Estimates in the trade are that the chain, as a separate unit, promises to show a net of $1,500,000 for 1950. Major's pro forma statements reported the theatre company had a profit of $4,500,000 in 1949. If the estimates prove correct, obviously Odlum would scale downward his appraisal of the circuit's value.

In any event it was clear that Odlum intends to press the option issue, possibly to the extent of a court battle. When Harry Brandt recently was negotiating for the theatre stock, Hughes agreed that if a deal could have been reached, he would indemnify Brandt against any losses growing from the differences with Odlum.

'50 Earnings Par '29 Boom

Continued from page 3

basis for the seven companies will be about $13.75. That compares with $33.67 in 1946 and $34.04 in the alltime top year in this category, 1943. Figure in 1940 was $13.87, about the same as at present; $12.65 in 1935 and $18.91 in 1929-30.

Cash dividends—another index naturally close to the heart of stockholders—are less than half what they were in the big year of 1946, but more than twice as bountiful as in 1940 or 1935 and less than two-thirds as big as in 1929-30. Current year will see a composite dividend for the seven companies of $7.25. In 1946 it was $13.05, while in 1940 the figure was $3.45 and in 1935 $3.50. The 1929-30 boom period saw an $11.75 annual payoff to the shareholders.

Net earnings follow the grosses only in a general sort of way. They hit their peak during the 1945-46 semester, a year prior to the top-grossing year, and then started to decline. What started to drive the earnings down in 1946 was the increase in production costs. Amortization of high-cost films took its toll and wasn't checked until the major economies of 1947 and 1948 were reflected in an upturn of nets in 1949. Big slough in grosses, meantime, started to bite in from the other end and pushed the net down this year.

The net earnings are as follows:

1929-30	$51,375,992
1935	16,330,018
1937	37,018,398
1938	21,583,616
1939	19,486,242
1940	19,391,228
1941	34,446,547
1942	49,738,468
1943	59,674,178
1944	59,319,228
1945	62,874,011
1946	119,405,749
1947	86,893,425
1948	49,034,465
1949	52,055,462
1950	*50,500,000

Grosses over the past 20 years followed pretty much the economic pattern of the nation and the world. They were high in the boom era, declined during the depression, spurted a bit during the comeback of 1937-38 and then declined until the war began to give them a real push.

Gross income for the seven companies is as follows:

1929-30	*$500,000,000
1935	401,241,723
1937	479,466,566
1938	486,311,832
1939	478,520,879
1940	488,256,110
1941	489,096,003
1942	577,649,144
1943	751,856,669
1944	817,838,498
1945	841,781,756
1946	928,329,780
1947	954,006,264
1948	911,330,042
1949	865,044,828
1950	*836,328,000

Per-share earnings of the majors are somewhat trickier to figure than other statistical indices, since they are affected by the stock splits which have been made by a number of companies. Here are the figures, however, as closely as they can be tallied:

1929-30	$18.91
1935	12.65
1937	13.44
1938	3.63
1939	8.23
1940	13.87
1941	23.63
1942	28.23
1943	34.04
1944	32.51
1945	25.39
1946	33.67
1947	23.81
1948	7.64
1949	13.18
1950	*13.74

Dividend payments reveal, of course, the payoff to the stockholders. In addition to the cash divvies, which are tabulated below, some companies, particularly Columbia, have at various times passed out stock dividends.

Composite cash dividends for the seven companies are as follows:

1929-30	$11.75
1935	3.50
1937	11.50
1938	6.10
1939	3.65
1940	3.45
1941	3.90
1942	5.80
1943	8.60
1944	10.30
1945	6.37½
1946	13.05
1947	10.70
1948	8.25
1949	7.00
1950	7.25

* Estimated.

Grinieff-UA

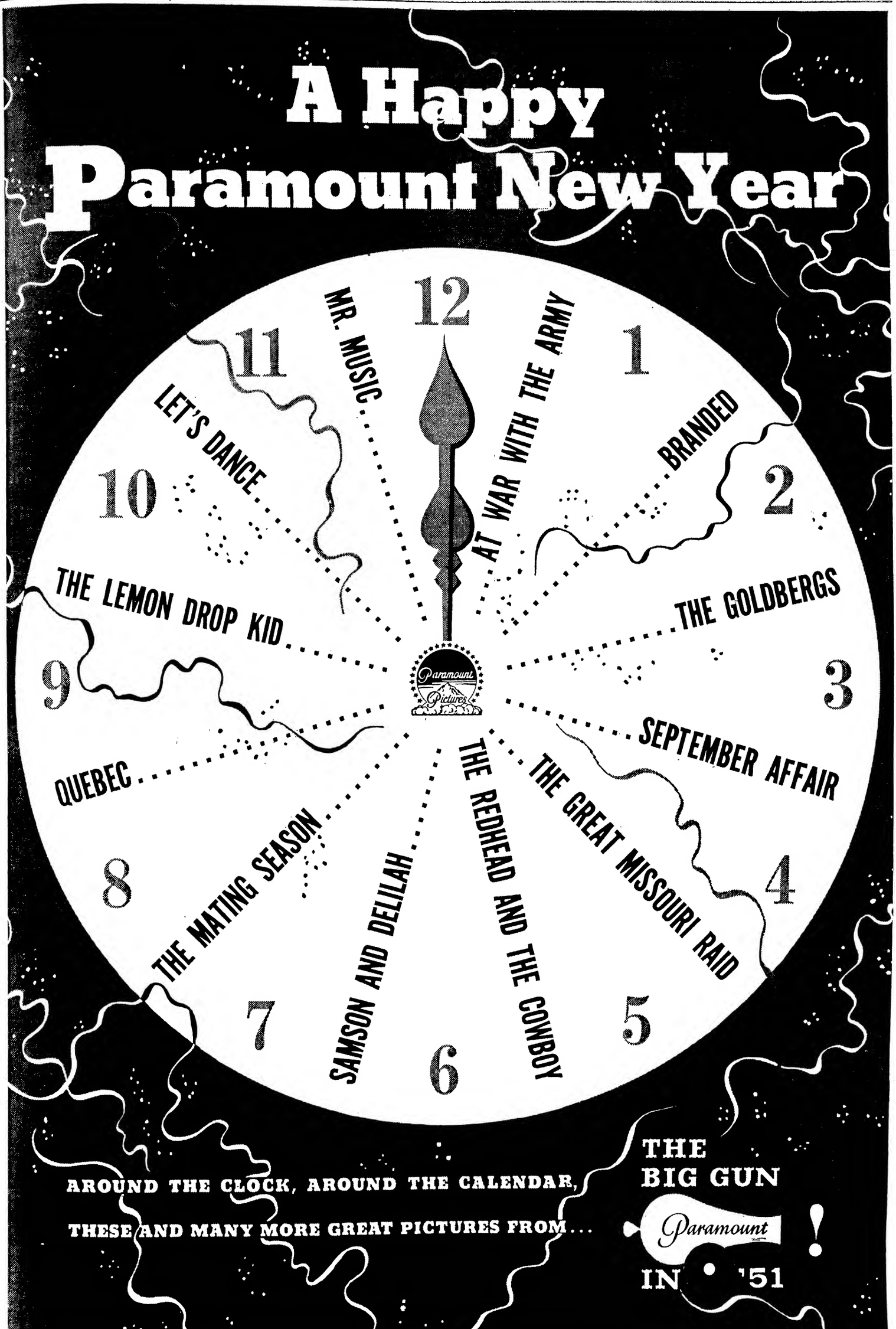
Continued from page 5

Prexy of Samuel Goldwyn Productions was rumored for the spot several weeks ago.

If owners Mary Pickford and Charles Chaplin accept Grinieff's plan it entails initially the departure of the present management, which took over last July. Paul V. McNutt, who has drawn no money from the company, could stay on on that basis as chairman of the board if he desired. Grinieff's aim, however, is to eliminate prexy Frank L. McNamee, who has been drawing $1,000 a week, and treasurer Max Kravetz, who has been drawing $650. Grad Sears is contemplated continuing as sales chief.

Miss Pickford met with McNamee last week, but there have been no tangible results evident as yet. It is thought likely there will be action of some sort within a matter of days, since it is now becoming imperative. Company's losses are mounting dangerously.

There appears to be no other succor on the horizon aside from that offered by Grinieff. That's why that while prospects of his success in making a deal appeared slim a few weeks ago, they are now moderately good, according to well-informed sources. He claims to be seeking nothing for himself at the moment but to help UA. If he can help it over the present hurdle and then bring in money to put it on a permanent route to success, as he plans, he hopes eventually to be given foreign distribution of at least some of UA's product.


A Happy
Paramount New Year
12
1
2
3
4
5
6
7
8
9
10
11
MR. MUSIC
AT WAR WITH THE ARMY
BRANDED
THE GOLDBERGS
SEPTEMBER AFFAIR
THE GREAT MISSOURI RAID
THE REDHEAD AND THE COWBOY
SAMSON AND DELILAH
THE MATING SEASON
QUEBEC
THE LEMON DROP KID
LET'S DANCE
Paramount Pictures
AROUND THE CLOCK, AROUND THE CALENDAR,
THESE AND MANY MORE GREAT PICTURES FROM...
THE BIG GUN
Paramount
IN '51 !

Clips from Film Row

NEW YORK

Detroit syndicate, headed by Benjamin Fenton, bought Film Center Building on Ninth avenue from interests led by the Bonded Film Storage Co., a tenant in structure. Premises were immediately leased back for a term of 14 years to a new group called the Film Center Co.

Twentieth-Fox veepee Al Lichtman and ad manager Jonas Rosenfield, Jr., returned to the home-office over the weekend following huddles with Coast execs.

DALLAS

Paul Short expected back here Jan. 15 to resume his position as division manager for National Screen Service, headquartering here. He held this post before the war and his service in the Navy. Since 1946, he has been in Hollywood making pics. Short once was manager for Interstate Theatres in Dallas.

For second consecutive year, exhibitors throughout the state will join forces in a theatre campaign for polio stricken Texans. Funds will go to the Gonzales Warm Springs Foundation, Texas' own polio treatment center. A special trailer featuring Texas Governor Allen Shivers and patients from Gonzales home will be shown in theatres Dec. 24-30.

Mr. and Mrs. J. S. Groves sold their 800-seat Queen theatre in Houston to Jensen Theatre Corp., for about $125,000.

Austin police arrested a man there on a charge of robbing the Carver theatre in that city.

MINNEAPOLIS

Instead of usual Thursday opening for "West Point Story," RKO-Orpheum preemed it Saturday (23) to escape as much as possible of pre-Christmas box-office lull.

W. R. Frank's West Twins, suburban house, varying its usual two to three changes weekly policy to run "King Solomon's Mines" seven days.

Saturation booking for "Mr. Music" will find it playing 20 of territory's towns simultaneously New Year's week.

On competitive bids Bennie Berger landed "Halls of Montezuma" for his downtown Gopher, now playing "A" first-run pix in opposition to Paramount and RKO circuits.

Bennie Berger off on South American tour.

Alvin Stern, son of Al Stern, RKO office manager, in armed services for second time after serving 18 months in Japan.

W. R. Frank, circuit owner and film producer, in from Hollywood to spend holidays with family.

BOSTON

Contributions by downtown pic houses to the Mayor's fund for Christmas decorations on streets, buildings and the Boston Common have paid off nicely with a welcome spurt of biz, especially over weekends. Many out-of-towners drive in to looksee the sights and while here drop in to a downtown theatre. Promoted by Sam Pinanski and Martin Mullin at suggestion of Mayor Hynes, houses contributed with little expectation of reaping any sizable benefits.

Mr. and Mrs. Ray Canavan and Mr. and Mrs. Larry Laski, E. M. Loew circuit bigwigs, spending Christmas holidays in Miami.

Scollay Square theatre shuttered with chances of reopening very slim, at least under same management.

SAN FRANCISCO

Ralph Amacher, formerly Eagle Lion Classics' Portland branch manager, is new head of local exchange replacing Sam Sobel, resigned. Salesman Barry Greenberg becomes assistant manager. Meanwhile, S. F. Powers moves up from salesman in Portland to take over Amacher's old post there.

A gala charity preem for "Mr. Music" accompanied by personal appearances of Hollywood names and local fanfare, marked reopening of the United Artist at Richmond, nearby suburb. The United Artist, formerly the Fox, is largest house there. Preem coin will go to the Children's Hospital of East Bay.

Acquisition of Paramount here will take the circuit into its fourth state.

CHICAGO

Manta-Rose circuit is reopening remodeled 1,200-seat Elko in Elkhart, Ind.

Film attorney Seymour Simon planed to Coast to huddle on Markoy Theatre circuit anti-trust case against majors.

Max Roth, Realart Films head, rehatched ancient handbill distribution idea for exhibs playing Realart reissues. Circulars link photos of scantily clad femmes to retitled films.

Edward F. Lane and Roy Barnby of Greater Union Theatres of Australia in town this week lookseeing Chi distribution.

Hal Pearlman, who formerly operated trailer service in Milwaukee, joined National Screen Service here as salesman.

Balaban & Katz acquired Palace, Times, Midway and Auburn in Rockford, Ill. Chain purchased theatres from local op Willard Van Matre, who is left with operation of Coronado theatre.

KANSAS CITY

Durwood circuit reopened its Roxy in downtown sector recently with a policy of double bills, first subsequent-run. Theatre was shuttered for several months. Bayard Grant of the home office, is handling the house temporarily.

The Paramount, downtown major first-run, changes hands with Tri-States Theatres taking from United Paramount. Tri-States, the A. H. Blank circuit, takes over on Dec. 30, operation continuing essentially as it has in the past, showing Paramount product and half of Warner releases.

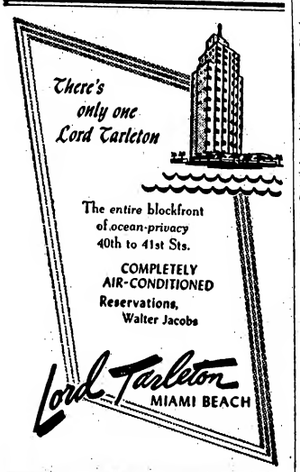
LOS ANGELES

Realart Pictures will reissue five Universal oldies, starting in January.

Arthur Greenblatt, sales manager for Lippert Pictures, appointed Joseph Engel branch manager of company's Philadelphia exchange.

Fox West Coast reopened two film houses, the El Portal in San Fernando Valley and Fox Yuma in Yuma, after remodelling jobs.

Monogram appointed Jack Felix manager of its Portland exchange to succeed the late William Grant.



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'Music' Lusty $14,000, Det.; 'Harvey' Rousing 12G, 'Dallas' Good 20G

Detroit, Dec. 26.

As usual, biz is perking up in the post-Christmas rush for entertainment, and relaxation. "For Heaven's Sake" is shaping okay at the Fox. "Dallas" looks good if not sock at the Michigan. "Mr. Music" is making smooth music at the Adams, big for this spot. In its fifth week, "King Solomon's Mines" is still digging a steady total.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"For Heaven's Sake" (20th) and "Adam and Evalyn" (U). Oke $32,000. Last week, "Two Flags West" (20th) and "Eye Witness" (EL), $18,000.

Michigan (United Detroit) (4,000; 70-95)—"Dallas" (WB) and "Cockeyed Wonder" (Col). Good $20,000. Last week, "Breakthrough" (WB) and "Revenue Agent" (Col), $16,000.

Palms (UD) (2,900; 70-95)—"King Solomon's Mines" (M-G) (5th wk). Steady $10,000. Last week, fancy $12,000.

Madison (UD) (1,800; 70-95)—"Kansas Raiders" (U) and "Girl in My Heart" (Mono). Trim $12,000. Last week, "Hamlet" (U), $5,000.

United Artists (UA) (1,900; 70-95)—"Harvey" (U). Rousing $12,000 or over. Last week, "Undercover Girl" (U), $7,000.

Adams (Balaban) (1,700; 70-95)—"Mr. Music" (Par). Fancy $14,000. Last week, "Two Weeks With Love" (M-G) (2d wk), $8,000.

Downtown (Balaban) (2,900; 70-95)—"Never Dull Moment" (RKO) and "Palooka Squared Circle" (Mono). Slow $9,000. Last week, "Ravaged Earth" (Indie), $7,000.

BOSTON

(Continued from page 8)

1-1000" (Mono) and "California Passage" (Rep), same.

Memorial (RKO) (3,500; 40-85)—"For Heaven's Sake" (20th). Opened Sunday (24). Started out fine. Last week, "Midnight and Dawn" (Col) and "Last of Buccaneers" (Col), oke $15,000.

Metropolitan (NET) (4,367; 40-85)—"Mr. Music" (Par) and "Chain Gang" (Col). Neat $18,000. Last week, "Tars and Spars" (Col) and "Thousand, One Nights" (Col) (reissues), fair $13,000.

Orpheum (Loew) (3,000; 40-85)—"Right Cross" (M-G) and "O'Malley and Malone" (M-G). Fair $13,000. Last week, "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues), better than expected at $14,000.

Paramount (NET) (1,700; 40-85)—"Highway 301" (WB) and "Trail of Robin Hood" (Rep). Oke $11,000. Last week, "Southside 1-1000" (Mono) and "California Passage" (Rep), same.

State (Loew) (3,500; 40-85)—"Right Cross" (M-G) and "O'Malley and Malone" (M-G). Fair $8,500. Last week, "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reisues), $9,000.

'HARVEY' IN 19 MINN. SPOTS NEW YEAR'S EVE

Minneapolis, Dec. 26.

Minnesota Amuse. Co. (Paramount circuit) is having what it calls a "New Year's Eve Jamboree" in 19 of its theatres, including the Minneapolis Radio City and St. Paul Paramount, at midnight on Dec. 31, offering a single advance showing of "Harvey" at a boosted $1 admission.

Also, in 17 theatres, including the Minneapolis Radio City and St. Paul Paramount, the chain is opening "Mr. Music" as its regular New Year's week attraction.

Laurel to Make 4 In N.Y. in Coming Year

Following completion of Laurel Films' "Double for Della" in New York today (Wed.), company prexy John Arent will announce four pictures for 1951, all to be done in New York. Two of the quartet will be based on originals, while the others are to be adapted from stage plays.

Starring Janis Paige and Robert Alda, "Della" was begun at the Fox Movietone News Studio, N. Y., about a month ago. Cast also includes Jimmy Gleason, Lionel Stander, Arnold Stang and the Three Suns. Al Green directed. Laurel's three other films also were made entirely in New York.

Picture Grosses

PORTLAND, ORE.

(Continued from page 8)

85)—"Mrs. O'Malley and Mr. Malone" (M-G) and "Johnny One-Eye" (UA). Solid $10,000. Last week, "Milkman" (U) and "Trail Robin Hood" (Rep), $9,000.

Mayfair (Parker) (1,500; 50-85)—"So Young" (UA) and "Silk Noose" (UA). So-so $5,000. Last week, "West Point Story" (WB) and "Hotrod" (Mono) (m.o.), $5,600.

Oriental (Evergreen) (2,000; 50-85)—"For Heaven's Sake" (20th) and "Dark City" (Par), day-date with Orpheum. Good $4,500. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), good $5,000.

Orpheum (Evergreen) (1,750; 50-85) — "For Heaven's Sake" (20th) and "Dark City" (Par), also Oriental. Fine $8,500. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), good $7,500.

Paramount (Evergreen) (3,400; 50-85)—"Breakthrough" (WB) and "Rookie Fireman" (Col). Fancy $11,000. Last week, "Fuller Brush Girl" (Col) and "Texan Meets Calamity Jane" (Col), okay $10,000.

United Artists (Parker) (890; 50-85)—"Two Weeks With Love" (M-G). Huge $14,000. Last week, "King Solomon's Mines" (M-G) (4th wk), big $9,300.

'MUSIC' SMOOTH 19G, D.C.; 'DANCE' $13,000

Washington, Dec. 26.

Dull thud of the nose-diving pre-Christmas biz offset much of the holiday gravy here this round. Mid-town takes, though better than recent weeks, shape about average. Of newcomers, "Mr. Music" at Palace looks like leader, with "Let's Dance" at the Warner close on its heels.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Watch the Birdie" (M-G) plus vaude. Nice $23,000, but washout of vaude headliner Georgia Gibbs because of illness may have hurt. Last week, "Southside 1-1000" (Mono) plus vaude, $14,000.

Dupont (Lopert) (378; 50-85)—"Bitter Rice" (Indie) (7th wk). Very steady $4,000 after $3,000 last week. Holds.

Keith's (RKO) (1,939; 33-80)—"Mr. Lucky" (RKO) and "Lady Takes a Chance" (RKO) (reissues). Very thin $3,500, filling in gap before holiday opening of "Harvey" (U). Last week, "Kansas Raiders" (U), slow $6,000.

Metropolitan (Warner) (1,163; 44-74) — "Emergency Wedding" (Col) and "When You're Smiling" (Col). Fair $4,000. Last week, "Stage to Tucson" (Col) and "Cockeyed Wonder" (Col), same.

Palace (Loew's) (2,370; 44-74)—"Mr. Music" (Par). Firm $19,000 to top town. Last week, "King Solomon's Mines" (M-G) (3d wk), nice $11,000.

Warner (WB) (2,164; 44-74)—"Let's Dance" (Par). Brisk $13,000, well above average of recent weeks. Last week, "Dark City" (Par), $8,000.

MINNEAPOLIS

(Continued from page 9)

Grande" (Rep) (2d wk), satisfactory $3,200.

Radio City (Par) (4,000; 50-70)—"For Heaven's Sake" (20th). Cast names and picture should lure customers but only okay $11,000 looms. Last week, "Two Weeks With Love" (M-G) and stageshow headed by Mills Bros. and Ethel Smith, good $29,000 at 65-$1 scale, below hopes but still satisfactory considering week-before-Christmas and weather conditions.

RKO-Orpheum (RKO) (2,890; 35-70)—"West Point Story" (WB). Top-notch musical has plenty of boxoffice names. Nice $10,000 or over. Last week, "Gilda" (Col) and "Platinum Blonde" (Col), (reissues) split with "Between Midnight and Dawn" (Col) and "Last of Buccaneers" (Col), light $4,000.

RKO-Pan (RKO) (1,600; 35-70)—"Fighting Caravans" (Indie) and "Fighting Westerner" (Indie) (reissues). Slow $4,500. Last week, "Breakthrough" (WB) (2d wk) split with "Abilene Town" and "Guns Ablazin'" (Indie) (reissues), $3,000.

State (Par) (2,300; 50-70)—"Cariboo Trail" (20th). Moderate $4,500. Last week, "Desert Hawk" (U), $5,500.

World (Mann) (400; 50-85)—"Kind Hearts" (EL). Big $5,000, to make extended-run grade. Last week, "Ecstasy" (Indie) (reissue) (2d wk), $1,800.

'Solomon' Huge $15,000, Denver; 'Music' Big 13G

Denver, Dec. 26.

"Solomon's Mines" is packing the Broadway this session with new record set for opening day and likely for week. "Mr. Music" also is big enough to win holdover at Denham. "Pagan Love Song," fancy at Orpheum, likewise is being held over. "For Heaven's Sake" looms good in two houses.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Breakthrough" (WB) and "Bandit Queen" (Lip), day-date with Tabor, Webber. Fine $4,000. Last week, "High Lonesome" (EL) and "Torch" (EL), $4,500.

Broadway (Wolfberg) (1,500; 40-80) — "King Solomon's Mines" (M-G). Smash $15,000. Last week, "Next Voice" (M-G) (2d wk), $3,500.

Denham (Cockrill) (1,750; 40-80)—"Mr. Music" (Par). Big $13,000. Last week, "Admiral Was a Lady" (UA), $8,000.

Denver (Fox) (2,525; 40-80)—"For Heaven's Sake" (20th) and "Savage Horde" (Rep), day-date with Esquire. Good $13,500. Last week, "Harriet Craig" (Col) and "Call Klondike" (Mono), $10,000.

Esquire (Fox) (742; 40-80)—"For Heaven's Sake" (20th) and "Savage Horde" (Rep), also Denver. Good $2,500. Last week, "Harriet Craig" (Col) and "Call Klondike" (Mono), $1,500.

Orpheum (RKO) (2,600; 40-80)—"Pagan Love Song" (M-G) and "Experiment Alcatraz" (RKO). Fine $13,000. Last week, "Underworld Story" (UA) and "Gunfire" (Lip), $9,000.

Paramount (Fox) (2,200; 40-80)—"Fireball" (20th) and "Hit Parade 1951" (Rep). Poor $5,000. Last week, "Breaking Point" (WB) and "Sensations" (Indie), $7,000.

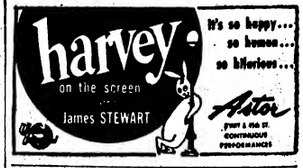
Rialto (Fox) (878; 40-80) — "Southside 1-1000" (Mono) and "Spook Busters" (Mono). Good $3,000. Last week, on m.o.

Tabor (Fox) (1,967; 40-80) — "Breakthrough" (WB) and "Bandit Queen" (Lip), also Aladdin, Webber. Fine $5,000. Last week, "High Lonesome" (EL) and "Torch" (EL), fine $4,500.

Vogue (Pike) (600; 60-74) — "Nicholas Nickleby" (U). Fair $2,000. Last week, on reissues.

Webber (Fox) (750; 40-80)—"Breakthrough" (WB) and "Bandit Queen" (Lip), also Tabor Aladdin. Nice $3,000. Last week, "High Lonesome" (EL) and "Torch" (EL), $3,000.

New York Theatres



RADIO CITY MUSIC HALL
Rockefeller Center
RUDYARD KIPLING'S "KIM"
ERROL FLYNN - DEAN STOCKELL
Color by TECHNICOLOR
A Metro-Goldwyn-Mayer Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

SCORECARD ON GOTHAM OUTLETS

Why Columbia Waives the Rule

Most intriguing question posed to the industry last week was the motivating factor or factors that led to the unusual action of CBS, as a private enterprise with no governmental affiliation, requiring a loyalty oath from its 2,500 employees.

Some close to the Columbia picture saw a direct bearing on the action with the fact that CBS board chairman William S. Paley is in the process of returning to a wartime status as one of the Government's key communication men (some say he'll throw in his lot with Gen. Dwight D. Eisenhower when the latter takes over the Supreme Command of the Western European theatre.)

Obviously this will require Paley getting an okay from the investigative powers. To this end, it's reasoned, the CBS organization would have to pass muster. Tipoff was seen in the wording of the communication to the CBS organization, which said: "We are asking each employee to answer the questions on the form attached, which we will keep confidential, **unless at some future time the information is demanded by a governmental security agency.**"

It's recalled all too vividly how Columbia, in projecting itself as the most liberal of all the networks in its thinking and programming during World War II, was branded by some, concedely unjustifiably as the "Red Network."

Apparently, goes the thinking, Paley is determined to erase any such stigma from here on in, now that he's about to throw in his lot with the Government's mobilization movement.

Adam Hat Cancellation on Pearson Seen Tied in With McCarthy Fracas

Adam Hats has notified the William Weintraub Agency that it has no intention of renewing its contract for sponsorship of Drew Pearson after the expiration of the present pact on Feb. 1. For his 15-minute Sunday afternoon at 6 segment on ABC, Pearson has been drawing $4,500 a week for a number of years, with Lee Hats having preceded Adam in picking up the tab.

Cancellation of Pearson is seen as a direct repercussion from the columnist - commentator's recent "Battle of the Cloakroom" with Sen. Joseph McCarthy some days back, although there is some evidence to suggest that the past year's financial statement of the hat company may also be a factor. (Company recently changed prexies and turned the account over to Ward Wheelock instead of the Madison agency, although Weintraub still retains the radio end of the business.)

The Sunday at 6 p.m. hard-hitting commentaries and slugging "predictions" have projected Pearson into national prominence. Intriguing to the trade is whether, in a period of increasing sensitivities and alertness, a national bankroller will play along with the "call-all-shots-as-you-see-them" Pearson technique.

Adam company prexy issued a statement over the weekend asserting the Pearson cancellation had in reality been decided upon several weeks before the McCarthy altercation, which resulted in the latter calling for a boycott of the Adam product.

Heller Quits CBS For Cowan Post

After many weeks of negotiation which culminated in a contract a couple of weeks ago, Robert P. Heller has submitted his resignation as director of AM radio for CBS, to join the Louis G. Cowan organization. Heller will move into the creative programming aspects of the Cowan setup, with an equity in the AM-TV shows he develops.

Heller has been one of the key program aides at CBS under program veepee Hubbell Robinson, Jr. Prior to moving into the No. 2 AM program spot at the web, he headed up the net's wide-kudosed documentary unit.

Stern's New WNBC Show

Bill Stern takes over the Richard Harkness twice-weekly news slot on WNBC, N. Y., with a youth-slanted stanza on which he'll air recordings of famous sports events from NBC's files.

Show, which will be open for participating spots, will be heard Tuesdays and Thursdays at 11:15 p.m., starting Jan. 9.

ABC Buying Trendex On Experimental Basis

Trendex, new rating organization, has gotten some business from ABC. Web is buying the service on an experimental basis for three programs: one morning, one afternoon and one evening stanza.

Trendex ratings are based on 14 four-network cities, in all of which (except Denver) there is television competition.

AFRA Authorizes WJW, Cleve., Strike

Cleveland, Dec. 26.

AFRA has authorized a strike at WJW when the current contract expires at the end of the month.

The station local voted unanimously to go on strike and at a general membership meeting, AFRA, by overwhelming vote, approved the action. Meanwhile, it is reported the station has dropped its demand for a 10% wage cut and elimination of talent fees.

Negotiations are expected to continue this week with William M. O'Neil, station president.

BIZ HOLDING UP IN FACE OF TV

By BERT BRILLER

Despite the great inroads television has made in the New York area, business for the Gotham outlets has generally held up. However, with 20-odd stations crowding the metropolis, competition has reached a feverish pitch, and there are signs of weakness in the situation.

What has aided the N. Y. kilowatters is the upsurge of national spot biz. Many bankrollers who have splurged in video are turning to selective campaigns to round out their coverage. Since many of the sponsors feel network radio may give them "waste circulation," they're supplementing their TV budgets with pinpointing spot drives, from which the lucrative N. Y. market is benefiting.

The Gotham outlets are also drawing relatively heavy coin from television manufacturers and retailers. These are generally regarded as "soft accounts," since they undermine the AM audience and will taper off as the area reaches the TV saturation point.

Toppers in local radio, agency heads and time-buyers who know the N. Y. radio sweepstakes handicap the field in the following consensus:

WOR: The Mutual key, despite video losses, is still a money nag. It probably has the biggest gross of any AM station in the country, due to its large stable of local commercial programming (contrasted with the other web keys feeding sustainers or carrying more net airers with their lower return). However, there is a plenitude of mail order biz which, some observers feel, indicates slipping.

WNBC: The NBC entry, stressing a new local emphasis under the aegis of Ted Cott, has had record months in both local and national spot biz in October and November. Programmatic innovations have paid off saleswise and ratingwise. Eleanor Roosevelt stanza, replacing Mary Margaret McBride, is SRO.

WCBS: Columbia's gem has seen some of its local show ratings dip, but has moved up billingwise. New program entries are Stan Shaw and the Tommy Riggs-Betty Lou disk jockey stints.

WJZ: Acquisition of Miss McBride hypoed the ABC key's position. Station is now pounding hard

(Continued on page 28)

Unions May Gang Up on CBS Loyalty Pledge; Await Authors League Stand

The loyalty oath which CBS is asking its 2,500 regular employees to sign may meet opposition from unions, although definite antagonism against the pledge has not yet crystallized.

National Assn. of Broadcast Unions and Guilds and Radio-Television Directors Guild will probably discuss question at their regular meetings. The Authors League of America, parent body of the Radio Writers Guild, Television Writers Group and other scripters' guilds, will take a stand tomorrow (Thurs.) at a special ALA council meeting. A segment of the ALA council expressed opposition to the oath at a previous meeting called on the question Friday (22). In the past the ALA campaigned against an NLRB ruling (later reversed) requiring council members to sign a non-Communist affidavit.

At last week's parley the League heard a wide variety of opinions pro and con the CBS move. A statement of the League's views is being drawn up by a committee headed by ALA prexy Oscar Hammerstein 2d and including v.p. John Hersey and secretary Erik

(Continued on page 29)

Jack Benny
has an amusing story
"1990—Or Bust!"
as he looks into the show biz crystal ball
* * *
one of the many byline pieces in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

House Dick

In the wake of the CBS edict ordering all employees to sign a loyalty pledge, came the revelation last week that for the past three months an ex-FBI agent has been in the employ of the network.

Practically no one at the web has been aware of his existence or the capacity in which he's employed. Nor, for that matter, is it known whether he's directly or indirectly associated with the web's determination to exemplify itself as a "lily white" organization.

D-F-S $28,000,000 Billings Set Pace Of Agencies in '50

The year's end will find Dancer, Fitzgerald & Sample agency not only maintaining its billings leadership in radio-television, but emerging with an approximate $3,000,000 additional business, practically all due to the D-F-S clients' upbeat in video.

Last year the agency, with its flock of Procter & Gamble, General Mills, Sterling, and Franco-American (Campbell Soup) shows, topped all agency expenditure in radio-TV with an approximate $25,000,000. For 1950, the figure will probably exceed $28,000,000.

Increased billings stem chiefly from P & G's program expansion into video via the ABC-TV "Beulah" show and P & G's buy into the Kate Smith daytime video program. (P & G has also staked a major claim in the daytime TV picture with the "First Hundred Years" serial, but the latter is in the Benton & Bowles house.) General Mills' sponsorship of the Stuart Erwin show and expansion of "Lone Ranger," Tums' coin earmark for TV; Sterling's bankrolling of "Sing It Again," and Falstaff Beer's elaborate 20-state sports programming are other contributing factors in the D-F-S blueskies billings picture for '50.

'Boycott' Seen On NBC Rate Cut Meet

Some of the NBC affiliate stations assert they won't even bother showing up at the meeting called for Jan. 10 in New York by NBC, to kick around the question of an AM rate cut. The threatened "boycott" stems from their feeling that without their support, the network will be in no position to exercise the slash.

These stations want no part of it. They feel that a cut such as that contemplated by NBC would, particularly at this time, be harmful to the radio industry as a whole. They feel more convinced than ever, in the wake of the economic mobilization, that the AM resurgence is about due; that as television feels the effect of production curbs and controls and the printed media becomes hit by newsprint shortages, the radio upbeat is certain to manifest itself almost immediately.

Around NBC, no one will conjecture whether the rate cut will go into effect or not. NBC originally had hoped for a Jan. 1 deadline, but in view of affiliate station opposition, the whole matter remains in a state of flux.

NORWICH EYES BOYER DAYTIME SHOW FOR NBC

Norwich Pharmaceuticals is interested in the Charles Boyer daytime soaper, "Thanks for Tomorrow," which NBC has auditioned.

Web feels that the addition of Hollywood personalities can revitalize the soap opera format. Although H. T. Babbitt has cancelled "Nona From Nowhere" and "David Harum," the explanation is given that these had been in a standardized style and that more modern treatment, plus marquee names, will hypo serials' appeal.

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Sharpe Shapes Up as '1-Man Network' With Solid Lineup of Web Packages

One of the more interesting facets in the sale of the new Cary Grant "Mr. Blandings" NBC series to Trans World Airlines (TWA), is the manner in which it projects Don Sharpe and his packaging operation as something approaching a one-man network.

The "House of Sharpe" today is unquestionably the hottest commodity in the radio packaging business, with the Coast operator, who only a short span back was writing the continuity for the Kate Smith radio show, now represented by more AM package properties than William Morris or Music Corp. of America put together.

The following represents the Sharpe stable of shows that finds him going into 1951 as one of the most talked-about men in the agency-packaging marts:

Cary Grant's "Mr. Blandings," which is being brought in under TWA commercial auspices at $8,500 a week—representing major coin in an era when high-budgeted shows are strictly passe.

"Screen Directors Guild," now an hour-long showcase, which gets a multiple sponsorship ride on NBC with its inclusion in the "Operations Tandem" sales pattern.

The Actors Co. segment of the NBC Sunday night "Big Show," which Sharpe has delivered to the web as one of regular components of the 90-minute weekly frolic.

The Brian Donlevy-starring "Dangerous Assignment" series, currently sustaining on NBC.

The "Adventures of Marcel," with Charles Boyer, which recently exited NBC, but is booked in again for a Saturday morning ride.

The "Nightbeat" adventure series, with Frank Lovejoy, a sustainer.

The Dick Powell series, "Richard Diamond," which Rexall sponsored on NBC and which moves over to ABC under Camel sponsorship.

The General Foods-sponsored "My Favorite Husband," starring Lucille Ball, one of the more solid comedy entries on the CBS kilocycles.

The Joel McCrea "Texas Rangers" series.

Author-Comedian
Hal Block
humorously conjures up a new Mr. & Mrs. program originating from the White House, entitled
Harry and Bess
* * *
an amusing byline feature in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

NBC Sets Special 100G Survey On Weekend Tastes

NBC has launched a $100,000 specialized research campaign on radio audiences, marking the web's biggest expenditure to date for a single-purpose survey.

Aim is to study Saturday a. m. and p. m. and Sunday afternoon listening habits of the nation to determine whether broadcasters' traditional approaches to dialers' preferences are right. Questions will be asked to learn whether Saturday a. m. really comprises the children's hours; whether the majority of people actually wants sports on Saturday afternoon, and whether families want forums, serious drama, music, whodunits, religiosos, name talent or variety shows on Sunday afternoons.

The project will encompass efforts by A. C. Nielsen, Trendex, NBC affiliates' research organizations and private pollsters. The comprehensive study will include doorbell-ringing to learn audience composition, age brackets, economic status, sex, geographical differences, products purchased, just who spends the money and other socio-economic data.

Project will take at least two months to wrap up. However, it's felt that from it NBC will get vital information for use in planning programs for the weekend, and material which will be useful to its advertisers or potential bankrollers in tailoring airers to their specific market needs.

Monarch Picks Up Tab on Godfrey

Although Wildroot has cancelled out on its segment of the cross-the-board morning Arthur Godfrey Show on CBS, the web has found a new client to pick up the tab. It's Monarch Foods, producers of canned fruits and vegetables, which starts sponsoring the middle of January.

Wildroot had been splitting up the 15-minute, five-times-a-week segment with Toni, each sponsoring two and a half days. Toni agreed to take the entire five days until a new client came along, and now reverts back to the split-sponsorship deal.

Wildroot cancelled out following expansion of its "Charlie Wild, Private Eye" show, which is now a TV as well as an AM attraction on CBS.

Damrosch, Music Pioneer And 'Miracle Worker' On Radio, Dies in N.Y. at 88

Dr. Walter Damrosch, dean of American conductors and pioneer in the airing of fine music on the radio, died of a heart attack at his home in New York City Friday (22). He was 88.

The composer-conductor-pianist had a lifelong aim of bringing music to the people, from the podium, lectures, cross-country tours and over the radio. In the 1920's he launched the NBC network's Music Appreciation Hour, a program which was used in thousands of schools as the nucleus of their musical studies. Starting in 1942 he served for five years as NBC's music adviser.

"Comparatively few cities have orchestras," he once told a New York Times interviewer. "I do not

(Continued on page 28)

New England AFRA Elects

Boston, Dec. 26.

New England branch of AFRA has elected the following officers: Bill Stewart, WBMS, prez; Ray Goulding, WHDH, 1st v.p.; Vin Maloney, WNAC, 2nd v.p.; Ken Ovendon, WEEI, secretary; Joe Grant, WMEX, treasurer.

Board members elected for three-year term are Bill Hahn, WNAC; Nat Hentoff, WMEX; Connie Jamieson, freelance actor; Ed Myers, WMEX; Ken Ovendon, WEEI. Elected for two-year term are Strecter Stuart, WBZ, and Gene Vaillancourt, WEEI.

AFRA Says Cleve. Stations Brushed On Weather 'Alert'

Cleveland, Dec. 26.

Broadcasting's "heroic role in the Thanksgiving weekend snow crisis" has been forgotten by "'official' Greater Cleveland," AFRATHOTS, AFRA publication here, charges in its monthly issue being released Thursday (28).

Magazine points out that broadcasters are being ignored, and that their services are not beng utilized to meet another immediate weather crisis. AFRATHOTS adds that although broadcasting has been contacted by civilian defense authorities, the communications problem in Greater Cleveland is still so confused that "if tonight, another 20-odd inches of snow were to fall on this area, commu-

(Continued on page 26)

SSC&B's Cohen Is Named 'Smith Step-Brother' In Warm One-Man Tribute

Poughkeepsie, N. Y., Dec. 26.

Holiday as well as friendly spirit at the Smith Bros. headquarters here resulted last week in a unique tribute to Phil Cohen, veepee of Sullivan, Stauffer, Colwell & Bayles, who handles radio for the 100-odd-year-old cough drop firm.

Lee Shaw, ad sales manager for Smith Bros., wanted Cohen to pay a visit to the plant, which he hasn't seen for some time. So Shaw had one solitary formal invitation engraved, inviting Cohen upstate for the "dedication of a new wing." Plan was to have Cohen surprised at the railroad station with a brass band.

SSC&B exec, however, decided to motor up from Gotham, which required a change in strategy. First inkling Cohen got that something unusual was afoot was a series of Burma Shave-type signs along the roadside. These said, "For 100 years . . . we've grown and grown . . . and now we're getting . . . a visit from Phil Cohen."

Entire day's activities were centered around Cohen, who was honor guest at the Rotary Lunch, handed a gold key to Poughkeepsie by Smith Bros. topper Bill Smith and made an honorary member of the firm—a "Smith Step-Brother."

P&G NAMES CHASE AS NEW AD MANAGER

Cincinnati, Dec. 26.

Newly-created position of advertising manager of the Procter & Gamble Co. is being filled by W. R. Chase. His appointment was announced last week by Howard J. Morgens, veepee in charge of advertising.

A. N. Halverstadt continues as manager of the broadcasting, media and art divisions and C. C. Uhling as manager of the merchandising division.

Morgens also named D. H. Robinson and E. A. Snow for new posts, managers of brand promotion divisions within the advertising department.

Sandburg's WNBC Shots

Carl Sandburg will be heard in two special broadcasts on WNBC, N. Y., Tuesday (2) and Thursday (4) at 11:15 p. m. Poet will do songs from the new edition of his "American Songbag."

He'll accompany himself on the guitar.

Richards Hearing Ends After 114 Days, But Decision Seen Months Away

Detroit, Dec. 26.

The FCC hearing on George A. Richards' application for renewal of licenses for his three stations—WJR, Detroit; KMPC, Los Angeles, and WGAR, Cleveland—ended Thursday (21), but a final decision is months away.

After 114 days, 18,000 pages of testimony, some 275 witnesses and 1,200 exhibits, FCC hearing examiner James D. Cunningham took under advisement the question of whether Richards ordered his hirelings to slant news to the disadvantage of FDR, the New Deal, Jews, and others.

The hearing on Richards' application began in L. A. June 14 for testimony pertaining to KMPC, and moved here Nov. 21 for facts relating to WJR and WGAR.

Richards disclosed that so far the legal battle has cost him $1,000,000. Should Cunningham deliver a decision unfavorable to Richards, and should the FCC sustain that decision, Richards faces further monetary losses if he takes his fight to the Court of Appeals of the District of Columbia, then to the U. S. Supreme Court.

Richards will "stand or fall on the reputation of his stations," defense attorney Hugh Fulton told Cunningham. He made that statement as he withdrew a long-pending motion to the FCC to place control of the three stations in the hands of a board of trustees.

The purpose of the proposed trusteeship has been "completely defeated" by the hearing, Fulton said. It was suggested in April, 1949, almost a year before the beginning of the hearings. "Richards believed the plan was desired by the commission and would be approved and result in preventing the necessity for protracted and enormously expensive hearings," Fulton explained.

Plans Advisory Councils

As a substitute for the trusteeship, Fulton said Richards now is proposing to establish advisory councils for his stations. Each would consist of five to seven persons familiar with problems of religion, labor, politics and civilian defense. They would not censor each script, under the proposed plan, but would review copy over a period of time.

The hearing ended on a cheering note for Richards. Cunningham ruled it would not be necessary for defense attorneys to call in 100 character witnesses from the Cleveland area.

RCA Prexy
Frank M. Folsom
Envisions
Radio's Importance Anew in the 1951 War Effort
* * *
An Interesting Editorial Feature in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Nets Mapping New Shifts in Wake Of Upped War Tempo

With the stepped-up war tempo, the four networks are currently blueprinting extensive realignment of their news staff and programming.

Particular emphasis is being placed on the overseas contingent of correspondents, which the webs plan to strengthen. With the Korean transmissions broken down in the face of the UN troops' evacuations, the networks are concerned at the moment in lining up their own transmitter facilities in Japan, which will be a focal point for correspondents on the Pacific front.

All networks are reappraising their open time segments, with a view toward building additional news programs. With the anticipated onrush of clients into AM, the webs are confident that news-slanted formats will get first call around the agencies.

Walker 'Granted FCC Stay' Tho Eligible to Retire

Washington, Dec. 26.

President Truman last week signed an executive order permitting FCC Commissioner Paul A. Walker to complete his present term in office, which expires in 1953. Walker will be 70 years of age on Jan. 11 and would be eligible for retirement. Commission Chairman Wayne Coy requested that he be allowed to stay on.

Walker is the only member of the original Commission, established in 1934, still with the agency. He is now serving his third six-year term. The Commissioner came to Washington after extensive experience in public utility regulation in Oklahoma.

Cash Upped by NBC

Norman Cash has been upped to AM station relations director for NBC, effective Jan. 1, replacing Easton Woolley, who resigned last month to become a veepee of the Intermountain Broadcasting Corp. in Salt Lake City.

Cash, who'll serve under station relations veepee Carleton B. Smith, has been with NBC since 1940.

Bob Ballin Exits F-C-B to Join JWT

Hollywood, Dec. 26.

Bob Ballin, for the past three and a half years veep and head of Hollywood radio office of Foote, Cone & Belding, leaves Feb. 1 to take a newly-created post with J. Walter Thompson in New York. He will head up a creative department to plan and set up radio and TV programs for clients.

A veteran of 22 years in radio, Ballin came out of vaude, where he did a song and patter act with Renny McEvoy, son of the humorist, J. P. McEvoy. After 12 years of trouping he joined Ruthrauff & Ryan as a producer and was assigned to Vox Pop, which lasted for four years. Agency then moved him to Hollywood to produce the Jack Benny show. He followed Benny when the show moved to Foote, Cone & Belding.

Ballin rates v.p. stripes in his new job. Don Belding and Fax Cone are now screening candidates for the Hollywood post.

Hadacol's ABC One-Shot

Hadacol medicine has bought a one-shot on ABC for Saturday, Jan. 13, at 9-9:30 p. m.

Program will be a repeat of the broadcast which Hadacol is sponsoring on Mutual the previous day. Airer will originate from the testimonial dinner being given in Los Angeles for Hadacol's topper, Louisiana State Sen. Dudley J. LeBlanc, and will feature Hollywood names.

Webs Ponder 'Fire Sale' Evils

With web toppers getting increasing complaints from their sales chiefs and staffs that both radio and television have been turned into "bargain basements," resulting in cutthroat competition among the networks, a movement is afoot to bring the chains together in January for a meeting at which fair business practices would be outlined.

The parley, if it materializes, would not be in the nature of a price-fixing venture—which might rest it in charges of "monopoly"—but one at which a code of standards would be presented for adoption.

The salesmen are griping that they can't go to an agency with a package without having the price tag jawwed down. In other cases, agencies take their shows to all the networks and get bids. While this in itself is not bad, what has been happening is that Network X says "never mind the price, we'll deliver it to you for $500 less than Network Y."

Among the sales fraternity it's said that the situation has reached the point where the number of deals made at legitimate prices in the past few months can be counted on one hand. On just about everything else "special" prices were arranged: tossing in the orch gratis, giving rebates for one reason or another, etc.

The evil, it's contended, has extended both to AM and TV. At first it was thought that a discount could be handed out to only one or two advertisers, just to "snag another piece of business." But the agencies have "wised up" and the webs' rate-chiseling practice has become a Frankenstein monster which is confusing and hurting the entire field.

Result, it's felt, has been to reduce the mammoth broadcasting industry to the level of a shady "fire sale" operation.

P & G TOP TV SPENDER IN '50

'Pat' Weaver Sees Tele Networks Moving Into Black Ink Era in '51

By BOB STAHL

Television networks will be able to trade in their red ink for black by this time next year. That's the opinion of Sylvester L. (Pat) Weaver, NBC-TV exec veepee, who maintains that program costs, which sky-rocketed to new heights during 1950, will level off during the coming year. As a result, he said, network program execs will be able to operate within their budgets and the webs should consequently start earning profits. Weaver, of course, spoke only for NBC but NBC's progress will undoubtedly carry through for the rest of the industry.

Detailing video's past and future progress in a year-end interview with VARIETY, Weaver averred that the medium literally came of age during 1950. He pointed out that it emerged as a vital phase of show business—and of big business—by developing on all fronts, hitting the top categories in stars, writers and production, as well as in money both spent and received. "After a year's shakedown, television has become big business and now we must really worry about it," Weaver said. "But we're already reaching one-third of the country's population and they aren't kicking about the quality of our shows. That should prove that TV's basic fare is comparable in quality either to radio or films."

On the monetary front, the NBC exec declared that TV is big enough now not to be hurt by the war situation. He indicated his belief that other forms of bankrolling may be affected, declaring that "advertising nay be hurt." But, he added, the present situation should not impede TV's growth, even though production of receivers will undoubtedly be curtailed drastically. As for program costs, he said they will stabilize during the coming year, "relative to current prices, of course."

Weaver noted that the Television

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On the Eve of New Vistas
By FCC Chairman
Wayne Coy
* * *
One of the Many Editorial Features In the Forthcoming
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Special WWJ-TV Educ'l Telecast Is Click in D.C.

Washington, Dec. 26.

In a special telecast direct from Detroit to Washington, WWJ-TV presented its widely-heralded educational program to 100 guests from Congress, the Army, State and Commerce Depts. and five of the seven members of the FCC.

Guests watched the weekly U. of Michigan Television Hour on four screens in a Wardman Park hotel suite. At the same time, NBC recorded the show in New York as an example of what the nation's telecasters have been seeking for months: a way to use the new medium for formal education.

Along with thousands of regular Detroit area viewers, the Washington group witnessed final illustrated lectures on human biology and on the psychological problem of hobbies as a new means of livelihood for the growing number of elderly and retired persons.

They then watched a video tour of the university's speech department and a demonstration of how war veterans and others subjected to brain injury are treated for aphasia.

FCC Chairman Wayne Coy's comment was: "One word—terrific—describes what WWJ-TV is doing. All of us are tremendously impressed with the idea. I would like to see the program carried one step further and have the students in the university's radio and television

(Continued on page 28)

Pabst Pulls Kine On Fatal Bout

Because of the death of boxer Sonny Boy West from injuries sustained in the ring last week, CBS has ordered all affiliate stations which usually carry kinescopes of its weekly boxing matches to cancel this week's kine. Order was wired out to the affiliates over the weekend at the request of Pabst Beer, which sponsors the fight pickups. Pabst reportedly believed it might be accused of poor taste, if the kine were to be transmitted as scheduled.

Since the fight was part of a regular Wednesday night series, the affiliates will be forced to fill the time with local programming of some sort. As far as the financial end of the cancellation is concerned, there will be no billing of any kind made. CBS will not charge Pabst for the kine and will bypass the time charges to the bankroller. Affiliates also reportedly will not bill CBS for the time fees.

WNYC IN QUEST OF 7G VIDEO MANAGER

Seymour Siegel, head of New York City's radio and tele activities, is hunting for a new topper (at around $7,000 annually) for the city's TV and film production unit, from which Clifford Evans is resigning. While heading up the unit Evans also held the position of assistant to the deputy mayor, at around $12,000 annually, a job which will be taken over by Harry Kingsbury.

Municipal unit has lensed several vidpix for local tele outlets and subsequent exhibition in theatres, schools, churches, etc., and also produced live TV stanzas.

Ohio Tri-City Web Sets Grappler Tourney For Men After Femmes Click

Cincinnati, Dec. 26.

Crosley's tri-city TV web kicks off this week with a men's heavyweight wrestling tournament which president Robert E. Dunville said was prompted by popularity of its elimination tourney for femme grapplers inaugurated early this month.

Saturday night matches in the men's elimination series will originate in the studios of WLW-D, Dayton, and in Cincy's Music Hall arena for pickups by WLW-T. Stakes of $5,000 will be split with $2,500 in cash and a $1,000 championship belt for the winner; $1,000 to second, and $500 to third-place finishers. Winner of the gals' competition meets Mildred Burke for a $2,000 purse.

Al Haft, matchmaker for both tourneys, said the men's also is open to all comers, with no limits on size or age. Bouts are on a one-fall, 60-minute time limit basis, with three defeats causing elimination.

Crosley video stations, including WLW-C, Columbus, offer one Friday and two Saturday wrestling programs weekly.

ITS $8,000,000 LEADS LUCKIES

By GEORGE ROSEN

It's Procter & Gamble vs. Lucky Strike in TV billings supremacy among the major clients, as television brings to a close its most affluent year.

P&G, in nosing out the ciggie client for topdog position among the heavy spenders, winds up 1950 with total TV expenditures (programs and time) of about $8,000,000. That's over and above the approximate $22,000,000 P&G spends annually on shows and time costs in radio as the No. 1 advertiser. (There's been no diminution in P&G's AM programming since moving into the TV forefront).

Lucky Strike is only slightly behind P&G. Although the ciggie company has fewer shows, they are more expensive ones. Luckies, too, splurges an approximate $2,000,000 on TV spots, while P&G puts the accent on programming.

Significant is the "history-repeats-itself" aspect of the P&G emergence into supremacy, virtually clinching its undisputed leadership in the longtime P&G vs. Lever Bros. rivalry. Just as, in radio, it was P&G that set the patterns in daytime radio and nighttime strip shows, and grabbed off the valuable time franchises, the same story applies today in TV, with a situation that finds Lever Bros. practically frozen out of NBC and CBS on daytime franchises.

Lever Moves Slowly

With the exception of its own two CBS half-hour nighttime shows, "Lux Television Theatre" and "Big Town," Lever has been slow in moving into the TV picture, up to now completely bypassing the bid for daytime audiences. On the other hand, P&G has spread itself wide over the video kilocycles. It is entrenched in the daytime program sweepstakes with the $15,000-weekly budgeted "First Hundred Years" on CBS-TV; it has bought into the Kate Smith NBC video show on a five-times-a-week basis, On the after-dark channels, it sponsors "Beulah" on ABC-TV; the $32,000-weekly budgeted "Musical Comedy Time" on NBC-TV, and the Tuesday night "Fireside Theatre" vidpix series on NBC-TV. With an approximate time and talent budget of $1,500,000 annually on each, it represents a total outlay of close to $8,000,000.

Luckies, in the runnerup spot, has such expensive items as the Robert Montgomery dramatic series on NBC-TV; the Sunday night "This Is Show Business" on CBS-TV; the Saturday night "Hit Parade" on NBC-TV, and the scheduled appearances of Jack Benny, who has already done one video show. Further, Luckies has a talent-production nut for its variety of "Be Happy-Go Lucky" commercials that approximates full program costs.

SHOE CO. TAKES NEW KID QUIZ SHOW ON ABC-TV

The Sam Smith Shoe Co., of New England, has negotiated a deal, via Dancer, Fitzgerald & Sample agency, for a two-day-a-week sponsorship of a kid show on ABC-TV.

Starting Feb. 16, the shoe company will be represented by a kid quiz program featuring Al Gannaway. It will be a 15-minute program, getting a late afternoon showcasing on Mondays and Wednesdays.

Balto Has 252,200 Sets

Baltimore, Dec. 26.

Baltimore's television set figure reached 252,200 as of Dec. 1. Sales for the month of Nov. totaled 11,750.

Television set figure a year ago in Baltimore was 112,517.

Did Stanton (Despite Denial) Offer To Peddle Web's Color to Admiral?

Chicago, Dec. 26.

Did CBS prexy Frank Stanton offer to peddle the web's color teevee system for $3,000,000 in 1949 or did he not, remains the question of the week here. The fuse to this latest bomb which blew the color controversy back into the headlines was lighted by a statement made Wednesday (20) by Ross D. Siragusa, prexy of the Admiral Corp.

Tele set manufacturer declared in a Chi luncheon speech that Stanton had offered him the CBS tinted video device, "lock, stock and barrel for $3,000,000."

The statement was denied in advance by CBS topper, who had read a handout of the Siragusa speech. Stanton telephoned the Chi manufacturer from N. Y., warning him if he repeated the statement during his Wednesday talk, he (Stanton) would publicly label it false.

Stanton's denial read: "After reading the advance handout on Siragusa's talk, I phoned him to say that I have never made Admiral such an offer. He contended that during the spring of 1949, I personally had made an offer to him personally. I advised Siragusa that I was in Europe at the time he said I made the offer. Moreover, I had no conversation, meeting, or correspondence with Siragusa on any subject during 1949. And I have never made any offer to Siragusa on color television at any time. Accordingly, if Siragusa makes a statement about my offer as in the publicity handout, it is false."

A Chi CBS publicity department staffer was sent to the luncheon to monitor Siragusa's talk. Admiral chief stuck closely to his advance text.

Siragusa led up to the controversial statement by declaring that his company does not believe the CBS system to be the answer to color TV. "I could go into a great deal of detail on the deficiencies of the CBS system. I think the most forceful way to summarize my views about it, however, is to tell you that in 1949 Frank Stanton, president of Columbia, offered to sell Admiral its color system lock, stock and barrel for $3,000,000," he said.

(Continued on page 26)

NBC's TV Chief
S. L. (Pat) Weaver
Discusses
TV and the Intellectual
* * *
A Provocative Byline Feature In the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

'Option Blues' Hit Chi Packagers In Axing Flurry

Chicago, Dec. 26.

Flurry of cancellations or threats of same the past few weeks have left Chi tele show packagers singing the "option blues." Rising costs and uncertainty over what the new year will bring in the way of emergency controls and restrictions, have caused the axing of several of the relatively high-budgeted live local TV programs.

Although the failure to renew options has left the package builders and agencies with unsold properties on their hands, situation hasn't had too much effect upon the four tele stations as far as revenue is concerned. In most cases they've been able to peddle the time to clients using smaller-budgeted film shows.

With the four stations all now charging $1,000 for an hour of Class A time and the looming hike in talent rates coming out of the current local Television Authority negotiations, some of the bankrollers are claiming they're being priced out of the medium. But a closer scrutiny of the withdrawals shows that many of them were in just for pre-Christmas promotion.

Network Competition

Most of the shows that have been dropped or are bowing out have been slotted in the highly competitive prime evening time. As a result, the local ventures have run into trouble snaring respectable ratings against network offerings.

(Continued on page 28)

Tums Yens Tele Show; Wants Fannie Brice For AM Counterpart

Tums, which sponsors the Fannie Brice radio show on NBC, is also looking for a TV property, and has set its sights on wooing the comedienne into video.

Tums has notified its agency, Dancer, Fitzgerald & Sample, that it's set to make the TV plunge in '51 and has indicated that a teevee counterpart of Miss Brice's AM program would suit the client fine.

It's now a case of D-F-S convincing Miss Brice to make the transition. If she consents, show would be filmed on the Coast.

Billie Burke's Vidpic

Hollywood, Dec. 26.

Billie Burke will get $600 for a one-day stint before the television cameras next week in "Dear Amanda." Thirty-minute vidfilm being made for "Bigelow Theatre" is a William Morris package, and the agency will peddle it as a series starring Miss Burke.

Bob Sodeberg, who is scripting, will get $500 for the chore.

Underhill Quits CBS-TV G.M. Post

Charles Underhill, general manager of the television department at CBS, has turned in his resignation to board chairman William S. Paley. That makes the second major year-end checkout, with Robert P. Heller, director of AM programming for the network, also having tendered his resignation to join the Lou Cowan package operation.

A few months back Underhill was transferred as director of TV programming (the video counterpart of Heller's job under program veepee Hubbell Robinson, Jr.) to the newly-created general manager spot, with Harry Ommerle designated as Underhill's successor.

Underhill's future plans are undetermined.

'RANGER' IN INTERIM TWO-WAY RIDE FOR GM

Because General Mills has been unable to decide what show to put in its newly-acquired Friday night CBS-TV time, it looks like the filmed "Lone Ranger" will get an interim two-way ride on Columbia and ABC-TV.

GM purchased the CBS time last week, through Knox-Reeves agency, to plug its Wheaties product. Same client has the "Ranger" series on ABC via Dancer, Fitzgerald & Sample. Latter is loaning out the cowboy pix to Knox-Reeves pending some conclusion on the regular Friday CBS stanza.

CBS Unveils 17-Inch Direct View Color Picture in Battle Vs. RCA

CBS fired a new and impressive gun in its color television barrage yesterday (Tues.), when it unveiled a 17-inch direct view color picture which furnished color images even better than those previously demonstrated. New development, made possible through use of a rotating filter drum to replace the disks used heretofore, is considered especially significant in that the web previously had been unable to display a picture larger than 12½ inches.

Rotating drum has been under development by CBS veepee Dr. Peter Goldmark since 1941. Web execs emphasized, however, that its display at this time was in no way tied in with the Chicago court decision last week upholding the FCC okay on the CBS system. According to Goldmark and CBS veepee Adrian Murphy, the drum was only perfected enough for demonstration purposes by last week.

Major importance of the drum filter is that CbS is no longer confined as far as the size of its color picture is concerned. Where the filter disks necessarily had to be twice the size of the viewing tube, the drum is only 15% larger. Thus, while a 12½-inch tube required a 25-inch disk, the ration between the drum and the tube is only 20:17. Color drum, though rigid, is in effect wrapped around the tube, with the filters at right angles to the scanning lines. As with the disks, though, the drum still does not provide compatibility with present black-and-white sets.

Eye De-Icing Move

Washington, Dec. 26.

FCC and CBS, in the wake of the Chicago federal court's decision in the color television suit last week, are both expected to take action to unfreeze the Chi tribunal's temporary stay on commercial application of the CBS system. While the court upheld the FCC's decision greenlighting CBS color, it continued the stay order on a temporary basis.

In Chi, the decision was regarded as a tactical victory for RCA, which had filed to have the FCC decision set aside. Stay order an extension of the ruling issued by the Chi court Nov. 17, will remain in effect until April 1, or until ended by Supreme Court action.

However, RCA expressed satisfaction that the lower court, in continuing the stay pending final determination of the issue, "clearly indicated its awareness of the great public interest at stake." The company said it would appeal, "confident that the Supreme Court will recognize that the public should not be denied compatible color decision."

CBS, on the other hasd, had "no question" the Supreme Court "will also uphold the Commission order, if RCA insists on carrying its case further." In any event, the web added, "we are now assured that the matter will finally be disposed of within a few months."

The Chicago court action set off considerable speculation as to whether color sets or converters could be manufactured in view of defense requirements for critical materials. A definite effort to get the National Production Authority to prevent production of color equipment was made by a "task group" of television set distributors following a meeting here with NPA for a briefing on the effect of defense orders on their business. Action was asked in the form of a resolution adopted by the wholesalers.

FCC Commissioner
Frieda B. Hennock
Discusses Video's Educational Potentialities in
The 3 R's in TV
* * *
One of the Many Byline Pieces in the
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

AM-TV Sales Role In Present Crisis Plugged by ABC

Predicated on the international situation and President Truman's recent declaration of a national emergency, ABC is prepping a large-scale ad-promotion campaign to spur "electronic advertising as the modern method of selling in uncertain, fast-moving business conditions."

In today's conditions bankrollers need the maximum amount of speed and flexibility, ABC ad-promotion - research - publicity veepee Robert Saudek told VARIETY this week. As prices shift, materials and products become scarce and copy appeals are changed, he said. AM and TV provide advantages that billboards, magazines, newspapers and other graphic media lack.

In an emergency, the ABC exec pointed out, the Government relies chiefly on radio. No other medium can immediately get into over 95% of American homes, rural and urban, with the emotional power of the spoken word. If AM is so heavily relied on by the Government, it is just as potent for the advertiser.

Web's campaign will plug the theme that electronic media are the most economical. "Advertisers have always given careful consideration to bringing down the cost of their distribution," Saudek said, "but too often they neglect to consider the cost of distribution of their ad messages. Studies will show that radio and television distribute advertising more efficiently and cheaply than any other media."

Philly Jr. Ad Awards To Barrett, MacMahon

Philadelphia, Dec. 26.

Edward W. Barrett, assistant Secretary of State in charge of the Voice of Ameriea, and Edward L. MacMahon, WCAU-TV staffer, were selected as the winners of the Philadelphia Junior Advertising Club's annual awards.

Barrett and McMahon were presented with plaques at the club's annual awards dinner held (21) in the Poor Richard Club. A former editor of Newsweek mag, Barrett was chief of the overseas news and features bureau for the Office of War Information

Transmission Errors Nix 50% Commercial Spots, Check Survey Reveals

More than 50% of commercial spots, kinescopes and film being screened on television throughout America are subject to errors in transmission, according to a survey conducted by Spot Check, Inc., for some of the top agencies. Report, which included 1,000 consecutive monitoring checks up to last July 10 and which has just been compiled, claims that clients and agencies who buy adjacencies and specific time slots for commercials, cannot be more than half certain that their commitments will be met.

According to Spot Check, 10.2% of the total commercials monitored did not appear at all, while another 3.3% appeared either four minutes or more too early or too late. On 5.4% of those monitored, the audio portion of the spot was indistinct or not synchronized, while on another 4.3%, the video portion was too light, blurred, etc. Organization found that in 17.3% of the checks, the station permitted double spotting before the spot appeared, while double spotting after the commercial was noted in 10.8% of the cases.

In 13.5% of the spots, a blur was caused because the station failed to provide an interval before the preceding program had faded, and in another 17.2% the final sales message was lost because no interval was provided before the following program appeared. Spot Check utilized checkers in every key video area, working against a questionnaire through which the checker could outline his report.

L.A. Stations Withdraw Hourly Pay Proposal

Hollywood, Dec. 26.

New pay scale proposal is being drawn up by local telestations following first Television Authority victory in current negotiations. Video outlets agreed to withdraw their original plan calling for an hourly wage scale plan.

New scale proposal probably will be patterned after the basic TVA structure calling for payment based on programming. Stations and TVA are still a considerable distance apart on final terms of a working contract, but stations' decision to withdraw the hourly-scale offer is seen as an indication that the next negotiation meeting Jan. 10 may achieve a framework for a pact.

Chi 'Circus' Renewed

Chicago, Dec. 2.

ABC's Chi-originated "Super Circus" got a 13-week renewal last week from M. & M., Ltd. Candy maker will continue to bankroll the 4:30 to 5 p. m. segment of the hour-long show on alternate weeks. Agency is William Esty.

Chi Stations Now Wooing Rural Audience, as City Turns to Tele

Chicago, Dec. 26.

With more and more city folks leaning to television, Chi radio stations are upbeating their pitches to the rural dialers. Idea is to take advantage of the heretofore frequently-ignored non-metropolitan audience encompased by the big city 50,000 watters.

Several sophisticated Windy City stations, which down through the years have eschewed oater programming as being declasse, have recently taken on folk singers and western drawl disk jockeys in an attempt to woo the hinterland listeners.

Increase in farmer-beamed shows by the other stations isn't being viewed with glee by WLS. Latter station has pretty much ad a complete monopoly on the rural audience, as far as the Chi situation is concerned. Station has always catered primarily to the farm audience, with its heavy emphasis on agriculture news and features and its folk talent programming.

WLS 'Monopoly'

WLS has had the field practically to itself, especially Saturday nights with its National Barn Dance, which has been a rural midwest standby for 25 years. (An important by-product and a major source of revenue is the WLS Artist Bureau which handles p.a. bookings for fairs and other events throughout the area, which use western-slanted talent.)

WBBM, CBS Chi station, recently entered the Saturday night out-of-town audience sweepstakes with a full hour of barn-dance type show sponsored by D-Con, rodent killer. Show ended Saturday (23) after an eight-week run, but will likely be revived for another client. Station's other regular rural airer is Harry Campbell's cross-the-board "Country Hour" at 5 to 6 a.m.

One of the heaviest hillbilly schedules in town has been built up by WJJD, daytime indie operation. The 50,000 watter has a solid two-hour block of disk shows featuring folk singers, running from 3:45 to 5:45 p.m. Since program directors have found there's some affinity between hillbilly music and mail order pull, WJJD slots its m.o. spots in this afternoon period. Station also opens its day with an hour of recorded oater tunes.

Same pattern is developing at WCFL, which just took on Ray Starkey, Texas-born folk artists, who's now handling the indie's early morning rural-beamed record show. Labor-owned station sched-

(Continued on page 26)

Max Liebman's
TV Lament:
So Who's Worrying?
* * *
A Byline Editorial in the Forthcoming
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Tele Webs, Sans Sustainers, Can't Train Directors

Television may be years younger than the film industry but network broadcasters are already running into the same problems that currently confront the Hollywood studios. One of the thorniest such problems now is the lack of opportunity to train new personnel, which in TV means particularly new directors.

In the film industry the situation was created by the major studios' decision to eliminate production of B pictures, based both on a dwindling boxoffice and increased production costs. The B films had long been used as the training ground for new actors, directors, technicians, etc. In video, according to NBC-TV program manager Ernest Walling, it's the dearth of sustaining shows of any dimensions which is responsible. Unless some solution is soon reached, Walling said, TV directors may soon be at a premium.

Video situation reflects an apparent paradox but one easily explained by the industry's present economy. Networks, and particularly NBC, have few sustaining programs because they are almost completely sold out on their cream evening time. But, because of the amount of money the webs have

(Continued on page 29)

NBC Eyes Expansion Of Comm'l Daytime Segments

Now that NBC has posted the SRO sign on its daytime "Kate Smith Show," the web is pressing to wrap up sponsors for other daytime segments. With Miss Smith's show airing cross-the-board from 4 to 5 p. m., NBC is now concentrating on selling the 3 to 3:30 p. m. slot and, according to web execs, several bankrollers have already nibbled at various packages being pitched to them.

Shows with soap opera formats are getting the biggest play. NBC currently has three of them, each running 15 minutes, available in audition form, which are being peddled around the agencies. These include "Hawkins Falls," which was staged as a full-hour, Saturday night program last summer; "Family Doctor," and "Candy and Bill," latter produced by NBC in association with indie packager Carol Irwin. Unlike Miss Smith's program, which was sold on a participating basis, NBC hopes to line up one sponsor for each of these cross-the-board.

"Ransom Sherman Show," which originates in Chicago, presently occupies the 3 to 3:30 segment. Web has been unsuccessful so far in selling it and, if the program is not dropped, it will probably be cut to a 15-minute format to play back-to-back with one of the soapers. Meanwhile, with its "Mystery Theatre" series already earmarked for the 12:05 to 12:20 a. m. period, NBC is mulling the idea of building other post-midnite shows. These will probably be programs which can be produced without the addition of more personnel or facilities, according to a web spokesman.

Unique TV 'University of Air,' Backed By 19 Colleges, Set for Philly Debut

Philadelphia, Dec. 26.

One of the most extensive uses ever made of television as an adult education medium will be launched Monday, Jan. 2, with the "WFIL-TV University of the Air," series of daily programs slated to go out five times weekly over this three-state area.

Nineteen colleges and universities in Pennsylvania, New Jersey and Delaware, as well as the Philadelphia Board of Education's extension services, have pledged their full cooperation to WFIL-TV in presenting the program, which will be telecast Mondays through Fridays 11:10 a.m. to 12 noon.

Roger W. Clipp, general manager of the Philadelphia Inquirer station, announced the educational series following a series of meetings with leading educators from the participating institutions.

Attention is certain to be focused on the WFIL-TV television college courses at a time when educators all over the country are seeking added TV time for instructive programs in the public interest. The FCC at the moment is considering a number of requests for the allocation of separate channels for educative purposes.

Spokesmen for the cooperating colleges and universities believe the station's plan offers an educational challenge unparalleled in the television industry, by developing regular college courses adaptable to video presentation. Dr. Arm and L. Hunter, educational director of the Inquirer stations, will serve as chairman of the administrative committee. Dr. Hunter is chairman of the department of radio, speech and theatre at Temple U., and former chairman of the department of radio in Northwestern U.'s School of Speech.

Dr. Joseph Zimmerman, director of the Temple U. Television Workshop, will be in charge of production for WFIL-TV. Before joining the Temple faculty, Dr. Zimmerman was technical director of the Northwestern U. Theatre and a former set decorator at Paramount.

Courses of study scheduled will be televised in two series of 11 weeks each during the winter and spring. Nine colleges and universities will offer 15-minute, 20-minute and half-hour programs in the initial series. Some of these will be represented in the second series. The Philadelphia Board of Education will offer a separate course, "Let's Speak Spanish."

Institutions represented in the first series and the subjects to be covered include: Albright College, "Nuclear Physics for the Layman;" Beaver Colleg., "Understanding Economics;" Drexel Institute, "Understanding Our Teenage Children;" Penn State, "The Homes We Live In;" Pennsylvania Military College, "Chemistry of Living;" Rider College, "Success Through Self-Improvement;" St. Joseph's College, "The Art of Thinking;" Temple U., "The Child and the Family," and Ursinus College, "Governments Around the World."

Other cooperating colleges include Bryn Mawr, of Delaware, Haverford College, LaSalle College, Lehigh U., Moravian College for Women, Muhlenberg College, Rutgers U., Swarthmore College and Villanova College.

BRITISH EQUITY SEES VIDPIC IMPORT DANGER

London, Dec. 26.

The recent deal by which the British Broadcast Corp. acquired a series of 13 TV pix made primarily for the U. S. market by John Nasht, has led to talks between the council of British Actors Equity and the BBC.

An Equity spokesman says the deal highlights the danger that a good part of the BBC's own output might eventually consist of pix made abroad. Equity calls it as a "knotty problem" which can't take a hasty decision.

It would be a "nightmare world," said Equity, if the product of a tiny handful of artists in a single country could be canned and dispatched to TV screens of every other country, which is already happening "to a considerable extent" with Hollywood films.

Tele Follow-Up Comment

As its Christmas Night offering, the Procter & Gamble-sponsored "Musical Comedy Time" on NBC-TV offered an adaptation of Victor Herbert's "Babes in Toyland," endowing it with a cast that included such fine performers as Dennis King, Robert Weede, Edith Fellowes, Gil Lamb, Dorothy Jarnac and Robert Dixon, among others. Alexander Kirkland wrote the TV version, transforming the Herbert classic of the 1929 Broadway season into a 1950-vintaged musical that took cognizance of such current phenomena as video, Milton Berle and Hopalong Cassidy. Practically everybody and everything, for that matter, was written into the book but Dagmar and Faye Emerson.

Choice of "Babes" as the Yuletide offering was understandable, but what was projected over the screen was anything but. Somehow the grownups couldn't make the transition into babes in Toyland. The fantasy was elusive and heavy-handed, the Christmas charm seldom if ever permeated and the resultant hodgepodge never broached the light, melodic tempo of the Herbertian frolic.

As Dr. Electronic, whose nuclear mind ultimately proved no match for the creator of Toyland, Dennis King had a hapless role. Even the perennially favorite "March of the Toys" and "Toyland" tunes didn't come to life in the TV version, though the opportunities for imaginative staging were boundless. Dorothy Jarnac and Gil Lamb projected well in individual specialties; Robert Weede as the season's portender of cheer made the one outstanding musical contribution, but the lengthy number of impressive credits could have labored and brought forth something more rewarding.

The names were imposing enough, and so was the talent, but the comedy material used to flavor the ingredients failed to produce the desired results Sunday night (24) on the Bob Hope show. NBC's "Comedy Hour" found Hope still a very funny guy, but he, too, had his lapses, through no fault of his own. When the laughs don't come, there's little that can be done to circumvent the void.

The names included Eleanor Roosevelt, Lily Pons, Robert Cummings and Betty Bruce for the lure-'em quality, in addition to Hope himself. Mrs. Roosevelt finaled the show with her reprise of a Yuletime message of peace and goodwill, a message once read by George Washington himself, and while this was not entertainment per se, it lent the proper spiritual quality to the program, especially with its choral background (St. John's Boys Choir).

Miss Pons, with a nifty production background, first did the "Bell Song" from "Lakme," and with this she socked over strongly. She made a couple of subsequent appearances that were also-rans, but this was because she had little to do except foil for some inferior comedy.

Robert Cummings, from films, suffered also from scriptitis, although at times he was able to sift through the welter of so-called comedy and point up his own personality. He was in several comedy spots, with his first appearance, with Hope, showing him off best. A Santa Claus bit, with Hope, B. S. Pully and Jerry Bergen, was especially disastrous. The way the number was written — with the Macy's department store as the fulcrum—suggested that the latter was the sponsor. But maybe it was the spirit of the year, with Frigidaire playing Santa, too.

Betty Bruce had a solo dancing spot, and her taps, as always, were crystal-clear. Robert Maxwell, harpist, likewise was clicko in his solo.

A notable contribution was that of Charles Sanford, the musical director, with his complex cues of music that ranged from the pops to the operatic.

Either Ed Sullivan decided it wasn't worth competing with Bob Hope, who was on NBC-TV at the same time as Sullivan's CBS-TV "Toast of the Town," or he could round up enough variety talent to fill out a full hour. At any rate, the first 15 minutes of his show were devoted to introducing a number of stock video characters and despite a strong talent lineup thereafter, the show lacked its customary glitter and sharpness.

Opening with Paul Jones' dancing group of youngsters from Stamford, Conn., Sullivan kept them onstage and introduced them to Captain Video, the Video Ranger, Cactus Jim and Ted Mack of the "Original Amateur Hour." Just what purpose this accomplished is not clear, but it did eat up 15 minutes of the show.

Thereafter, the program was back on its customary format, with comic Mickey Deems, Lauritz Melchior, dancer-bird trainer Ross Harvey, David Niven and singer Rosemary Clooney on the roster. Deems did his bit on Sunday with the family, and registered solidly. While he's done the same turn in theatres and niteries and on TV before, it still is strong.

Melchior excelled in "Vesti la Giubba" and later came back to sing "Some Enchanted Evening," doing a charming waltz with an eight-year old girl from the dance group. Niven appeared in a scene from R. C. Sherriff's World War I play, "Journey's End," which, while competently done, lacked dramatic pertinence out of the complex of the entire play.

Harvey scored in his turn with his trained Australian budgie birds. Stint requires a degree of audience participation in that some members of the audience are asked to hold the birds on their fingers. But the delightful quality of the act registers with home viewers too. Miss Clooney competently sang a couple of pops.

Henry James has now provided "Philco Television Playhouse" with three topflight vehicles. On Sunday (24) the NBC-TV stanza offered a dramatization of his "The Pupil," which was movingly staged.

Story is that of a tutor, played by John Newland, who was hired to teach a spoiled 10-year-old (Judson Rees). However, he quickly learned that the child's unmanageability stemmed from his parents' failure to give him love. Because he himself had been an orphan, and knew a kid's need for affection, Newland cared for the youngster and finally he and his bride-to-be took him away with them.

More important than the plot was the psychological depth which James gave his novels and which Stephen deBaun's adaptation retained. The piece made an incisive indictment of parents who are more concerned with their financial affairs than with their children, a theme which has figured in much of James' works.

Newland brought understanding and charm to the role of the tutor and young Rees was believable as his problem charge. Viola Roache handled the part of the callous mother well and Ann Summers clicked as the tutor's fiancee.

Because of the Christmas Eve skedding, commercials were deleted from the intermissions and the time saved was devoted to a five-minute session of carols at the end of the airer. Presumably, in kinescope cities which see the program after the Holidays, commercials will be restored and the carol segment dropped.

Joey Adams bandied badinage with Abe Burrows and George S. Kaufman on "This Is Show Business" (CBS) and almost made it kidding-on-the-square in rebuttal and otherwise. He did an okay stint, based on his "Rate Your Mate" quiz (also a CBS show, AM not TV). Kitty Carlisle was the guest femme panelist. Incidentally, Clifton Fadiman has dropped his cheaters which is a good visual idea in view of the high-dome assists from permanent panelists Burrows and Kaufman.

A performance that will be long remembered by those that saw it was delivered Monday (25) night by Fay Bainter on CBS-TV's "Lux Video Theatre." Playing an innkeeper's wife in an adaptation of the late Stephen Vincent Benet's "A Child Is Born," she endowed the role with the mystic, poetic quality that gave spirit and meaning to the story of Christ's birth and all that story conveys.

Benet's tale itself, like most of his work, has a mystic quality about it. It tells of how the innkeeper's wife gets the revelation of the meaning of the birth of the Child in the stable of her Inn and how she gets that meaning across to the rest of those in the Inn. Story is set in the cruel reign of King Herod, and the Child's birth comes to her as a symbol of hope for freedom for all men and for all time.

Miss Bainter delivered her lines as inspirationally as the mood of the story itself. In her better moments—or superlative, since they were all good—they flowed like poetry. Gene Lockhart was completely effective in an antithetical

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CHRISTMAS SONG
With Lois Hunt, Norman Scott, Gordon Dilworth, Harold Brown, Beverly Janis, Margery Myer, Stephen Kennedy, Joe Helgesen, Jon Silo, others
Producer: Paul Rosen
Director: Larry White
Stager: Roger Gerry
Writer: Barbara Boothe
Music: Robert Russell Bennett
60 Mins.; Mon. (25), 9 p.m.
Sustaining
DuMont, from N. Y.

For its special Christmas offering, DuMont trotted out this ambitious, hour-long original production demonstrating how Christmas affects a supposedly typical Manhattan community. But, while the musical portions were well-handled, the weak thesping and cliched script militated against full projection of the Christmas spirit, for which the show was supposedly aiming. Web is to be commended for staging such an apparent costly venture on a sustaining basis, but the show just didn't have it.

Story was set in a lower-class apartment house, supposedly on the lower east side, which permitted for the inclusion of N. Y.'s polyglot life. Main story line had the landlord, in love with a young femme tenant, seeking to have the building torn down so he could erect a warehouse. What was more to the holiday atmosphere was the introduction of the tenants, each of whom emigrated to the U. S. from a different country. In picking up the story of each, the show segued neatly into depicting how Christmas was celebrated in each of their native lands.

Several original songs, mostly of the dramatic showtune variety, were cleffed for the production by Robert Russell Bennett. While none had much pop appeal, they sounded like good Broadway musical prospects, In comparison, though, Rodgers - Hammerstein "Soliloquy" from "Carousel," which was sung capably by Stephen Kennedy, was standout.

Show was backgrounded by an attractive set, with simulated snow, showing the front of the apartment building. Cast sang much better than they acted. Production and camera work were adequate.

Stal.

FAMILY CHRISTMAS
With Burl Ives, Margaret Johnson, David Anderson
Writer: Al Crews
Producer: Rudy Bretz
Director: Crews
30 Mins.; Mon., 9:30 p.m.
Sustaining
ABC-TV, from New York

Protestant Radio Commission, in cooperation with ABC-TV, turned out a fine Yuletide program in "Family Christmas" which the net aired Monday (25). Kingpin of the informal session was Burl Ives, who presided over a family gathering around a living room tree. The pipe-smoking balladeer set the holiday mood with impromptu songs in verse and led family members in Christmas carols around a piano.

Atmosphere of "Family Christmas" was informal, but with a quiet dignity that typified many similar scenes in other American homes. High point of the stanza was Ives' explanation of the Biblical and contemporary significance of Christmas to his 10-year-old son. He re-told the story of the Nativity and drew a parallel from the troubled times when Christ was born to our own uncertain period of the present.

Touching on the Communist menace, Ives counselled his offspring that we're not mad at the Russians—only their government. "We mustn't hate people," he added, "for when we have good will in our hearts toward people and they have good will to us, then we will have peace." Withal, "Family Christmas" ranked high among holiday special shows, for it related the story of the birth of Christ and its relation to the present era in terms that children could readily understand.

Gilb.

UNCLE MILTY'S CHRISTMAS PARTY
With Milton Berle, Lauritz Melchior, Maxellos, Martin Bros., Martha Raye, Trixie, Gaudsmith Bros., Delage & Shirley, James Little, Manuel & Marita Perez, Al Goodman orch
Producer: Irving Gray
Director: Arthur Knorr
Writers: Hal Collins, Jay Burton, Bobby Gordon, Buddy Arnold, Woody Kling
60 Mins., Mon. (25), 3 p.m.
Participating
NBC, from N. Y.
(Kieswetter)

Milton Berle put on a special full-hour variety show for kids Christmas Day (25) afternoon, and because the acts were shrewdly chosen for kid appeal, and breezily paced, the airer came off well. There was a good, informal quality

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HANSEL AND GRETEL
With David Lloyd, Virginia Haskins, Claramae Turner, Frances Lehnerts, Paul Ukena, Michael Spivak
Director: Charles Polacheck
Producer: Samuel Chotzinoff
60 Mins.; Mon. (25), 2 p.m.
Sustaining
NBC-TV, from N. Y.

Humperdinck's opera, "Hansel and Gretel," was trimmed into an engaging 60-minute Christmas afternoon video offering for juves and adults alike. Based on an English translation by Townsend Brewster, this holiday opera was imaginatively staged within the limitations of the video screen while fully utilizing the technical flexibility of the TV cameras.

This production was cleverly presented as a fairy tale with music. While Humperdinck's score was used with only minor deletions, the video version of the opera was primarily angled towards a lucid narration of the familiar legend. As such, this production eliminated the elaborate dream sequence of the original in favor of retaining a steady focus on the adventures of the two central characters, Hansel and Gretel.

Three simple sets were adequate for this production which was run off without interruption. The sequence in the forest, where the children become lost after dark, was a model of theatrical economy. The terrors of the night were fully communicated through the utilization of only a couple of camera tricks. Similarly, in the witch's house, camera superimpositions created the illusion of the witch riding through the air on a broom. While effective, the camera tricks were wisely not overdone.

On a par with the physical production, the performances were standout. Virginia Haskins and David Lloyd, as Hansel and Gretel, sang flawlessly besides entering into the spirit of their juvenile roles. Claramae Turner also was impressively sinister as the witch, while Frances Lehnerts and Paul Ukena handled the parental foles competently.

Herm.

LET'S LIVE
With Bill Leonard and family
Producer-director: Paul De Fur
Writers: Al Morgan, Leonard
15 Mins.; Sun., 12:30 p.m.
MACMILLAN
WCBS-TV, New York

Bill Leonard's "This Is New York" strip on WCBS (which has the aid of a large and hep reporting-script staff) is one of Gotham's most literate morning airers. In view of that, Leonard's video entry, "Let's Live," is a sad disappointment. Preem Sunday (24) had Leonard with his wife Adele and three of their five sons gathered in their living room and chatting on Christmas.

Aim is to provide relaxed, leisurely conversation. However, it came off as stiff and static. Leonard's handling of his kids was unnatural and formal. He tended to monopolize the time and his wife wasn't fully integrated into the proceedings. The family gabfest format, in short, is too complicated to provide a smooth show. Furthermore, the airer lacked a clearcut angle. There was some talk about their Nativity creche and a reading of a couple of stanzas of "The Night Before Christmas." Fact that this was cut short added to the program's feeling of incompleteness.

Production, on film, was marred by bad camerawork that lacked closeups, and a slow pace that used less than a dozen shots in the quarter-hour span.

Future telecasts, Leonard explained, will deal with photography, boating, skiing, etc., in which books on the subjects will be brought in as commercials for the Macmillan publishing house. Dealing with more specialized topics, such as these hobbies, may provide the appeal to a specific viewing audience that the series needs.

Bril.

MAGIC BY CHRISTOPHER
With Milbourne Christopher
Producer: George Poisal
15 Mins.: Wed., 6:40 p.m.
SCHREIBER FOOD MARKETS
WAAM, Baltimore

Milbourne Christopher is a youthful, smooth working magico with a good line of patter to sell his tricks with small stuff, mainly ropes, cards, cigaret lighter, etc. He keeps his show at a good pace and rings in a "party puzzle" giveaway trick, offering more of such to writers-in.

It's a nice switch from the song and dance, drama and commentary stuff preceding and following his particular slot and offers possibilities of more ambitious auspices. Sponsoring food markets display name branded items with good mention which may be a tipoff as to how the tab is being picked up.

Barm.

ONE HOUR IN WONDERLAND
With Walt Disney, Kathryn Beaumont, Bobby Driscoll, Hans Conried, Edgar Bergen, Firehouse Five Plus Two, others
Producer-writer: Bill Walsh
Supervisory director: Disney
Music: Paul Smith
60 Mins.; Mon. (25), 4 p.m.
COCA-COLA
NBC-TV, from New York (film)
(D'Arcy)

The art of Walt Disney socked over a special hourlong Christmas show, delightful to young and old, which NBC-TV aired Monday (25). The program, made on film in Disney's Hollywood studios, was a fine blend of human and cartoon characters, with real people such as Disney and Edgar Bergen mixing well with ventriloqual dummies and such pen-and-ink stars as Mickey Mouse and Donald Duck.

Format had Bergen, Charlie McCarthy and Mortimer Snerd at a Coke party Disney tossed, with the guests calling on a magic mirror to reprise segments of their favorite Disney features. The interplay between the real and fantasy worlds made for some wonderful effects. There was McCarthy's cynical comment that the mirror was "just a hopped-up television set" and the looking glass' acid retort that it summoned up the old reels "without the aid of vulgar knobs, tubes or aerial." Hans Conried's performance as the mirror genie was neat, and the weird effects used in the occult glass were charming rather than frightening.

Disney released his stable of characters for video as a healthy plug for his upcoming "Alice in Wonderland" pic. Taking part in the production were Kathryn Beaumont, Alice's voice in the film, and Bobby Driscoll, Academy Award-winning juve who also worked on the feature. Disney and his daughters also acquitted themselves well in the party scenes.

Outshining the real scenes, however, were the Disneyana reels. There was the gay "Happy Song" from "Snow White and the Seven Dwarfs," some sock antics with Mickey Mouse, Donald Duck and Goofy as they cavorted on a clock tower, a laugh-getting excerpt from "Uncle Remus" with Br'er Rabbit, Br'er Fox and Br'er B'ar, and a winning piece in which Pluto and a bulldog wrangled over a bone in a carnival hall of mirrors.

Piece de resistance was a preview of the tea party episode from "Alice." In this Ed Wynn does the voice of the Mad Hatter and Jerry Colonna does that of the March Hare. The Lewis Carroll fantasy, it would appear from the sample, should prove a smash, faithful to classic's spirit with the addition of typical Disney inventiveness.

Firehouse Five Plus Two orch provided a novelty arrangement of "Jingle Bell," and the airer wound with a cute scene as McCarthy tried to make a "deal" with the magic mirror, only to find the genie replaced by Mortimer Snerd.

Pictorial quality of the Technicolor cartoons was good, although a bit of the separation was lost, and pointed up a reason for color video. Coca-Cola commercials were tastefully restrained and effective.

Bril.

Pulitzer's 'Mate' Proves Answer to Diehards On H'wood's TV Contribution

Any doubts still held by the "all-television" diehards about what Hollywood can contribute to the medium must have been completely shattered Friday night (22) with the presentation of "The Pharmacist's Mate" on ABC's "Pulitzer Prize Playhouse." For here, in an hour-long film produced by N. Peter Rathvon's indie firm and directed by Irving Pichel, was the type of professional drama video has been awaiting. Spontaneous or not, the show, from dialog through camera work and lighting, was near-perfect in execution. And, in addition, with Pichel evidently paying strict attention to TV's requirements, the film certainly contained as much "intimacy" as any live video production.

Hollywood names studded the cast and production credits, with all turning in top-drawer performances. Script was penned by Budd Schulberg for his first major TV writing assignment. Brian Donlevy and Gene Raymond starred, and Darryl Hickman, Alan Hale, Jr., Frank Jenks and other Hollywood feature players topped the supporting cast. While the entire story took place inside a submerged sub-

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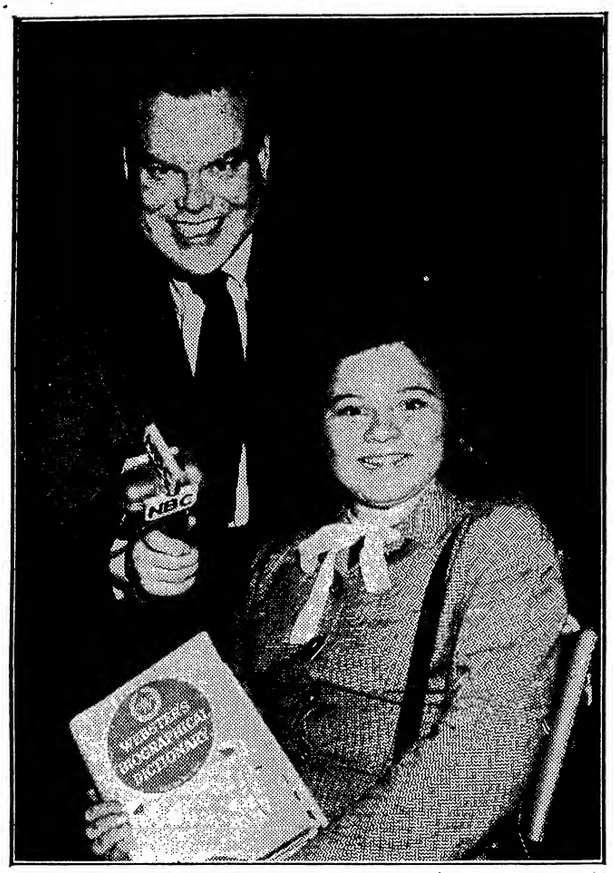


"WELCOME TR

"THE SHOW WITH /

NOW IN THE 169th CON

FOR PROCTER &

THE BIOW COMPANY • STEFAN HATOS, Producer • BOB CUNNIN

NBC, 10-10:30 A.M., E.S.T., MONDAY

DIRECT FROM THE COLLEGE INN PORTERHOUS

Radio-TV Representative:
JOHN E. GIBBS
30 Rockefeller Plaza
New York 20, N. Y.

NOW BOOKING FOR 1951
TOMMY BARTLETT AND HIS AUDIENCE PART
STREAMLINED TO MEET YOUR INDIVIDU
AND BUDGET
WRITE, WIRE OR PHONE LES LEAR FOR /

TOMMY B

'PAY OR PLAY'

HIGHEST MAIL PULLING RECORD IN THE LAST FIVE YEARS ON **WBBM** CHICAGO

With Jack Fulton, Ralph Mazza, Dick Cunliff, Sid Nierman

Al Rudd, Director — Edwin Cahn, Producer

Bill Despard, Announcer — Sam Samuelson, Writer

Monday through Friday, 3:30 P.M.

Sponsored by Sawyer Biscuit Company

through the George H. Hartman Co.

AVELERS"

HEART"

SECUTIVE WEEK GAMBLE

AM, Director • LES LEAR, Business Manager

HROUGH FRIDAY

HOTEL SHERMAN, CHICAGO

VATION SHOW
SITUATION

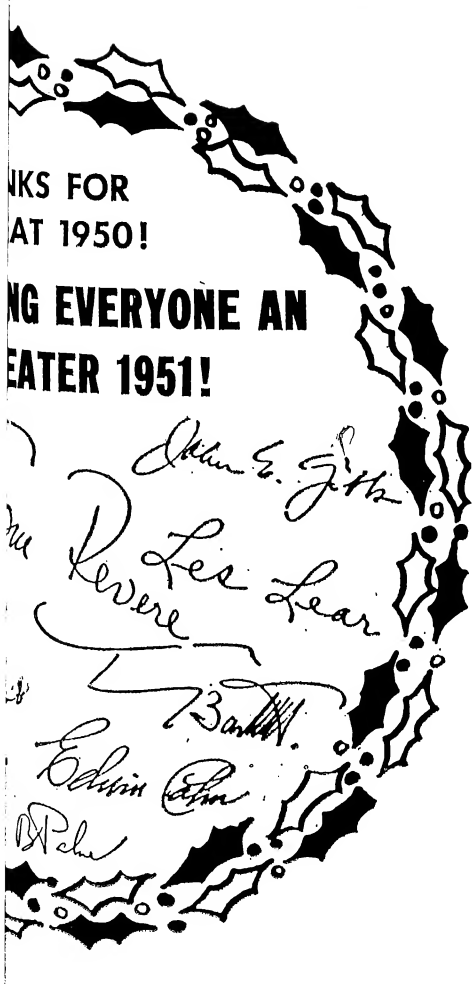
AILABILITY!

Personal Management
Personal Appearances
LES LEAR
Hotel Sherman, Chicago 1

Thanks to these NBC Stations for their fine Cooperation in Merchandising 'WELCOME TRAVELERS'

Albuquerque, N. M.	KOB	Globe, Ariz.	KWJB	Pocatello, Ida.	KSEI
Allentown, Pa.	WSAN	Grand Rapids, Mich.	WOOD	Portland, Me.	WCSH
Altoona, Pa.	WFBG	Great Falls, Montana	KXLK	Portland, Ore.	KGW
Amarillo, Tex.	KGNC	Greenville, S. C.	WFBC	Prescott, Ariz.	KYCA
Asheville, N. C.	WISE	Harrisburg, Pa.	WKBO	Providence, R. I.	WJAR
Atlanta, Ga.	WSB	Hartford, Conn.	WTIC	Raleigh, N. C.	WPTF
Baltimore, Md.	WBAL	Hazelton, Pa.	WAZL	Reading, Pa.	WRAW
Bangor, Me.	WLBZ	Helena, Montana	KXLJ	Reno, Nev.	KOH
Baton Rouge, La.	WJBO	Hibbing, Minn.	WMFG	Richmond, Va.	WMBG
Billings, Mont.	KGHL	Houston, Tex.	KPRC	Rochester, Minn.	KROC
Birmingham, Ala.	WBRC	Hutchinson, Kans.	KWBW	Rochester, N. Y.	WHAM
Bismarck, N.D.	KFYR	Indianapolis, Ind.	WIRE	Safford, Ariz.	KGLU
Bluefield, W. Va.	WHIS	Jackson, Miss.	WJDX	Saginaw-Bay City, Mich.	WSAM
Boise, Ida.	KIDO	Jacksonville, Fla.	WJAX	St. Louis, Mo.	KSD
Boston, Mass.	WBZ	Johnstown, Pa.	WJAC	St. Cloud, Minn.	KFAM
Bozeman, Montana	KXLQ	Kansas City, Mo.	WDAF	Salt Lake City, Utah	KDYL
Bristol, Tenn.-Va.	WOPI	Kingsport, Tenn.	WKPT	San Antonio, Tex.	WOAI
Buffalo, N. Y.	WBEN	Knoxville, Tenn.	WROL	San Diego, Cal.	KFSD
Butte, Montana	KXLF	La Crosse, Wis.	WKBH	San Francisco, Calif.	KNBC
Charleston, S. C.	WTMA	Lancaster, Pa.	WGAL	Santa Barbara, Cal.	KLST
Charleston, W. Va.	WGKV	Lewistown, Pa.	WMRF	Savannah, Ga.	WSAV
Charlotte, N. C.	WSOC	Lima, O.	WLOK	Schenectady, N. Y.	WGY
Chattanooga, Tenn.	WAPO	Little Rock, Ark.	KARK	Seattle, Wash.	KOMO
Chicago, Ill.	WMAQ	Los Angeles, Cal.	KFI	Shreveport, La.	KTBS
Cincinnati, O.	WLW	Louisville, Ky.	WAVE	Sioux Falls, S. D.	KELO
Clarksburg, W. Va.	WBLK	Madison, Wis.	WIBA	Spokane, Wash.	KHQ
Cleveland, O.	WTAM	Mankato, Minn.	KYSM	Springfield, Mass.	WBZA
Columbia, S. C.	WIS	Marinette, Wis.	WMAM	Springfield, Mo.	KGBX
Corpus Christi, Tex.	KRIS	Medford, Ore.	KMED	Syracuse, N. Y.	WSYR
Cumberland, Md.	WTBO	Memphis, Tenn.	WMC	Tampa, Fla.	WFLA
Dallas-Ft. Forth, Tex.	WFAA, WBAP	Miami, Fla.	WIOD	Terre Haute, Ind.	WBOW
Davenport, Ia.	WOC	Milwaukee, Wis.	WTMJ	Toledo, O.	WSPD
Denver, Colo.	KOA	Minneapolis-St. Paul, Minn	KSTP	Trenton, N. J.	WTTM
Des Moines, Ia.	WHO	Missoula, Montana	KXLL	Tucson, Ariz.	KVOA
Detroit, Mich.	WWJ	Mobile, Ala.	WALA	Tulsa, Okla.	KVOO
Douglas, Arizona	KAWT	Montgomery, Ala.	WSFA	Twin Falls, Ida.	KTFI
Duluth, Minn.-Superior, Wis.	WEBC	Nashville, Tenn.	WSM	Virginia, Minn.	WHLB
Easton, Pa.	WEST	New Orleans, La.	WSMB	Washington, D. C.	WRC
Eau Claire, Wis.	WEAU	New York, N. Y.	WNBC	Wausau, Wis.	WSAU
Elmira, N. Y.	WENY	Norfolk, Va.	WTAR	Weslaco, Tex.	KRGV
El Paso, Tex.	KTSM	North Platte, Nebr.	KODY	Wichita, Kans.	KANS
Erie, Pa.	WERC	Oklahoma City, Okla.	WKY	Wilkes-Barre, Pa.	WBRE
Evansville, Ind.	WGBF	Omaha, Nebr.	WOW	Williamsport, Pa.	WRAK
Fargo, N. D.	WDAY	Peoria, Ill.	WEEK	Wilmington, Del.	WDEL
Flint, Michigan	WTAC	Philadelphia, Pa.	KYW	Winston-Salem, N. C.	WSJS
Fort Wayne, Ind.	WGL	Phoenix, Ariz.	KTAR	York, Pa.	WORK
Fresno, Cal.	KMJ	Pittsburg, Kans.	KOAM	Yuma, Ariz.	KYUM
		Pittsburgh, Pa.	KDKA	Zanesville, O.	WHIZ

BARTLETT



'HI LADIES'

The Home Arts Guild TV Show with

THE HIGHEST DAYTIME RATING*

ON WGN-TV CHICAGO

It SELLS... AND SELLS... for

Niagara Starch	Florida Oranges	Adolph's Meat Tenderizer
French's Instant Potatoes	On-Core Steaks	Chiquita Banana
Little Bo Peep Ammonia	Melody Whip	Marcal Wax Paper
Henry's Tastee Dressing		Grid-L-Redi

Monday through Friday, 4-4:30 P.M.

*November Videodex

Bud Palmer, Director

Keith Fires, Producer

Tele Chatter

WPIX now has 11 editors and newsreel photogs working under the supervision of **Walter D. Engels**, which the station claims gives it the largest fulltime video newsreel organization among the N. Y. outlets . . . **Eyron H. McKinney** joined Calkins & Holden, Carlock, McClinton & Smith, as a radio-TV producer-director. He formerly produced radio and TV shows for the Veterans Administration Central Information Office and, prior to that, was with DuMont and the American Theatre Wing . . . Pilot film in a "Red Ryder" series for TV was screened for agency and network execs this week by the William Morris office, in association with **Stephen Slesinger** . . . **Lena Horne** makes her video debut Jan. 20 on **Max Liebman's** "Your Show of Shows" via NBC. She'll sing, femcee and do a sketch with **Sid Caesar** and **Imogene Coca** . . . **Steve Previn**, formerly associated with several Hollywood producers, has joined DuMont and is now directing "Inside Detective" . . . **Carl King**, who appears on DuMont's "Captain Video" and emcees "Mayfair Matinee," ha been handed a third emcee chore, on WOR-TV's "King's Crossroads."

VARIETY was misinformed last week that **John Gibbs** had signed **Paul Lukas** for a new series of video shows and **Wendy Barrie** to an exclusive radio-TV pact. Lukas has been set for a series of dramatic shows by Pick-deVry Productions and Miss Barrie remains under contract to packager Martin Goodman.

NBC-TV producer **Carolyn Burke** to Coast for a week, including visit to parents in Portland, Ore.

Jack Weir, of NBC's video sales department, and **Jane Allerding,** receptionist in the department, who first met through working together, revealed their engagement over the weekend.

Norman and **Irving Pincus** hit a parlay with their two TV shows: "Adventures of Ellery Queen" (DuMont) named by TV Guide as best tele mystery for 1950, and their "Mr. I. Magination" (CBS) labeled best children's show of the year by Look mag . . . **Hope Miller** into lead femme opposite **William Gargan** in "Martin Kane" (NBC) tomorrow (Thurs.).

Hollywood

Deal is being dickered for **Rupert Hughes,** author, wit and radio emcee, to make his television debut on KTTV with a quarter-hour Sunday night commentary . . . Although admitting television was a major factor in the team's finishing on the right side of the ledger for the first time in its history, L. A. Rams will ask 15% more for television rights to the 1951 pro grid games. Additionally, pact will have to be on a term deal of three to five years. KNBH, which lost $61,000 on this year's games, will get first refusal . . . Kraft will sponsor **Bob Raisbeck's** KECA-TV package "The Ruggles," starting Jan. 18 . . . Currie's Ice Cream is dropping "Space Patrol" to take over bankrolling of "Take 15" on KLAC-TV tomorrow (27) on a five-day-weekly basis. **Ewing Sisters, Don Burke** and the **Van Alexander Trio** are starred . . . **Carroll Righter,** star of the KLAC-TV "Star Gazing" program, has been set as astrological columnist in 30 newspapers around the country by Enterprise Syndicate. First column appears Jan. 8 in Chicago Tribune, Los Angeles Times, Detroit Free Press, Boston Traveler and San Francisco Chronicle among other papers . . . Package of 13 **J. Arthur Rank** pix, selected as the best of the 65 beamed so far this year, has been selected by KECA-TV for re-running in 1951 . . . "Wild Bill Hickok" vidfilm series starring **Guy Madison** and **Andy Devine** gets under way today at Hal Roach studios. Pix are being made for sale on a regional basis by **Sid Smith,** with **Tommy Carr** directing.

Chicago

Danny O'Neil opened with another show on WBKB last week. Latest offering, tagged "Danny O'Neil at Home," went into the Tuesday and Thursday 6-6:15 p.m. slot for Leo Rose stores. Pianist **Bud Griese** and **Gus Rhodes** are also taking part . . . **Sam Singer's** puppet package, "Paddy the Pelican," returns to WENR-TV next Saturday (30) replacing "Shirley and Bedelia," which moves into the Tuesday and Thursday 5:45-6 p.m. spot opened with Marshall Field & Co. dropping "Uncle Mistletoe" on those days . . . **Paul Visser,** of the Chi NBC agriculture department, will unreel a kine of the special NBC telecast last month from the International Live Stock Exposition before U. S. Dept. of Agriculture specialists in Washington, Jan. 3 . . . **Borrah Minnevitch's** Harmonica Rascals guesting on ABC's "Don McNeill TV Club" tonight (Wed.).

Sarra wound two new film plugs of Pure Oil Co. to be used on NBC's "Who Said That." Supervising were Pure Oil ad manager **Oliver Goldsmith** and **Clair Callihan** of Leo Burnett agency . . . **Lois Gavzer** poins the NBC tele production staff here . . . **Ernie Simon** bowed with a half-hour talent hunt show on WGN-TV Friday (22) . . . TV Forecast, Chi video fan mag, picked up the tab on WNBQ for **Milton Berle's** Christmas party on NBC . . . Chi public library reports tele viewing has cut down book circulation 1.8% since the first of the year . . . ABC will kine **Herb Laufman's** "Your Problem Panel" next week . . . Commonwealth Edison is picking up the Youles's "Weatherman" show on WNBQ Wednesdays and Fridays. Standard Milling "Ceresota Flour) will continue to bankroll the series other nights.

Stanton

Continued from page 21

The pitch was flatly turned down, he declared.

Siragusa Stands Pat, Too

When apprised of Stanton's denial at the conclusion of his speech, Siragusa enlarged upon the details of the offer. He told reporters he had phoned CBS in May, 1949, to ask board chairman William S. Paley to postpone or cancel a scheduled closed circuit medical color telecast in Atlantic City. Paley was not available so the call was switched to Stanton, Admiral prexy said.

Stanton told him the test had already been set up and could not be abandoned. Then, according to Siragusa, CBS exec asked, "Why don't you and two or three other manufacturers bail me out of this thing?" Siragusa said he asked Stanton how much CBS had invested in its color system. "Stanton said $3,000,000. I laughed and said it wasn't worth $30."

Siragusa admitted Stanton had called him about the advance copy of the talk. "I told him I had talked with a man who said he was Frank Stanton, and recalled the circumstances to him," Admiral exec said.

Pulitzer's 'Mate'

Continued from page 23

marine, which eliminated the need for any expensive sets, it's still difficult to figure how Rathvon and Edgar Peterson, regular producer on the "Pulitzer" series, brought in the film for the reported $30,000 budget. But they proved it could be done, and the project's success should go far towards luring other major Hollywood producers into vidfilm work.

Schulberg based his yarn on the 1943 Pulitzer prize news story penned by George Weller of the Chicago Daily News. It told of a pharmacist's mate aboard the sub forced to perform an emergency appendectomy on an enlisted man. Medico had never been close to an operating room before, which provided a starkly suspenseful story peg for both Weller and Schulberg. As scripted by the latter and performed by the standout cast, the show sustained maximum dramatic impact, often reaching that "heart-in-the-mouth" atmosphere. Fact that the story actually occurred during the war, with enemy subchasers in the immediate area, added to the suspense mood.

Donlevy and Raymond were fine as the skipper and exec officer of the sub, but it was Phil Shawn, as the young and inexperienced medico, and Hickman, as his patient, who scored most solidly. Jenks turned in a nice bit as the sub's cook, with the all-male supporting cast rating top honors. They included, in addition to Hale, Harold Lloyd, Jr., Bill Mauch, George Conrad, Richard Bartlett, Steve Wayne, Robert Payne, Bob Strickland, John Tuggle, M. B. Scheidy, John Baner and Bill Lechner.

Schlitz, which bankrolls the series, added to its excellent commercials by confining its plug to a single, tasteful blurb at the midway point. Instead of its being a commercial, it was a neatly-executed Christmas greeting to the audience. *Stal.*

Chi Stations

Continued from page 22

ules its mail order pitches in this 5 to 6:30 a.m. program. If Starkey catches on as expected, station plans to expand his schedule.

Irv Victor's midnight to 6 a.m. disk stint on WGN is heavily larded with both folk music and m.o. spots. Clear channel 50,000 watter has always made a strong pitch for the non-metropolitan dialers with its noon hour "Market Reporter" show and its 6 a.m. "Farm Hour."

Although the Chi NBC key—WMAQ—hasn't as yet succumbed to the folk talent trend, it is giving thought to expanding its far-targeted programming. Station beams its daily "Town and Farm" show, aired at 6:15 to 6:45 a.m. and emceed by Everett Mitchell, to both the rural and city audience. Lloyd Burlingham's "This Is Farming" is aired Saturdays at 7 p.m.

Significantly, Quaker Oats, which has cut back several of its AM shows to move into teevee, still retains the half-hour Saturday "Man On the Farm" show on Mutual for its farm feeds division. Ellis Chalmers, farm equipment manufacturer, continues with NBC's "National Farm and Home Hour" in the 12-12:30 p.m. slot on Saturdays. On the same web, the cross-the-board 6:45 to 7 a.m. Alex Drier newscast for Sinclair Oil is written with the farm audience in mind.

Bentley to WHAN

Spencer Bentley, recently a southern rep of Harry S. Goodman Radio Productions, has resigned to become general manager of the Charleston Broadcasting Co., which operates WHAN at Charleston, S. C. He will make his home there, moving from Deal, N. J.

Bentley, who last appeared in radio in such shows as "Stella Dallas," "The Sheriff" and "Mister Keane," previously was on the legit stage in N. Y. Later he was commentator for Paramount newsreel and chief announcer at WNEW, N. Y.

Inside Stuff—Radio

More than a dozen Paramount personalities have completed a special "Voice of America" program which will be broadcast throughout Italy as a New Year greeting to that country on the night of Dec. 30. Estimated listening audience is 10,000,000. Titled "The Curtain Rises," the half-hour show was emceed by Isa Miranda, with Hal Wallis, Bing Crosby, Bob Hope, Betty Hutton, Joan Fontaine, William Holden, Dorothy Lamour, Dean Martin and Jerry Lewis, William Bendix, Ruth Hussey, Lloyd Nolan, William Demarest and Walley Westmore featured.

Recorded in Italian on the Paramount lot, show was produced by Lew Danis of the "Voice of America's" Italian division, who flew to the Coast from N.Y. especially for this purpose.

Radio Reports, Inc., has just released the latest issue of its Radio-TV Personalities Digest. Tome lists more than 800 names of people and programs (commentators, gabbers, Mr.-and-Mrs. shows, forums, newscasters, women commentators, etc.) on the webs and local stations in AM, TV and FM. For each stanza it catalogs the working address, station, broadcast time, format, etc.

In addition to the network airers, special sections are devoted to New York, Chicago, Cleveland, Detroit, Los Angeles, New England, Philadelphia, San Francisco and Washington areas.

Civil service examinations for the position of senior electrical engineer of WNYC, N. Y., will be held shortly. Post pays $6,900 annually.

Applications will be issued and received at the Municipal Civil Service Commission from Jan. 10-25.

AFRA

Continued from page 20

nications will be about as effective as they were the morning of the snow."

In its editorial, the publication points out that broadcasters meet every month; that the top personnel in this area are in a position to recommend to both civilian defense and city authorities the best possible means to "cope with another weather crisis or disaster that may strike at any time."

Commenting on the broadcasting industry's role during the Thanksgiving snow, AFRATHOTS quotes "Col. William G. Hummell, whose 112th Engineers were called out to battle the snows as saying 'without radio we could not have alerted our troops. Radio broadcast an urgent message to our men, asking they report. We were not able to reach them directly because telephone lines were jammed.'"

AFRATHOTS urges that the broadcasters' committee put into effect a program whereby weather bulletins, police and fire instructions and other pertinent facts be brought to the public's attention during a crisis and thus prevail upon the public not to jam telephone wires with calls to police, fire, weather, and other key agencies during a disaster.

Look Who's at the Metropolitan!
(And It's Not Loew's)

The First Broadway Comedian to Be Featured at the Metropolitan Opera House

JACK GILFORD

in the Non-Singing Role of Frosch the Jailer in the New English Version of

DIE FLEDERMAUS

Endless Thanx to . . .
GARSON KANIN
and
CHARLIE BAKER

Press Representatives:
GORE-SOLTERS ASSOC.

Jane Morgan
The American Chanteuse from Paris

MILT SHAW • HORACE DIAZ
and his Orchestra and his Ensemble

Special New Year's Eve Party
SUNDAY, DECEMBER 31ST

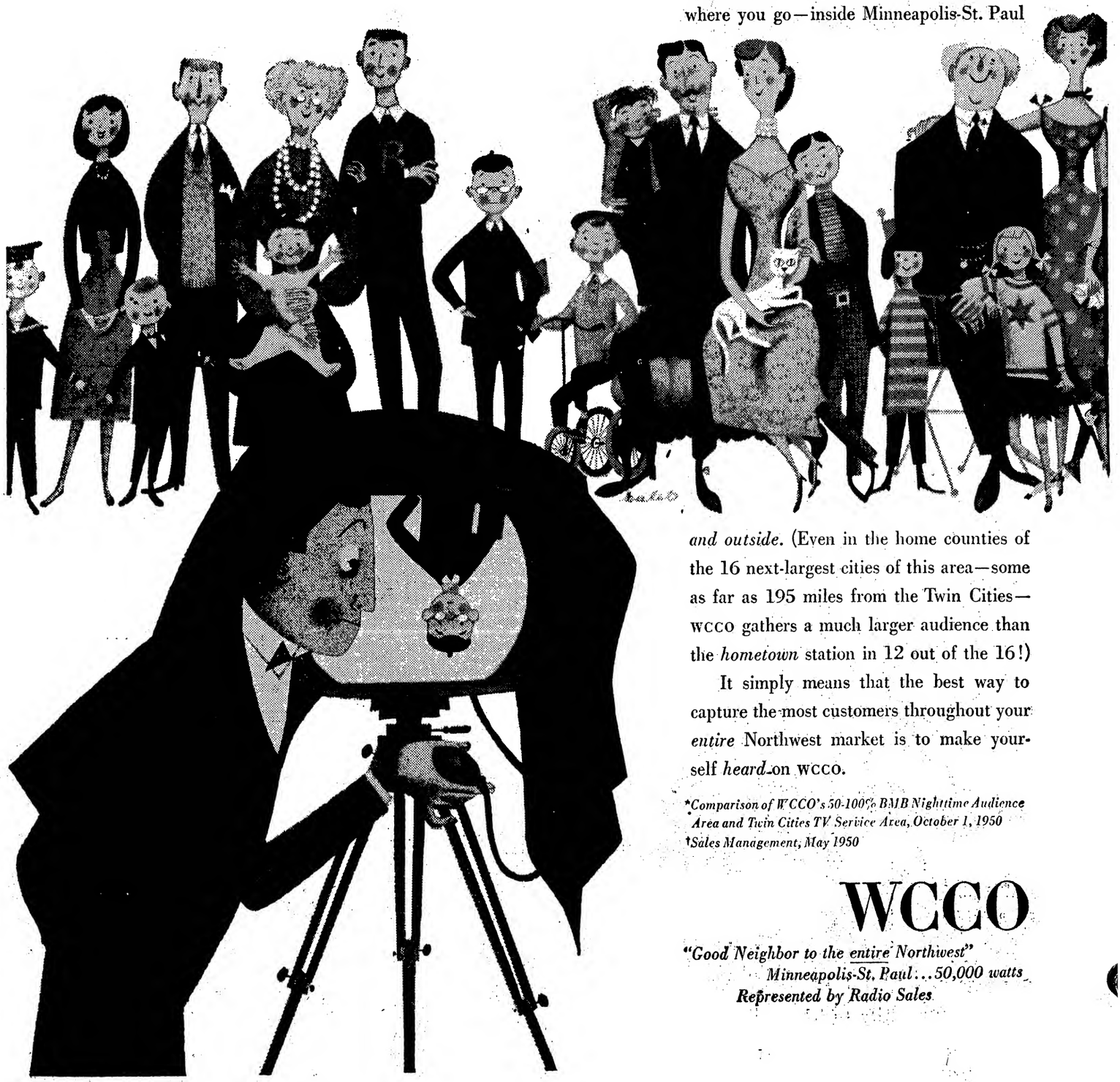
NOW
St. Regis
FIFTH AVE. at 55th ST.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Most of them are out of the picture!

You may be focusing on *less than half* of your Northwest market. For if you've got your eyes on TV, you're overlooking the almost *half a million* radio families in WCCO territory who are *completely out of the range of television.* In fact, there are three and a half times more WCCO radio families *outside* the TV service area than there are TV set-owners inside.*

But... use WCCO and you reach *all* of 113 Northwest counties where 894,600 radio families spend more than three billion a year in retail sales!† What's more, you get the *biggest weekly audience* everywhere you go—inside Minneapolis-St. Paul *and outside.* (Even in the home counties of the 16 next-largest cities of this area—some as far as 195 miles from the Twin Cities—WCCO gathers a much larger audience than the *hometown* station in 12 out of the 16!)



It simply means that the best way to capture the most customers throughout your *entire* Northwest market is to make yourself *heard* on WCCO.

*Comparison of WCCO's 50-100% BMB Nighttime Audience Area and Twin Cities TV Service Area, October 1, 1950
†Sales Management, May 1950

WCCO

"Good Neighbor to the entire Northwest"
Minneapolis-St. Paul...50,000 watts
Represented by Radio Sales

Tele Followups

Continued from page 23

role, that of the materialistic but understanding innkeeper. An excellent biting performance was that of Dan Morgan as the cynical and tired thief, Ditmas, who is given faith after he catches a glimpse of the Child. Ann Marno and Elizabeth Ross are good as the two servant girls, and Horace Braham excellent as the narrator.

Sets, camera work and staging wer uniformly good. Cal Kuhl and Fielder Cook can take a couple of deep bows for their production and direction.

CBS-TV's "Suspense," as its contribution to holiday cheer, staged a warm-hearted adaptation last Tuesday night (19) of a Damon Runyon short story, titled "Dancing Dan's Christmas." As adapted by Halsted Welles, the script retained just enough suspense to retain the integrity of the title. Otherwise, it was a pleasant bit of Runyonesque nostalgia harking back to the speakeasy-and-Prohibition era when Runyon could kid about a couple of gangsters putting the finger on a romantic jewel-thief. As played by a fine cast, toplined by Wally Cox and Ethel Griffies, the show had in it much of the charm of Broadway's current Runyon offering, "Guys and Dolls."

Story was uncomplicated fluff, about a beauteous hostess in a speak, loved by the gang chief and "Dancing Dan," the jewel-heister. Through playing Santa Claus for the gal's aged grandmother, Dan succeeded in getting the doll and eluding the mobsters. Cox, in what was probably his first straight role on TV, did a neat job as one of the speak's habitues. Miss Griffies scored as the sentimental grandmother and Cloris Leachman achieved just the right Runyon flavor as the gal. Robert Webber turned in a fine characterization of Dan, and Cliff Hall was good as the saloon-keeper. Paul Tipton and Harold Gary, as the two gangsters; Joe Sweeney, as a tipsy Santa, and Joe Bushkin, practically playing himself as the speak's 88'er, all registered solidly.

Show was backgrounded by some standout sets lined up by producer-director Robert Stevens, including probably the best simulated snow yet seen on TV, which was worked up by CBS special effects chief John DeMott and his crew. Miss Leachman, incidentally, was spotted in one scene putting on her clothes over a chemise. It was the kind of thing that would never have gotten by the film industry's Production Code guardians, but it fit right into the TV story.

NBC-TV's "Lights Out" went out on a new supernatural tangent Monday night (18) by presenting a story of a dead soldier returning to help some of his buddies out of a Japanese trap in the last war. While the fantastic aspects of the yarn hit somewhat too closely to home to make it very believable, the neat production given the show by Herbert Swope, Jr., coupled with some good performances under the direction of Laurence Schwab, Jr., made for an interesting half-hour.

Lee Tracy turned in his usual capable thesping job as the hard-bitten but sympathetic sergeant, responsible for springing his squadron out of the trap atop a mountain in the Philippines. Robert Hull overplayed slightly as the war correspondent fresh from the States, while William Free scored as a GI from Texas. Verne Collett registered strongly as the young soldier too terrified to take his turn at watch, with Biff Elliot doing a good job as his back-from-the-dead brother. Tom Jewett's sets helped create the battlefront illusion. Harry Muheim scripted the yarn.

Worthington Miner's "Studio One" two-part production of Louisa May Alcott's "Little Women" offered the moving second installment, "Jo's Story," Monday (25) on CBS-TV. It registered with an emotional impact, with the sensitive adaptation of Sumner Locke Eliot and the realistic direction of Lela Swift pointing up the warm, human values in the classic. The hesitant romance between Jo and Professor Baher, for instance, was put in the framework of his stressing the importance of personal integrity, of her learning to write truthfully rather than turning out money-making pot-boilers.

Kent Smith played the German professor with appealing restraint. Nancy Marchand gave Jo dimension, as she grew from a spirited but cautious New England girl into a thoughtful, mature young woman. There were many touching scenes, one of the more outstanding being that in which Beth, well thesped by June Dayton, told Jo she knew death was approaching.

Others in the topflight dramatization included Mary Sinclair, Lois Hall, Peggy Hillias, Richard Purdy, Elizabeth Paterson, Henry Bernard, John Baragrey, Berry Kroeger, Una O'Connor and Dorothy Blackburn.

Eileen BARTON

December 25-29
PALACE, Youngstown, Ohio
December 30-31
PALACE, Toledo, Ohio
Dir.: Music Corp. of America

KMA Asks 39G Tax Refund

Des Moines, Dec. 26.

May Broadcasting Co., operator of KMA, Shenandoah, has filed suit in federal court asking $39,328 tax refund, charging that the Iowa collector of internal revenue "erroneously and illegally" assessed and collected too much excess profit tax from the company for the years 1942 to 1945.

Amounts the company claims are due are as follows: 1942, $5,466.70; 1943, $7,770.04; 1944, $15,819.95 and 1945, $10,271.33.

'Pat' Weaver

Continued from page 21

Authority contract, which set up the first minimum scale for video talent, has clarified that situation. Agreements with other unions and guilds in TV have also been adjusted during the last year, he said. "As a result," he declared, "staging, production and talent costs should be foreseeable and therefore controllable. Now we'll be able to set up a budget and do our show within that budget as best we can."

Crystal-balling for 1951, Weaver predicted more individualizing in programming, with the various stars all finding ways to stylize their own personalities. "The rest of the show," he said, "will stem from what they do. Our big musical shows don't necessarily have to be either revues or vaudeville. We have not been forced into any revue formula. That's a misconception, which only a few people ever took seriously."

NBC exec conceded that not much has been done to improve the quality of dramatic productions during 1950, explaining that "management has had to go back to take care of new money problems first." He declared that much which can be done to develop TV drama must be done in an experimental form. "It's unlikely," he said, "that sponsors will go for experimentation. What we may do is package a show in audition form and then try to sell it to sponsors." He noted, too, that TV will probably find sustaining time opening up next summer, which can be utilized for experimental programming.

WWJ-TV

Continued from page 21

courses taken into the production end.

"Along with the need for well-planned adult education, the television industry needs vehicles to train young men for its expanding technical staffs."

FCC Commissioner Frieda Hennock, who advocates reservation of specific video bands for school use, pointed to the WWJ-TV venture as a means of helping 13,000,000 Americans who have never received formal education. "Every video set," she said, "can become a classroom, and I, for one, would like to see every station in the country duplicating the Detroit effort morning, noon and night."

Col. E. M. Kirby, chief of radio and television for the Dept. of the Army, predicted that national networks will duplicate the Detroit plan and give the whole nation a graphic lesson in world problems and responsibilities.

Herbert Ponting, a director of the Detroit News, owner of the station, and Harry Bannister, station's general manager, explained to the guests how listeners seeking official certification from the television teachings may pay $2 enrollment fee and receive printed material developing the televised lectures.

Bannister said 400 already have enrolled for a video course in photography which will begin Jan. 7.

Gotham Outlets

Continued from page 19

for a new local identity and more retail biz.

WNEW Still No. 1 Indie

WNEW: Still out in front as Number 1 indie, with tilted payoff from local and national spot advertisers.

WMGM: Rated as Number 2 indie, Loew's-owned outlet reported a healthy increase in gross for year ending Aug. 31. Heavy sports diet and MGM Radio Attractions transcribers helped recent good showing.

WMCA and **WINS** are reported neck-and-neck. WMCA, under the hardselling Norman Boggs operation, touts increases of 23% after paring its rate card. Added sports coverage also helped. WINS has shown some faltering, tipped by some open adjacenies to its athletic events. However, TV dealers' coin has kept the Crosley outlet in the race.

WQXR: N. Y. Times outlet estimates a 10.7% hike in annual take, based on its specialization as the city's longhair music box.

WOV: Specialization has paid off with heavily-sold Italian language concentration. English shows also are specialized — Irish, hillbilly, jazz, etc. Indie recently added three English hours daily to accommodate new national spot biz.

WHOM: Reported as just holding its own. However, shift from Jersey City to N. Y. (just approved by the FCC) and acquisition of WMCA-FM are expected to step up its stride.

WLIB: Being outpaced but its new management is looking for a new pattern appealing to the city's Negro and Jewish-American audiences.

WEVD: Jogging along steadily with dominance in the Jewish field.

WBNX: Not a mudder.

WWRL: Diversification of foreign languages, new pitch to Negro audiences, greater kilowattage helping the Woodside dark horse.

WAAT, Newark, is a good suburban bet. **WPAT,** Paterson, showed some flash under pacing of the late Herman Bess.

WNJR and WVNJ—both in Jersey—show signs of weakness in the stretch. **WHLI,** Hempstead, with the population of Nassau county zooming, has been pulling up.

WNYC: Municipal outlet hasn't had a commercial in 25 years. But its sponsor, City of New York, is expected to vote it a budgetary increase.

Damrosch

Continued from page 3

have to tell you of the miracle that radio has worked in this country. The results have been awe-inspiring. Beethoven and Bach as well as Wagner and Verdi have brought their magic into the humblest and remotest dwellings."

The son of Leopold Damrosch, who turned from medicine to music and conducted the Metropolitan Opera, Damrosch began to study harmony at the age of nine. When the elder Damrosch died in 1885, the son was appointed assistant director and conductor at the Metopera, remaining with it for seven years.

For 41 years Damrosch led the N. Y. Symphony Orchestra (later merged with the Philharmonic Society), retiring as conductor in 1926 and later serving as associate conductor. He helped form the Musicians Emergency Fund Aid in 1931, for which he conducted a series of concerts in Madison Square Garden.

Among his compositions in many forms are four operas, "The Scarlet Letter," "Cyrano de Bergerac," "The Dove of Peace" and "The Opera Cloak." From 1936-41 he served as president of the National Institute of Arts and Letters.

He is survived by four daughters; a sister, Mrs. Henry T. Seymour; nine grandchildren, and a great-grandchild.

'Option Blues'

Continued from page 21

Situation points to possible difficulties which will confront non-web stations if and when the channel freeze is removed and Chicago has its full complement of seven outlets.

Already cancelled is "Request Performances," half-hour vaudeo show emceed by columnist Irv Kupcinet and bankrolled in the Sunday night 6 to 6:30 spot on WGN-TV by Wm. A. Lewis stores. Also Herb Laufman's "Your Problem Panel," 45-minute show using an average of six thespers weekly, has been dropped by Charles A. Stevens stores from its Monday night period on same station.

Bowing out Monday (25) was Ernie Simon's "Simply Simon" variety stanza on WENR-TV, sponsored by TV Forecast mag. Wind-up of the football season hit a couple of shows with seasonal cancellations. WBKB's "Bear's Quarterback Club," aired at 9:30 to 10 Tuesday nights, ended its run for Standard Oil last week. Likewise for the "Sid Luckman Football Show," sponsored Monday nights on WGN-TV by Karrolls' Men Stores.

Still going strong, however, is Jim Moran's hour-long "Courtesy Hour" variety show Friday 10-11 p. m. Car dealer, laying out between $1,700 to $2,000 weekly for talent, says he has no intention of cancelling unless local TVA rates make it impossible for him to put on an acceptable show within the $2,000 figure.

Seattle—Harry Helm now part-time announcer at KXA, local indie Dick Crombie, formerly KBRO, Bremerton, now on sales staff at KXA, and Chuck Engell, formerly at KMO, is a new engineer on the station, replacing Earl Thoms who is now at KJR. Thoms replaced Walt Stewart, now at KNBC, San Francisco.

TRADE MARKS

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We're proud of the successful company we keep on WJBK-TV

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Currently

TOWN CASINO
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Direction: MUSIC CORP. OF AMERICA

WANTED

Commercial TV writer for large mid-west agency. Prefer experienced visual ad-writer with at least one year agency work in TV.

Write BOX G, 915, VARIETY
154 West 46th St., New York 19

Comedy Writing Wanted . .

Radio and TV . . . skits, monologs, situations outlined, jokes, etc. What would YOU like? Box V-1222, Variety, 154 W. 46th St., New York 19, N. Y.

ABC-TV

Offers television sponsors

Lower Production Costs due

to its "flow chart" service

and production facilities

Inside Stuff—Television

RCA had the biggest year in its history during 1950, with television accounting for 75% of gross income, board chairman David Sarnoff revealed in a year-end statement this week. He said that profits and stockholder dividends were larger than ever before and that employment increased substantially. During 1950, he declared, TV reached proportions in performance and growth that qualify it for major service in helping to speed the nation's defense mobilization efforts. "At this time of national emergency," he added, "America is particularly fortunate in that, since the end of World War II, TV has been developed to the extent that 40,000,000 Americans now comprise the TV audience. This is of tremendous importance to the country, since it provides a new medium to supplement radio's vast audience in achieving fullest unity of purpose." He noted that President Truman's recent speech proclaiming a national emergency was viewed by one of the largest audiences ever to see and hear a President at one time. "His audience surpassed in numbers the total population of the country in 1850," Sarnoff said.

New series of awards for television programming, to be known as "Sylvias," has been set up by Sylvania Electric to help mark its 50th anni in 1951. Top award each year is to go to the program "best illustrating creative TV technique," with other awards going to individuals who are "considered to have made the greatest contribution" as a writer, producer, director, actor or actress, camera man, scenic designer, lighting expert and make-up man. First winners are to be feted with a dinner next August. Deems Taylor has been chosen to chairman the judges committee, with other judges to be selected from among show biz execs, educators, officials of Parent-Teachers and Women's clubs, critics and business men.

Shell Oil's annual luncheon at the Waldorf-Astoria, N. Y., was given unusual coverage last week by a camera crew from WNBT, NBC-TV's Gotham key. Team lensed the pre-lunch and mealtime activities, processed the clips, added titles and screened them at the end of the affair, 90 minutes later.

WNBT, which carries Shell newscasts, picked up the tab. Stunt was a development of the technique used at the annual NBC affiliates meeting at White Sulphur Springs this year, when morning sessions were lensed and the film screened the same afternoon.

Television rights to the entire case histories of the International Police have been obtained by indie packager Art Cooper, who plans to produce a series of half-hour vidfilms based on the crimes solved by the unit. He declined to reveal his financing setup but said the pix are to roll at the General Service Studios in Hollywood, starting about March 1.

Cooper has not pacted with any actors yet but hopes to line up a name star who will play the lead role in the entire series. Geza Herczeg, who won an Academy Award for his script on "Life of Emile Zola," is to handle the writing assignment. Police unit, which headquarters in Paris and represents a number of countries, including the U. S., has been in operation for the last 28 years. During that time it has worked on more than 1,000 cases, all of which will be available to Cooper.

Television Reviews

Continued from page 23

to the whole proceedings; "Uncle Milty" knocked himself out clowning, gagging and stooging, and the kids who comprised most of the studio audience, as well as the dozen or so onstage for extra "dressing," had a time of it. Berle's good spirits, his obvious warmth of feeling as he threw himself wholeheartedly into the proceedings, were communicative. If the show was noisy, it was in keeping with the occasion; Berle was no noisier or more exuberant than his guests.

Acts were standard, with most of them good, and included puppets, a dog turn, trained monkeys, magic act, juggling, and an acro act. Berle, as is his custom, clowned in some of them to maximum results, taking some falls in the acro turn, and getting a real beating in a cartoonist takeoff. Last-named was the only full sketch in which Berle appeared, and was one of the weaker segments of the show, but Berle worked like a Trojan in it, while the audience ate up the pie in his face, the water over his head, and the powder in his nose and eyes.

Lauritz Melchior, looking like a kindly grandpa with his white hair and tortoise-shell glasses, added a note of distinction with his brief appearance, singing "House I Lived In" very affectingly. Martha Raye walked on briefly with daughter Melody to say hello. Show was participating, with Abraham & Straus picking up tab in N. Y. Berle handled the A&S commercials himself, and did them creditably. He also changed mood briefly for a sincere pitch for aid to handicapped children. *Bron.*

THE JOYFUL HOUR
With Pat O'Brien, Ruth Hussey, Nelson Leigh, Lloyd Corrigan, Thurston Hall, Cecil Cunningham, Rhys Williams, Roger Wagner Chorale, others
Producer: Father Patrick Peyton
Director: Frank McDonald
60 Mins.; Mon. (24), 10 p.m.
Sustaining
ABC-TV, from New York

Father Patrick Peyton, whose Family Theatre religious programs on radio and TV at the Christmas season are now an established custom, scored again this year with "The Joyful Hour." Filmed for video in Hollywood by the Jerry Fairbanks Multi-Cam process, the picture was a well-produced, well-acted story of the birth of Christ. Major TV nets all carried the film over the weekend, as did most independent outlets.

In common with his preceding Family Theatre airers, Father Peyton lined up an imposing cast of professionals to portray Biblical roles. The contemporary scene was represented by Pat O'Brien and his family, who gathered in their living room for the rosary. As the group prayed, the film flashed back some 1,950 years to Palestine.

Series of historical events which led up to Christ's birth in the Bethlehem manger were recaptured with skill and reverence by the large cast. Particularly outstanding were Ruth Hussey as Mary and Nelson Leigh as Joseph. Supporting players who included Rhys Williams, Lloyd Corrigan and Cecil Cunningham, among others, helped add to the overall quality of the production by striking performances.

Program was presented by the Family Rosary Crusade of Albany, in cooperation with various stations which carried the film. At the close of the picture, it was pointed out that the "lesson of the Bethlehem family is as valid and as powerful" today as in those Biblical times. Domestic unity was also stressed through the admonition that "the family that prays together stays together." *Gilb.*

Loyalty Oath

Continued from page 19

Barnouw. Meanwhile exec secretary Luise Silcox called CBS exec v.p. Joseph H. Ream, informing him that ALA members were holding off signing until a stand is taken. Ream promised that no action will be taken concerning ALA members until the council decides ALA policy tomorrow.

Ream had signed CBS' interoffice memo which said, in part, "Today we are faced with a new crisis in our national life. The President of the United States has declared a national emergency. If we are to fulfill our obligations and responsibilities as radio and television broadcasters in this new crisis we must do at least two things: first, we must make sure that our broadcasting operations in the public interest are not interrupted by sabotage or violence; second, we must make sure that the full confidence of our listeners and viewers is unimpaired."

For these reasons, Ream wrote, CBS was asking its employees whether they are now, or have ever been, a member of the Communist Party, or any Communist organization, or a Fascist organization, or "any organization, association, movement, group, or combination of persons which advocates the overthrow of our constitutional form of government, or of an organization, association, movement, group or combination of persons which has adopted a policy of advocating or approving the commission of acts of force or violence to deny other persons their rights under the Constitution of the United States or of seeking to alter the form of government of the United States by unconstitutional means."

Appended was a list of organizations and groups designated totalitarian, fascist, communist or subversive by the Attorney General of the U. S.

The network did not state what would happen to employees who failed to fill out the forms. Some staffers expressed the view that the questionnaire constituted an "invasion of their privacy and civil liberties by a private organization," with "the club of possible dismissal hanging over their heads."

The questionnaire caused confusion at the network as some employees immediately signed the form and others decided, temporarily at least, not to. Those opposing the questionnaire at the ALA council meeting said that "even in World War II networks did not take such a step." They expressed the view that "the CBS plan might spread through the industry, being adopted by agencies, indie packagers and other nets."

Legal question was asked whether a private concern has the right to query employees on their political affiliations and sympathies.

Lack Directors

Continued from page 22

invested during the last year in new personnel, studios, facilities, etc., they are far from showing a profit. As a result, even though they may be sold out at night, they cannot afford to air ambitious sustaining programs during the open time still available.

Walling is currently pitching to NBC's top echelon the prime importance of opening up at least one-half hour per week for experimental programming, which could be utilized as a new testing ground for fledgling directors. Web toppers to date have turned down his request on the plea that they cannot afford such a project. Walling would not have a series of shows of the same kind in the half-hour, but would use the slot to showcase different types of programs. Web conducted a similar project last year on Monday nights alternating with the Robert Montgomery dramatic series, which proved valuable in training new directors, Walling said. That slot this season, however, is occupied by Procter & Gamble's "Musical Comedy Time."

Illustrating his predicament, Walling said he has one floor manager now who is ready to be upped to full director's status as soon as he gets some actual directing experience behind him. But the web won't permit the necessary sustaining shows and the agencies are reluctant to take a chance on any untried director for one of their shows. Only alternative open to Walling is to shift the tyro for his training down to WNBT, the web's key N. Y. outlet, where he would work on local shows. But that, too, is n.s.g., Walling said, since WNBT is trying to build its own staff of directors and resents being flooded with new talent who will learn their tricks there and then be moved back up into the network operation.

Same problem was aired in a different way recently by Fred Coe, producer of NBC's "Philco TV Playhouse." One of the vet producer-directors on the NBC staff, Coe voiced the fear that the lack of sustaining showcase time would prevent even the tried-and-tested directors from experimenting with new techniques and ideas. Being forced to turn out one or two commercial shows each week of the same general format, Coe declared, might groove the entire staff into an unimaginative rut.

Boston—Wendell Davis, for past several years, publicity director of WBZ and WBZ-TV, has transferred to video production at the Hub NBC outlet. Publicity post has been assigned Cliff Hill, formerly of the news room of the station.

How Thankful Can You Get?

Never enough! But anyhow . . .

Thanks to

"UNCLE MILTY" BERLE

the sweetest guy this side of Santa Claus

for his great work on

"UNCLE MILTY'S CHRISTMAS PARTY"

(NBC-TV—CHRISTMAS DAY—3-4 P.M.)

Thanks to

ABRAHAM & STRAUS

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BILL TOBEY and ED BERMAN

Thanks to

Uncle Milty's red-nosed reindears

IRVING GRAY . . . ARTHUR KNORR . . . & Co.

Thanks to

the WILLIAM MORRIS gang

to NBC . . . to TV . . . to You . . . to We

and Thanks to

those we've forgotten to thank

(fill in).....

Thanks from

KIESEWETTER ASSOCIATES, INC.

9 East 40th Street, New York 16

(the Advertising Agency that handled it all)

OTHER PEOPLE'S MONEY
With Arthur Kingsley, Ruth Goldman, Draza Klein, Phillip Lewis, Jack Mabley, Fred Cheryе, Gerry Cliff, Ronnie Engler, Richard Adams, Gloria Guilfoyle, Darwin Opel, Joan Cantello
Producer: Ruth Moore
Writer: Don Herbert
30 Mins.; Sun. 2 p.m.
Sustaining
WBBM, Chicago

The Dec. 17 segment of the new series of documentaries aired by WBBM, Chi CBS key, in cooperation with the Welfare Council and the Community Fund, pointed the spotlight at television and its impact on family life. Produced by Ruth Moore, radio director of the Community Fund, and scripted by Don Herbert, program presented a well-rounded picture of the new medium, ranging from wrestling to educational TV.

Thespers were used for the color and statistics with taped interviews with guest experts lending a note of authority. Setting up a "championship fight between TV and other forms of leisure activities," it was declared that: visiting is down 50% in TV homes; reading down 40%; evening radio listening down 80% and motion picture attendance down 10 to 15% in TV cities. A by-product statistic revealed that since Hopalong Cassidy's video resurgence, one manufacturer of black dye who ordinarily sells a few thousand pounds a month, recently received orders for more than 15,000 pounds from a maker of Hoppy suits.

Sound advice as how to handle the child-teevee situation was provided via interviews with Ruth Goldman, deputy commissioner of Chi Welfare Department, and Draza Klein, director of the Foster Care Division of the Illinois Children's Home and Aid Society. Mrs. Goldman recommended that moppet's viewing habits be controlled by the parent rather than the child. Miss Klein suggested that undue preoccupation with the tele set might indicate deep seated psychological problem needing immediate attention.

Educational possibilities of video were discussed by Phillip Lewis, teacher conducting a teevee course at South Shore high school. Able defense of commercial programming was presented by Jack Mabley, Daily News radio-TV editor, who reminded listeners the "problem child" is not necessarily a phenomonon of the teevee age.

Session was neatly narrated by Arthur Kingsley with non-pro thespers okay in their bits.

Dave.

TEXAS ROUNDUP
With Curly Fox, Texas Ruby, Delmore Bros., the Fox Chasers, Red River Dave, Curley Williams, Lou Emerson, Bill Shomette, Mel Winters and orch, Bob Wills and Texas Playboys
60 Mins.; Fri., 7 p.m.
GULF BREWING CO.
WOAI, San Antonio

Greatest array of southwest talent on a regularly scheduled radio series is being featured Friday nights over stations of the Texas Quality Network in a full hour of western and folk music which originates from three of the TQN outlets, KPRC, Houston; WOAI, San Antonio, and WFAA, Dallas. Each of the outlets is given 20 minutes for their origination.

The show opens from Houston, the home of the Gulf Brewing Co., bottlers of Grand Prize Beer, and is a honey. It's all corn, pure and simple, but it's what Texans enjoy. The three different types give a good overall cross-section of music which should please all types of listeners.

From Houston, Curly Fox, Texas Ruby, Alton and Rabun Delmore and the Fox Chasers hold sway. Fox serves as m.c. and keeps the show moving at a fast pace. Musical background is well supplied by the Fox Chasers.

From San Antonio, cowboy singing star, Red River Dave is featured. Bill Shomette serves as m.c. and is also heard singing in the trio composed of Curley Williams, Lou Emerson and himself. Mel Winters and band ably back the group. Manuel Medellin, violinist with the band, is also heard in a solo spot.

Rounding out the airing are Bob Wills and his Texas Playboys from Dallas, with Wills as m.c. Romona Reed and Jack Lloyd are heard singing with the band.

There are several commercials in each portion, all in good taste for Grand Prize Brew. "When It's Roundup Time in Texas" serves as a natural for the program theme played by each group. Show portions are well produced in each city, keeping the program on a high level.

Andy.

Radio Follow-Ups

Since Charles Dickens' works are a traditional part of the Christmas holidays, "Theatre Guild of the Air" presented "David Copperfield" on Xmas eve with a cast of legit players headed by Boris Karloff, Flora Robson and others now appearing on Broadway. Robert Anderson's adaptation was a skillful editing job which touched the highlights of the novel and tied together the rambling story into a workable plot. The script succeeded in evoking the Dickens atmosphere.

The thesping, moreover, contributed to the warm quality of the program. David Cole, as David, was excellent as was Miss Robson, as his aunt. Boris Karloff's portrayal of Uriah Heep, in the spirit of the novel, dripped with sinister hypocrisy while Cyril Ritchard, as Micawber, played with properly caricaturized good-breeding.

Admiral Elias Zacharias, who had charge of psychological war against Germany and Japan in the last world conflict and who authored "Behind Closed Doors," just published, gave a penetrating analysis of the reasons the U. S. "holds all the cards and can win over Russia, if we play them right," in an interview (21) with Tommy Bartlett on "Welcome Traveler" over NBC. The interview was provocative and guardedly optimistic, worth a playback elsewhere. Admiral Zacharias (retired) is a masterful speaker, with a superb command of English and an impressive background of experience.

He insisted that most of our mistakes have been in "evaluation"; that official Washington is too frightened about Russia. That country's great "vulnerability" is in oil supplies, the admiral declared. Bomb them out, and the Soviet will be powerless to continue a war, no matter how strongly its forces are organized. The United States, Admiral Zacharias declared, must be prepared to stand up to Russia—even at the risk of war—and let the Soviet know that it will not longer tolerate what has been taking place. Once Russia understands that, it will "retreat . . . take a zig-zag in history, as Lenin described."

Cleve.'s Yiddish Jock

Cleveland, Dec. 26.

This city has its first Yiddish disk jockey in the Jackie Herman show, heard on WSRS. He bills himself as "Jackele Der Jockele."

Program is sold on a participating basis.

VOICES OF THE 20TH CENTURY
With Bernie Lowenthal Trio
15 Mins., Sun., 1:15 p.m.
WPEN, Phila

A promotion gimmick for the 20th Century Institute of Music, "Voices" serves as a showcase for the talents of pupils of Artie Singer, who heads the school's vocal department. Each week a Singer protege is featured and gets an opportunity to do about four numbers. There is a short interview, but it always draws the same responses, the students being virtually all headed for the same goals—musical comedy, television and radio.

Regardless of the calibre of the voices, Singer's training is noticeable both for its modern style and clarity of phrasing. Bernie Lowenthal at the piano is an enormous help to the vocal aspirants, in the accompaniments and his arrangements are fine, having taste as well as variety. Like Singer, Lowenthal heads his department at the school.

Show Sunday (17) presented Nancy Lewis, who did best on "Stormy Weather" and showed promise. The previous week's entrant Billy Dey, was much stronger and snagged a night club engagement (at the Rendezvous) on the strength of the radio appearance. Also featured on each program is an instrumental interlude from Lowenthal's Trio (piano, bass and guitar).

Gagh.

ASSIGNMENT—1950
With George Ross, Don Nelson, Ed Farley
Writers: Sandy Sewell, Charles Bornstein
Producer: Sewell
30 Mins., Wed., 7 p.m.
WERS, Boston

Beamed from their own FM studios, the students of Emerson College, local dramatic school, presented this one-shot documentary with professional skill and solid overall results.

Story revolved about a student's class assignment to highlight events of 1950 as he saw them, reporting his reactions and views of world happenings during the year. Narrated in down-to-earth manner by George Ross, as the student, stanza moved swiftly, displaying none of the phoney heroics or histrionics that might be expected from dramatic students. Instead, it stacked favorably with many professional jobs.

Dramatization of student's trip through the UN building, a simulated BBC broadcast and an actual newscast by WHDH news editor John Day, were handled skillfully, with music and sound effect interpolations well done.

Elie.

M'waukee, Trenton Stations Ordered Off the Air by FCC for Violations

Washington, Dec. 26.

A 5 kw station in Milwaukee (WMAW) and a long-established 250 watt daytimer in Trenton, N. J. (WTNJ), were ordered off the air by the FCC last week on findings of violations of Commission regulations. In the Milwaukee case the agency refused to grant a license after uncovering "apparent misrepresentations and concealments" as to the ownership of the station. In the Trenton case, the license was revoked for, among other reasons, illegally abdicating control of the station to a proposed purchaser.

Commission action on WMAW followed a six-year effort on the part of George E. Ingham, former sales manager of a rival station, with the backing of the late Herbert E. Uihlein, Milwaukee millionaire, to establish the outlet. Ingham claimed he was be given a 50-50 partnership in the enterprise and, following changes in the corporate setup which excluded Uihlein and reduced Ingham to a minority holding, "informed the Commission's staff of the alleged misrepresentations and concealments which prompted the investigation."

Difficulties of WMAW, which received its construction permit in early 1947, appeared to develop as the result of a decision to drop Uihlein from the applicant company, Midwest Broadcasting Co., "because of the belief of the other stockholders that Midwest would not obtain a construction permit if Uihlein remained as a stockholder and director." The Commission found, however, after granting the permit, that a transaction had been entered into with Uihlein as a source of financing.

The Commission decided that "deliberate deceptions were committed under circumstances which make it clear that the responsible parties were aware of the nature and desired effect of their acts."

Olsen's Takeover

The basis on which the Commission revoked the license of WTNJ was uncovered as a result of an application by Charles E. and Julie V. Loew (brother and sister), owners of the station, to transfer control to Erling C. Olsen. Through the application and through an independent investigation, the agency said, it learned that Olsen "has assumed unauthorized control of the licensee without the prior consent of the Commission and in violation of . . the Communications Act."

The revocation order further stated that Olsen "has hired and fired personnel, obtained control over the bank account or acounts of the licensee, assumed full supervision over the day-to-day operation of the station and complete domination over the formulation of over-all station policy."

In previous investigations, the Commission found that the Loews have been living away from Trenton and had delegated full responsibility for the operation to the station's general manager.

The Commission ordered the license of WTNJ revoked effective Jan. 10 but gave the station to Jan. 5 to request hearing. The revocation order would be suspended until the conclusion of the hearing.

From the Production Centres

IN NEW YORK CITY . . .

Actor **Allan Stevenson** on "Big Story" tonight (Wed.)....**Ed and Pegeen Fitzgerald** shift their WJZ-TV strip to 2:30 p.m., which they figure is a better time....**John Bates**, Kenyon & Eckhardt account exec, in Minneapolis because of the death of his father in an auto accident....WOR will air a four and a half-hour stint of dance remotes on New Year's Eve....**Albert Tilt, 3d,** has joined the TV staff of Erwin, Wasey....WLIB ran a one-week pre-Christmas promotion contest for Raytheon TV.

Van Heflin in from the Coast for "Theatre Guild on the Air" this Sunday (31) night.

New York Fruit Auction Corp. was so pleased with commercials on **Walter Preston's** WOR show it contributed $500 to the station's Children's Christmas Fund....**Oscar L. Germain** new assistant treasurer of WHLI, vice **Fred A. Curran,** resigned....Organist **Rosa Rio** "talked back" on ABC's "Talk Back" series yesterday (Tues.)....Toffenetti restaurant to back two quarter hours weekly on WNBC's **Tex and Jinx McCrary** breakfasts....**L. Rohe Walter,** former ad-public relations topper for Flintkote Co., has joined Erwin, Wasey & Co. in an exec capacity....WJZ-FM transmitter at Lodi, N. J., closed down yesterday (Tues.) and will be dismantled for relocation atop the Empire State building on Friday (29)....**Burl Ives, Georgia Gibbs, Louis Jordan orch** and Men of Song to entertain at Bethesda, Md., Naval Hosp today (Wed.)....It's a boy for the **Arnold Hartleys** (WOV), born Saturday night in French hospital, N. Y. Their third child....**Ken Williams** new to "Romance of Helen Trent"....**Bob Pollack** joins "Nona From Nowhere"....**Charles Dingle, Rupert La Belle** and **Lanni Carvel** added to "Backstage Wife"....**Dorothy Francis** new "Front Page Farrell" player.

IN HOLLYWOOD . . .

J. Walter Thompson's **"Corny" Jackson** is shopping around for a site to consolidate the downtown L. A. and Hollywood offices. Time and space departments will continue to be separate entities. Reason for move is that television, now quartered downtown, needs closer proximity to the radio staffers....**Bob Hopkins,** who replaced **Steve Allen** on KNX midnight shift, came off with a busted beezer after a street tiff....Eight stations in the San Diego area cancelled shows so that **Charles Laughton** could have the time to read The Story of the Nativity, sponsored by 110 churches....**Wally Boone,** former controller of KNBH here, now managing a station in Yakima, Wash....**Frank Samuels'** son, Jack, takes the marriage vows soon....**Ralph Rose** is packaging "Here Comes Mr. Kitzel," who is **Artie Auerbach** of the **Jack Benny** show, and gets a CBS audition 27th....**Harry Ackerman** set **Ezio Pinza** and **Eve Arden** for guest shots on "Suspense."....If **Arthur Godfrey** would turn serious for a half-hour, they would move the show to N. Y. to accommodate him....**Doc Middleton** is moving over to BBD&O with **Amos 'n' Andy** to continue as their producer on a freelance basis....**Vick Knight's** ad agency landed the Mills Music account....**Steve Slesinger,** who owns "Red Rider" and a half dozen other strips, won the annual award of Boys Clubs of America for his active interest in their citizenship program. At least once a year he gathers up a half dozen youngsters, transports them to his ranch high in the Rockies, where they live like real cowboys....**Nat Wolfe,** who scripted and directed the audition that sold "The Blandings" to TWA, will continue as director and occasional scripter....Two careers, apart as twilight and dawn, were welded by NBC when **Michael Chapin,** 13, shared the lead with **Francis X. Bushman,** 66, on NBC's holiday special, "Beethoven and the Child"....**Desi Arnaz** will have his own show on CBS in addition to working with his wife, **Lucille Ball,** in television....**George Fogle** sold his interest in "Aunt Mary" and "Dr. Paul," radio serials, to NBC but continues to supervise production.

IN CHICAGO . . .

Tommy Bartlett aired his Christmas NBC "Welcome Travelers" show from the **William E. Old** home in Norfolk, Va. The Olds had been selected after a six-week hunt for the family that "best typified the Christmas spirit all year long." Federal taxes on the several thousand dollars' worth of gifts showered on the Olds are being paid by Bartlett....**Wesley Nunn,** Standard Oil ad manager; **Judith Waller,** Chi NBC public affairs and education director, and **Robert Richards,** National Assn. of Broadcasters public affairs director, have been named to the judges panel for the National Safety Council's public interest award. **George Jennings,** Chi board of education radio-TV director, was appointed to the NSC jury, which will select winner of Alfred P. Sloan Radio Awards for highway safety ...Hills Bros. coffee will pick up **John Harrington's** cross-the-board 4:40-4:45 p.m. newscast on WBBM next week.

Don McNeill is mailing out 100,000 copies of his annual "Breakfast Club" booklet which sells for $1....**Jack Taylor** and **Wally Moore** are new members of WLS' Sage Riders....Hallicrafter net income from last quarter hit $451,636 compared to $229,776 for the same period a year ago. Radio-TV sales for the same three months totaled $11,881,263 against $5,560,206 in 1949....Singer-composer **Carolyn Gilbert** visiting **Dave Garroway's** WMAQ airer Saturday (30)....WGN beamed a special Christmas remote from the **Cliff Johnson** home Sunday (24)....**Fran Clark,** Chi NBC press photo editor, off on a three-week sunning in Mexico.

IN WASHINGTON . . .

Julian Goodman named NBC director of news and special events for Washington, with **Arthus Barriault** assisting....**Frank Blair** and **Bette Bradley** winning commercial auditions for their WNBW-NBC "People's Playhouse" TV show....**Morgan Beatty** garnering kudos for his nightly TV stint on WNBW-NBC, a video news roundup immediately following his web AM newscast....**Don Owens** terminating nearly three and a half years of starring on WGAY's "Radio Rodeo" show by enlisting in the Air Force, along with pal **Perry Westland,** hillbilly singer on the show....**Marge Fee,** ex-columnist of the Omaha World-Herald, has joined staff of WMAL-ABC as assistant to **Ruth Crane,** station's director of Women's Activities....**Gene Davis,** formerly of WQUE, Akron, taking over WGAY's Sports Circus, along with **Ben Sworts,** who moves over from job as assistant to station owner **Chuck Dulane**....**Ray Scherer,** WNBW-NBC news commentator, slated for a December aisle march with **Barbara Ann Hetzner**....Staff of ABC's "Original Amateur Hour" for the Women's National Press Club's "VIP" version of the show Jan. 25 begins auditioning town's brass for cast next week.

St. Louis—Carter Ringlep, asst. gen. mgr. of KMOX, local CBS outlet, has resigned his post as of Jan. 1 and will retire to a newly-purchased home in Florida. He joined KMOX as manager of CBS Radio sales in 1941 and became asst. gen. mgr. in 1946. He previously has been associated with stations WADC, Akron; KRNT, KSO and WMT, Des Moines, and KMBC, Kansas City.

KXIC Legislative Pickups

Des Moines, Dec. 26.

KXIC, Iowa City, will broadcast three daily programs direct from the Iowa legislative sessions starting Jan. 8. KXIC farm editor, G. M. Ludwig, was elected to the Legislature last November.

This is the first time that regular broadcasts have been aired from the state house by a member of the Iowa Legislature.

RCA Sets Aside Specific Periods For Pubs to Submit Tunes, Get Verdicts

Spotlighting the problem faced by major platter companies in keeping their tune-feeders happy, RCA Victor once again is revamping its system of publisher contacts. In place of the current setup in which each of the company's three-man artists and repertory staff is assigned to a number of publishers, new procedure will set aside one or two days a week for the pubs to submit their tunes for an on-the-spot verdict by the collective a&r staff. New setup is similar to the one now in operation at Capitol Records.

Charles Grean, Victor's pop a&r chief, said the contact method was overhauled to cut out the overwhelming number of queries made by the pubs each day. Under the new setup, each publisher will be given a chance to enter his tune at a specified date, at which time he'll get a definite okay or nix by Victor's staff. Grean said that no phone calls would be accepted from pubs in the new system.

Since taking over the top a&r spot early this year, Grean said he had been receiving between 75 and 100 calls a day from pubs. According to Grean, a typical telephone routine by a publisher after his tune is accepted involves more than a half-dozen followup queries as follows: (1) "What's cooking"; (2) "When are you making the tune"; (3) "Is the artist in good health"; (4) "How did the side turn out"; (5) "When can we get a dub"; (6) "Why isn't the disk available in the stores"; (7) "We have a new tune that's a sure smash." And then the cycle goes around once more.

Victor tried out the new setup two years ago but it flopped because the a&r setup was too unwieldy. At that time, over 10 different department heads sat in judgment on a tune, and agreement on a single entry was virtually impossible. Under the new system, only Grean and Victor's two other a&r staffers, Hugo Winterhalter and Dewey Bergman, will act as a jury.

RCA Re-Signs Como for 10 Yrs.

Perry Como, top-selling male vocalist in RCA Victor's stable, has been re-signed by the diskery to a 10-year pact. Terms are the same as the one recently signed by Dinah Shore when she switched from Columbia. It's understood that Como, like Miss Shore, is getting substantially over a $50,000 per annum guarantee.

Pointing up Como's sales pull, the singer was awarded four gold disks by Victor last week, marking Como's sale of 1,000,000, or over, on four different numbers. Gold-plated platters were awarded for Como's "Prisoner of Love," "When You Were Sweet 16," "Because" and "Hubba Hubba Hubba." Victor had awarded only 13 gold disks previously, and it's the first time that a single artist received more than one.

MONROE CONCENTRATES ON RADIO-TEEVEE

Vaughn Monroe has decided to forego the road for the next few months, and perhaps permanently, in order to devote full time to his CBS radio and television activities in New York. Monroe will play an occasional college date or locationer when it does not interfere with his programs.

Monroe is the first major band to take this step, but others may not be too far behind. Sammy Kaye is auditioning a television version of his "Sunday Serenade," which may, if sold, restrict his travels, and Guy Lombardo is understood to be interested in a regular video show.

Savannah Churchill Set

Savannah Churchill, Negro songstress, has been inked to an exclusive pact by Regal Records, indie N. Y. outfit.

Miss Churchill, who formerly worked for Manor Records, cut her first sides this week.

Mooney Disbands To Concentrate on Cafe

Art Mooney has disbanded in order to devote his time to the operation of La Boheme Club, Hollywood, Fla., which he has leased. Mooney also operates the Hampshire House hotel in the same town.

Bandleader will probably reorganize in early spring, after he gets his nitery operation into shape.

Brackman Joins Howie Richmond

Al Brackman resigned Friday (22) as professional chief of Lou Levy's Pickwick Music to join Howie Richmond as general professional manager of Hollis Music, one of Richmond's BMI firms. Brackman starts at his new post Jan. 2. Meanwhile, no replacement has been set for Brackman at Pickwick.

Brackman is preparing an unusual type of operation for Hollis, which currently is publishing "The Thing" and "The Roving Kind." He's got 10 tunes of an offbeat nature on hand, for which he'll try to secure records on an exclusive basis. For the exclusive recording of each tune, he will guarantee to spend a minimum of about $2,500 for exploitation of that record only.

Brackman will also be in charge of the standard operation for all Richmond's firms. He'll prepare simplified piano copies, band and choral arrangements, etc., of the tunes. Up to now, Richmond has turned out only regular piano copies and orchestrations. Brackman will also work out some of the foreign copyright problems of the firms.

Brackman activated the Pickwick catalog when he joined Levy last March. Prior to that, he was with Mills Music and Big Three, where he worked with Richmond.

Meadowbrook Respite

Frank Dailey will shutter his Meadowbrook, Cedar Grove, N. J., until Jan. 19, following closing of Ralph Flanagan's orch on New Year's Day. At that time Elliot Lawrence's band comes in for three weeks and three days, followed on Feb. 16 by Charlie Spivak for four weeks.

Shuttering is a seasonal affair, due to poor early-January business.

Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"

Retail Sheet Best Seller
"Tennessee Waltz"

"Most Requested" Disk
"Tennessee Waltz"

Seller on Coin Machines
"Tennessee Waltz"

Best British Seller
"Rudolph the Reindeer"

Decca Concludes Reciprocity Deal With German Co.

Presaging a major expansion in the longhair field, Decca Records has concluded a deal with Deutsche Grammaphon Co. of Germany whereby the latter firm gives Decca the exclusive rights to its entire catalog for distribution in the U.S. and its possessions and Canada. Deutsche Grammaphon, in turn, will have sole rights to Decca's catalog in Germany, Austria and Norway.

Deal with the German company was worked out several months ago by Decca prexy Milton R. Rackmil while on a trip to the Continent for that purpose. Decca came up with the Deutsche Grammaphon catalog, one of the most extensive on the Continent, despite bids by British and other American companies for a similar deal.

Under the agreement, Decca will have access to all past catalog material of the German outfit, including the Archive Series, which is devoted to the reproduction of early German and other European music. Deutsche Grammaphon is currently recording a number of leading longhair groups and soloists in Germany, including the Berlin Philharmonic Orchestra.

Decca's initial release from the German catalog will be made in February as part of the Gold Label series. This deal, incidentally, doesn't affect Decca's deal with British Decca, whereby the latter company distributes Decca's catalog in England.

Gilbert Returns to Coast For ASCAP Payoff Report

L. Wolfe Gilbert, Coast rep of the American Society of Composers, Authors and Publishers, returned to Hollywood over last weekend to report to Coast cleffers on the recent meetings of ASCAP's classification committee on revising the 60-20-20 payoff plan. Ned Washington, Coast cleffer who came east recently to present his plan to ASCAP, also returned home.

ASCAP's committee, meantime, has adjourned its sessions until early in January, when Gilbert will return.

Recording Industry Would Keep Price Boosts Despite Govt. Rollback

Despite the Government's request last week for a voluntary rollback of prices to the Dec. 1 level, the disk industry is planning to keep in force the price hikes made two weeks ago. It's understood, however, that RCA Victor may revert to its former price structure because of the public relations sensitivity of the RCA parent company. Latter's war contract with the Government is another important factor which may lead Victor to a rollback.

Rest of the industry, however, is holding firm on boosts. Speaking for his company and the industry as a whole, Decca prexy Milton R. Rackmil declared that the price hikes are necessary for the survival of most companies. Pointing out that labor and materials had risen appreciably over the last half year, Rackmil said the disk industry had not raised its prices for the past five years. Under the old price structure, he asserted, even a large increase of volume sales next year would not put several big companies in the black due to the increased production costs.

Should the Government contest the price hikes, several companies are already preparing briefs to support the economic legitimacy of their actions. It's believed, however, that the Government will not pay too much attention to the platter price boosts at this time since disks are not essential commodities. However, the Government may attempt to impose a ceiling in the disk industry as part of its general price-fixing policy.

Diskers Eye Les Brown As Col Pact Expires

Number of record companies are reported to be dickering with Les Brown, whose contract with Columbia Records is about to expire. Columbia wants to renew, but Brown is reportedly listening to all offers.

Most prominently mentioned among the diskeries after Brown is Coral. It's understood Brown has talked terms with the Decca subsid, but hasn't made any commitments to any firm.

Dreyfus Buys Out Leo Talent's 50%

Max Dreyfus and Leo Talent last week reached a verbal agreement whereby the Chappell Music chief will buy out Talent's 50% interest in Mutual Music Society, Inc. While no papers have yet been signed, Dreyfus will become full owner of the firm. Talent, who was general professional manager of the firm, gets some of the copyrights, with which he will start his own firm.

Just what Dreyfus intends to do with the firm isn't clear. He intends to move Ivy Music, in which he recently purchased an interest, into Mutual's present quarters, which are next to the Chappell office. There's a possibility he may inactivate the firm.

Mutual's catalog includes a great many of the old Glenn Miller copyrights, including "A String of Pearls." Miller, before his death, owned part of the firm, and after his interest passed to his widow, Helen, she sold out. Firm was equally owned by Dreyfus and Talent for the past five years.

'Hopalong' Tie-Ins

Number of unique tie-ins are being planned for the exploitation of "The Hopalong Cassidy March," Wolfie Gilbert-Nacio Herb Brown tune published by Nacio Publications, which is owned by Jack Robbins, Brown and Bill (Hopalong) Boyd.

The Frank DeVol Capitol recording of the song will be dubbed into the Hopalong TV and radio shows on NBC as an opening theme. Song will also be plugged in the syndicated "Hopalong Cassidy" comic strip, and in tie-ins with Boyd-licensed merchandise. In addition, Boyd will lead the Rose Bowl Parade in Pasadena Jan. 1, while the band plays the tune.

Southard V.P. Of Col N.Y. Distrib

Paul Southard, who resigned last week as vicepresident in charge of merchandising for Columbia Records, will join Times-Columbia, Inc., Columbia's New York distributor, as executive v.p. on Jan. 2. Southard, who while with Columbia held a board membership and stock interest in Times-Columbia, retains his directorship and financial interest in the distributing outfit.

Meanwhile, Columbia has filled the gaps left by the resignations of Southard and of advertising-promotion director Ken McAllister two weeks earlier. Sales manager Paul Wexler will take over all sales activities, including those supervised by Southard, who was actually sales veepee.

Al Earl, formerly assistant advertising chief under McAllister, has been appointed advertising manager, and will be in charge of both advertising and promotion. The board of directors vacancy left by Southard has not been filled.

VICTOR TO SLOW UP RELEASES ON POPS

Beginning with the first week of 1951, RCA Victor is cutting down on the number of pop tunes to be released. In place of the six or seven disks currently put out weekly, Victor will hold down its releases to four or five a week.

Pop artists and repertory chief Charles Grean stated that Victor will work only on guaranteed publisher plug tunes and will no longer attempt to cover every side put out by the other majors. With a lesser number of releases, company will be able to space releases by its top artists more effectively. In the past there have been frequent squawks from retailers and disk jockeys that releases by top names have been turned out too quickly to permit adequate exploitation of any single side.

Manson-Welles to Do Col Harmonica Album

Columbia Records has signed the harmonica team of Eddy Manson and his wife, Margery Welles, to do a harmonica album. Pact carries options for longterm deal.

Pair, whose work has been more or less confined to vaude, will record pop and classical numbers. They'll be backed by a small rhythm section.

OUT NEXT WEEK

The

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Of

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Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING DEC. 23

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Ted Steele—WMCA	L.A. Ira Cook—KECA	Chi. Larry Berrill—WIND	Boston Bob Clayton—WHDH	Denver Ray Perkins—KFEL	Phil Herb Dexter—WPEN	Memphis Kenny Sargent—WHHM	Rochester Joe Deane—WHEC	Portland, Ore. Sammy Taylor—KWJJ	L'ville Clif Mercer—WLOU	D.C. Jackson Lowe—WWDC	S.F. Les Malloy—KYA	Coral Gables Bob Stevens—WVCG	Worcester John Wrisley—WTAG	Milwaukee Tom Shanahan—WEMP	Syracuse Bob Michel—WSYR	Det. Ed McKenzie—WJBK	Richmond Harvey Hudson—WLEE	Atl. City Ben Heller—WMID	Hartford Joe Giranda—WTHT	Atlanta Bill Lowery—WGST	S'pg. field Gordon E. Baker—WTXL	Norfolk Roger Clark—WNOR	Portland, Me. George Curtis—WGAN	Omaha Gaylord Avery—KOWH	Baltimore Dick Coleman—WCBM	Ind. Bill Faulkner—WISH	Cleve. Bud Wendell—WJMO	Albany Howard Malcolm—WTRY	San Ant. Jim Wiggins—KABC	TOTAL POINTS
1	1	7	Patti Page	Mercury	Tennessee Waltz	4	1	..	7	1	7	9	1	4	1	1	..	1	2	2	..	..	2	..	2	1	4	1	..	..	2	1	1	1	3	194
2	2	7	Phil Harris	Victor	The Thing	3	..	3	1	2	..	7	5	3	2	2	4	7	1	3	1	..	1	2	3	3	1	9	..	3	..	2	..	..	1	185
3	3	14	Sammy Kaye	Columbia	Harbor Lights	1	..	..	8	5	..	5	2	9	..	..	1	..	4	8	8	..	..	..	..	..	..	..	1	2	7	..	..	4	4	96
4	6	4	Guy Mitchell-M. Miller	Columbia	My Heart Cries For You	8	4	..	2	..	3	..	..	..	..	..	..	..	3	4	..	2	..	..	9	5	..	3	3	..	..	..	3	9	..	86
5	7	12	Paul Weston	Columbia	Nevertheless	..	..	..	..	..	8	..	..	1	4	..	..	..	..	6	..	..	..	4	..	6	6	7	6	..	4	..	4	10	..	66
6	4	20	Patti Page	Mercury	All My Love	..	..	..	..	9	..	..	9	2	7	..	..	4	8	9	..	..	5	3	..	..	..	..	..	..	..	..	..	..	2	52
7	9	16	Don Cherry	Decca	Thinking Of You	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	9	..	..	..	..	..	8	..	..	..	3	..	..	3	5	43
8	5	8	Perry Como-B. Hutton	Victor	Bushel and a Peck	..	..	..	..	..	..	..	..	5	8	..	3	6	..	10	..	..	..	..	..	7	..	..	..	4	..	..	..	..	7	38
9A	14	3	Mario Lanza	Victor	Be My Love	..	..	..	4	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	3	..	..	..	6	..	2	..	..	35
9B	13	5	Percy Faith	Columbia	Xmas in Killarney	..	..	..	..	..	1	..	4	..	..	..	..	..	7	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	7	..	35
11	8	15	Eddie Fisher	Victor	Thinking Of You	2	..	..	..	4	5	..	..	..	..	..	..	5	..	..	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	..	34
12	24	2	Guy Mitchell-M. Miller	Columbia	Roving Kind	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	4	8	..	..	..	6	..	..	29
13	14	10	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	..	..	7	2	3	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	6	27
14	26	3	Gene Autry	Columbia	Rudolph Reindeer	..	..	..	..	3	9	..	..	..	..	..	..	..	9	..	..	..	..	..	..	2	..	..	..	6	..	..	..	..	..	..	26
15	..	1	Nat "King" Cole	Capitol	Xmas Song	..	8	..	..	..	2	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
16	48	3	Jo Stafford	Columbia	Tennessee Waltz	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	1	..	..	..	..	..	..	21
17A	..	1	Sarah Vaughan	Columbia	Thinking Of You	..	2	..	..	..	..	4	..	..	..	..	..	2	..	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	20
17B	..	7	Ray Anthony	Capitol	Harbor Lights	..	..	..	..	..	..	2	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10	..	..	..	..	20
19	22	2	Dinah Shore	Victor	My Heart Cries For You	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	19
20	..	1	Bing Crosby	Decca	White Xmas	..	3	10	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	16
21A	26	12	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	..	..	..	..	6	..	..	3	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
21B	33	6	Ralph Flanagan	Victor	Harbor Lights	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	..	2	..	..	..	..	..	..	..	..	..	15
21C	..	1	Vic Damone	Mercury	My Heart Cries For You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
24A	12	7	Mills Bros	Decca	Nevertheless	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	14
24B	29	12	Percy Faith	Columbia	All My Love	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	13
26A	..	1	Bing Crosby	Decca	Rudolph Reindeer	..	5	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	5	..	..	..	13
26B	..	9	Guy Lombardo	Decca	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	12
28A	42	6	Ray Anthony	Capitol	Nevertheless	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	9	..	1	..	..	..	..	..	..	..	..	..	..	..	12
28B	18	3	Johnny Parker	Capitol	Can't Seem Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	6	..	..	11
30A	20	9	Al Morgan	London	Place Where I Worship	7	..	..	..	..	10	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
30B	10	8	Eddy Howard	Mercury	To Think You've Chosen Me	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32A	..	1	Les Paul	Capitol	Tennessee Waltz	..	1	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32B	17	4	Johnny Desmond	MGM	Marshmallow World	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34A	24	10	Martha Tilton	Coral	Thinking Of You	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	6	..	..	..	10	..	..	..	..	..	..	..	..	9
34B	..	4	Frank Sinatra	Columbia	One Finger Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	9	..	..	..	..	..	..	8	..	..	9
34C	42	3	Weavers	Decca	Roving Kind	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9
34D	..	3	Erskine Hawkins	Coral	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
34E	..	1	Andrews Sisters	Decca	Xmas Tree Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34F	48	3	Percy Faith	Columbia	Sleigh Ride	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8
40A	16	6	Ames Bros	Coral	Thirsty For Your Kisses	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	8
40B	..	1	Billy Eckstine	MGM	Blue Xmas	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40C	..	16	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40D	..	1	Kay Starr	Capitol	Man With the Bag	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	8
44A	..	1	Hugo Winterhalter	Victor	Blue Xmas	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	..	..	..	..	..	..	..	7
44B	29	4	Mills Bros	Decca	I Get a Funny Feeling	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44C	..	1	Red Foley	Decca	Frosty the Snowman	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44D	20	6	Alan Dale	Columbia	Rainbow Gal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48A	18	6	Kay Starr	Capitol	Oh Babe	..	..	..	..	..	..	..	..	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6
48B	..	1	Sammy Kaye	Columbia	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
48C	42	7	Johnny Desmond	MGM	Bushel and a Peck	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	6
51	..	1	Frank Sinatra	Columbia	Guess I'll Have to Dream	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
52	..	1	Dennis Day	Victor	Xmas in Killarney	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como: "If"-"Zing Zing-Zoom Zoom" (Victor). A new and noteworthy ballad, "If" gets a commercially sock treatment on this side with Como keying his delivery to the lyric's warm sentiment. It rates plenty of spins. Reverse, a **Sigmund Romberg** tune, is a pleasing waltz neatly packaged by Como and a chorus, but the tune and lyric are not particularly strong. Romberg batons "Zing" with **Mitchell Ayres'** orch backing up "If."

Jo Stafford-Gene Autry: "My Heart Cries for You"-"Teardrops from My Eyes" (Columbia). This dueted version of "Cries for You" is good but isn't likely to overtake the excellent **Guy Mitchell** cut, also for Columbia. On the flip, Miss Stafford and Autry neatly combine to give "Teardrop" an Ozark flavor with **Carl Cotner** orch furnishing a cider jug background.

Kate Smith: "Little Bitty Baby"-"The Same Lord;" "Ave Maria"-"The Lord's Prayer" (National). In her first waxing assignment in some time, Kate Smith registers nicely on this group of religious sides although none of these entries are likely to break through into the hit lists. Miss Smith is specially effective on the folk tune, "Little Bitty Baby." Other sides are okay but not standout. **Jack Miller** orch accomps.

Lee Lawrence: "With These Hands"-"Our Finest Hour" (London). "With These Hands" is an excellent ballad and Lawrence's rendition should give it a big send-off. Lawrence handles the lyrics with a large-scale feel. **Dick Brown** also has a fine cut of this tune on Jubilee Records. On the London flip, Lawrence delivers another fine ballad with a title taken from a Winston Churchill wartime phrase. **Bruce Campbell** orch backs up.

Betty Hutton: "Who Kicked the Light Plug"-"He's a Demon-He's a Devil-He's a Doll" (Victor). "Light Plug" is a frantic, lightweight novelty that may stir up a slight flurry. Miss Hutton, as usual, drives it home with lots of snap. Bottom deck is a better number delivered by Miss Hutton in her familiar explosive style.

Sammy Kaye Orch: "Get Out Those Old Records"-"Tennessee Waltz" (Columbia). Kaye is slightly late with "Records," but this rendition has a flavorsomely nostalgic mood that should sell in any case. **Tony Alamo** and **Roy Roberts**, backed by the **Kaydets**, handle the vocal with an appropriately corny beat. Kaye's cut of "Tennessee Waltz" is way too late to catch up.

Ziggy Talent: "Please Tell Me What Is the Thing"-"Sad Case" (Victor). Talent, who did a cute followup to "Goodnight Irene," has a clever sequel to "The Thing," the **Charlie Grean** novelty. It's good for some laughs without tipping off the riddle. Flip is a neat Calypso number with some more of Talent's comedics. **Dewey Bergman** orch backs up solidly.

Album Reviews

The Voice of Martha Raye (Discovery). Comedienne Martha Raye shows a surprisingly fine and varied style on this long-play disk. She delivers a couple of special material numbers, "Ooh, Dr. Kinsey" and "The Boy Next Door," which are fair, but her workover of such standards as "After You've Gone" and "Miss Otis Regrets" is standout. In one number, "Lotus Land," she does an excellent take-off on **Yma Sumac**, the unique Peruvian songstress. **Phil Moore's** orch supplies distinctive backgrounds.

Platter Pointers

Capitol has packaged a fine set of oldies duetted by **Jo Stafford** and **Gordon MacRae.** Six-sided album includes such numbers as "In the Gloaming," "Love's Old Sweet Song" and "Now the Day Is Over" . . . **Wayne King** has a couple of good sides in "The Midnight Waltz" and "So Goes My Heart" (Victor) . . . "I Taut I Taw a Piddy Tat" gets another cut by **Mel Blanc** for Capitol . . . **Roberta Quinlan** has made a neat side from her televsion show theme song, "Especially for You" (Mercury) . . . **Elise Rhodes** shows promise in "Blue Mood" (Pab) . . . On the same label, **Stuart Foster** does nicely on "If It Isn't Forever," **Dick Freitas** orch backing up . . . **Wynonie Harris** comes up with some blues, shouting in "Trifin' Woman" and "Put It Back" (King) . . . On same label, jazz man **Lonnie Johnson** delivers okay on "Little Rockin' Chair" . . . **Jan Garber** orch has a good cut of "If" (Capitol).

John Kirby Unit Sock in Concert, But B.O. Weak

A little over 10 years ago, a small combo headed by John Kirby was drawing raves for its tasteful swing renditions of pops and classics, and at the same time setting a style for small units for years to come. Its personnel have since gone on to other things, but last Friday (22) night, as much of the original "Biggest Little Band" as could be gathered were reunited for a concert at Carnegie Hall, N. Y.

While the reunion, as it was called, drew only about 300, it was an artistic success. Combination of timing it on the holiday weekend, bad weather and poor promotion probably accounted for the small turnout. But those who did attend were treated to an evening of top-notch instrumentalizing.

Group comprised Charlie Shavers (now featured with Tommy Dorsey), trumpet; Buster Bailey, clarinet; Russell Procope, sax; Billy Kyle, piano; Big Sid Catlett, drums, and Kirby himself on bass.

Also on the program was Juanita Hall, who is on a week's vacation from "South Pacific," a six-piece dixieland combo headed by trombonist Wilbur De Pairs; the Orioles, a vocal group; Joe Bailey, who sang with the Kirby unit, and disk jockey Art Ford, who emceed the show. Miss Hall sang two of her numbers from "South Pacific," then did a blues which she wrote with poet Langston Hughes. Latter was a fine example of blues singing-shouting.

Chan.

Philly Acad of Music Buys Outstanding Stock

Philadelphia, Dec. 26.

To assure itself permanent use of the Academy of Music, century-old concert hall, the Philadelphia Orchestra Assn. purchased a majority of the outstanding stock in the historic auditorium.

The Assn. bought 1,255 shares of the 2,501 outstanding shares from John Frederick Lewis, Jr., and his brother Alfred L. Lewis.

Best British Sheet Sellers

(Week ending Dec. 16)

	London, Dec. 12.
Rudolph Reindeer	Chappell
I Taw a Putty Tat	Connelly
Goodnight Irene	Leeds
Beloved Be Faithful	Pickwick
Xmas in Killarney	Connelly
Sam's Song	Sterling
Mona Lisa	New World
The Thing	Leeds
My Christmas Wish	Reine
Have I Told You	Leeds
Ferry Boat Inn	Connelly
Ashes of Roses	Connelly

Second 12

I Only Saw Him Once	Unit
Orange Colored Sky	Morris
Autumn Leaves	Maurice
All My Love	Maurice
Blackbird	Box & Cox
Silver Dollar	Pic
In English Garden	Sun
Petite Waltz	Duchess
Once in a While	Magna
We'll Keep a Welcome	Cox
Flying Saucers	Unit
Marshmallow World	Kassner

DECCA BUYS COMPO TO BUILD CANADA SETUP

In a move to build its Canadian operations, Decca has bought out the Compo Co. of Canada, which has been manufacturing for the U. S. diskery in the Dominion. Milton R. Rackmil, Decca prexy, who arranged for the purchase of all of Compo's outstanding common stock, has been named board chairman for the latter.

Compo will continue under its old name as a subsidiary of Decca, with H. S. Berliner, operating head of the Canadian firm, remaining as prexy. Other officers are R. A. Chislett, vice-prexy and general manager, and S. D. Roberts, v.p. over sales.

Apex Records, Ltd., wholly-owned subsid of Compo and distributor of Decca records in Ontario, has also been taken over by Decca. George Offer, Apex manager, has been named vice-prexy of the distrib outlet.

Rainbow's Foreign Deals

Rainbow Records, N. Y., has completed deals for distribution of its product in South Africa, Australia and Canada. Company's disks will be released in South Africa on the Tru-Tone label, in Australia on Welch Esquire Pty, Ltd., and in Canada on the Quality label.

AFM's Local 802 Gains Victory Over Cafes, Averting Holiday Strike

Threatened strike by American Federation of Musicians' N. Y. Local 802 in leading niteries and hotels on the eve of the holiday season was averted over last weekend following an agreement between the employers and the union at N. Y. State Mediation headquarters. Settlement represented a complete victory for Local 802 in its fight for wage hikes and establishment of a welfare fund.

New pact, which is retroactive to Nov. 27, gives musicians wage increases ranging from $7 to $10, with a majority of the hikes in the upper bracket. In its original demands, union asked for a flat $10 boost over the current minimums of $87 to $103, depending upon the spot's classification.

Union's key demand for a welfare fund, with the employers to contribute $3 or 3% per man, whichever is less, was granted in entirety. Management previously balked at shelling out to any welfare fund and it was over this issue that the local made preparations for a walkout. Fund, which goes into operation Jan. 15, will be administered jointly by the union and employers.

Other provisions in the contract give musicians 10% premium pay in nitery productions that run over one hour. Previously, musicians were paid a 6% premium. Tooters were also granted a $10 bonus for working New Year's Eve as against the former $5 extra payment.

Agreement, which was negotiated by Local 802 execs and reps of the Hotel Assn. and Allied Restaurant and Entertainment Industries of N. Y., covers about 250 spots in the metropolitan area, including all the top midtown hotels and cafes. Frederick C. Bullen, Mediation Board's exec secretary, and Arthur Stark, another state mediator, assisted in bringing the parties to an agreement.

Hambro, Ex-Krupa, Forms Small Combo

Lenny Hambro, longtime lead sax with Gene Krupa's orch, has formed his own small combo.

Outfit has Mickey Crane, piano; Sam Bruno, bass; and Gene Thaler, drums. Group will be augmented with a vocalist.

Hotel Must Pay Jobless Tax, Ct. Rules for Leader

Chicago, Dec. 26.

Obligation for paying Illinois unemployment tax for musicians as of last week fell to the innkeeper, according to an extemporaneous ruling set down by Cook County Circuit Judge Harry N. Fisher. Jurist's ruling bottled up a lengthy dispute over who is responsible for the labor tax—the bandleader or the cafe operator.

Amount of the tax is decided according to the sideman's wage, ranging anywhere from one-quarter of 1% to 2.7%.

Edgewater Beach hotel, chief litigant in the hearing, for some time had been attempting to slide out of a board of review decision that the hotel is responsible for the tax payment. Circuit court reversal will not be accepted as final, however, hotel attorney Albert Lidy said, announcing the current ruling will be appealed before Illinois supreme court in 1951.

Judge Fisher's ruling in some respects disregards precedent of U. S. Supreme Court decision in Bartels vs. Birmingham, under which national level taxation must be doled out by the orch leader. Basis for the jurist's decision rested, however, on a tangent Illinois statute, which cites the owner of premises on which services are performed as being liable for Government levies.

Raeburn's N.Y. Par Date

Boyd Raeburn's orch plays one of its infrequent theatre dates at the N. Y. Paramount in February. It's one of the spots played annually by the band.

Besides playing about 12 theatre dates yearly and a number of school proms. Raeburn is devoting most of his time to writing music.

Weavers Click in N. Y. Town Hall Concert; Capacity 3G Gross

The Weavers, Decca Records' folk-singing group, made their concert debut Saturday night (23) at Town Hall, N. Y., and the appearance was sock from both the financial and artistic point of view. Playing before a capacity house that paid over $3,000, the group exhibited a wide repertoire, excellent renditions and solid showmanship.

Group comprises Ronnie Gilbert, Pete Seeger, Lee Hays and Fred Hellerman. Seeger plays banjo and the near-obsolete English recorder, while Hellerman plays guitar. The four work excellently together, but just as important, each is an accomplished soloist, with the result that they can perform a varied program in a varied manner.

Probably the best singer in the quartet is Miss Gilbert, who can vary her voice and mood from a quiet harmony to a strong, meaning-shouting blues. Hays is a baritone, Seeger a tenor and often a falsetto, while Hellerman is midway between tenor and baritone, and has the most folkish-sounding voice.

Songs on the program consisted mostly of American folk music, but there were some songs from other lands and other times—a couple of Israeli songs, a Zulu chant, a Haitian song, a Spanish civil war song and an Elizabethan ballad, played on the recorder and guitar. In every case, the numbers were socked across solidly by the group. And towards the end of the program they had the entire Town Hall audience singing along with them.

Also on the program was a six-piece jazz group led by pianist-arranger John Benson Brooks, which played "jazz on American themes." Actually, Brooks had arranged variations on familiar themes in a progressive style. While interesting, the arrangements were unexciting. The group fared better at the end of the program, when it improvised accompaniments to the Weavers. *Chan.*

Jailed on Dope Rap

San Francisco, Dec. 26.

Saunders King, blues singer and former jive orch leader, was jailed on narcotics charges last week.

VARIETY 10 Best Sellers on Coin-Machines, Week of Dec. 23

1.	TENNESSEE WALTZ (5) (Acuff-R)	*Patti Page*	*Mercury*
2.	THE THING (5) (Hollis)	*Phil Harris*	*Victor*
3.	NEVERTHELESS (8) (Chappell)	*Ralph Flanagan* / *Mills Bros.*	*Victor* / *Decca*
4.	ALL MY LOVE (16) (Mills)	*Patti Page*	*Mercury*
5.	HARBOR LIGHTS (10) (Chappell)	*Sammy Kaye*	*Columbia*
6.	THINKING OF YOU (5) (Remick)	*Don Cherry* / *Eddie Fisher*	*Decca* / *Victor*
7.	ORANGE COLORED SKY (9) (Frank)	*King Cole-Stan Kenton*	*Capitol*
8.	I'LL NEVER BE FREE (13) (Valando)	*Kay Starr-Tenn Ernie*	*Capitol*
9.	MY HEART CRIES FOR YOU (1) (Massey)	*Guy Mitchell-M. Miller*	*Columbia*
10.	I'LL ALWAYS LOVE YOU (6) (Famous)	*Dean Martin*	*Capitol*

Second Group

TO THINK YOU'VE CHOSEN ME (Valando)	*Eddy Howard*	*Mercury*
CAN ANYONE EXPLAIN (16) (Valando)	*Ames Bros.*	*Coral*
A BUSHEL AND A PECK (Morris)	*Mag Whiting-Jim Wakely* / *Betty Hutton-Perry Como*	*Capitol* / *Victor*
OH BABE (Alamo)	*Ames Bros* / *Louis Prima*	*Coral* / *Robin Hood*
MARSHMALLOW WORLD (Shapiro-B)	*Vaughn Monroe*	*Victor*
THIRSTY FOR YOUR KISSES (Mutual)	*Ames Bros.* / *Mills Bros.*	*Coral* / *Decca*
THE ROVING KIND (Hollis)	*Guy Mitchell*	*Columbia*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine*	*Mercury*
CHRISTMAS IN KILLARNEY (Remick)	*Percy Faith*	*Columbia*
PATRICIA (BVC)	*Perry Como*	*Victor*
BE MY LOVE (Miller)	*Mario Lanza*	*Victor*
PETITE WALTZ (Duchess)	*Guy Lombardo*	*Decca*
LA VIE EN ROSE (13) (Harms)	*Tony Martin*	*Victor*
GOODNIGHT IRENE (17) (Spencer)	*Gordon Jenkins Weavers* / *Frank Sinatra*	*Decca* / *Columbia*
MONA LISA (20) (Paramount)	*King Cole Trio* / *Victor Young*	*Capitol* / *Decca*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 23

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	4	1	2	1	3	1	6	4	1	4	3	3	99
2	2	PHIL HARRIS (Victor) "The Thing"—20-3968B	6	6	1	6	..	3	2	5	2	5	6	4	75
3	3	GENE AUTRY (Columbia) "Rudolph Reindeer"—38610	1	3	7	4	..	..	4	1	..	2	1	2	74
4	6	G. MITCHELL-M. MILLER (Col.) "My Heart Cries For You"—39067	3	4	..	..	1	..	..	..	5	..	..	7	35
5	5	MARIO LANZA (Victor) "Be My Love"—10-1561A	..	2	..	2	5	..	..	..	..	..	..	1	34
6	7	SAMMY KAYE (Columbia) "Harbor Lights"—38963	..	..	..	..	..	..	..	2	..	1	9	8	24
7	8	GENE AUTRY (Columbia) "Frosty the Snowman"—38907	9	10	..	9	..	..	5	9	..	..	2	..	22
8	4	PERRY COMO-B. HUTTON (Vic.) "Bushel and a Peck"—20-3930	8	..	4	..	10	..	8	7	..	..	..	9	20
9A	..	G. MITCHELL-M. MILLER (Col.) "Roving Kind"—39067	..	..	..	3	2	..	..	..	..	..	..	..	17
9B	12	MILLS BROS. (Decca) "Nevertheless"—27253	..	..	..	..	..	..	1	6	..	9	..	..	17
10	..	BING CROSBY (Decca) "Harbor Lights"—27219	..	..	..	..	..	2	..	..	4	..	..	..	16
11	..	KAY STARR-T. ERNIE (Capitol) "I'll Never Be Free"—1124	..	..	..	..	..	..	..	3	..	6	..	..	13
12	9	GUY LOMBARDO (Decca) "Harbor Lights"—27208	..	8	..	..	..	..	3	..	..	..	..	..	11
13	12	BOSTON POPS (Victor) "Sleigh Ride"—10-1484	..	5	..	7	..	..	..	..	..	..	..	..	10
14	..	DORIS DAY (Columbia) "Bushel and a Peck"—39008	..	..	..	..	..	6	..	..	..	..	7	..	9
15A	..	DENNIS DAY (Victor) "All My Love"—20-3870	..	..	3	..	..	..	..	..	..	..	..	..	8
15B	17	EDDIE FISHER (Victor) "Thinking Of You"—20-3901	..	..	..	..	9	..	..	..	..	..	..	5	8
15C	10	DON CHERRY (Decca) "Thinking Of You"—27128	10	..	..	..	..	5	..	10	..	..	..	..	8
15D	..	JERRY MARLOWE (Capitol) "Frosty the Snowman"—1204	..	..	..	..	..	..	..	..	3	..	..	..	8
15E	..	JOHNNY DESMOND (MGM) "Sleigh Ride"—10827	..	..	..	..	..	..	..	..	..	3	..	..	8
16A	..	PERCY FAITH (Columbia) "Xmas in Killarney"—39044	..	..	..	5	..	..	..	..	..	..	..	10	7
16B	..	RALPH FLANAGAN (Victor) "Harbor Lights"—20-3911	..	..	..	..	4	..	..	..	..	..	..	..	7
16C	13	PERRY COMO (Victor) "Patricia"—20-3905	7	..	..	..	..	..	..	..	..	8	..	..	7
16D	..	BING CROSBY (Decca) "Marshmallow World"—27230	..	..	..	..	..	..	..	..	..	..	4	..	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	7	188	Decca	5	59
Victor	8	169	Capitol	2	21
Mercury	1	99	MGM	1	8

FIVE TOP ALBUMS

1	2	3	4	5
MERRY XMAS	SOUTH PACIFIC	VOICE OF XTABY	CALL ME MADAM	TEA FOR TWO
Bing Crosby	Broadway Cast	Yma Sumac	Ethel Merman	Hollywood Cast
Decca	Columbia	Capitol	Decca	Columbia
A-550, 9-65	MM850	CC244	DL-5304	C215
DLP-5019	ML4180			CL6149

On the Upbeat

New York

Jimmy Hilliard, Coral Records artists and repertoire chief, goes to Chicago and Minneapolis next week for o.o. of talent situation there . . . **Frank Dailey** has switched organist **Joe Mooney** from his Meadowbrook, Cedar Grove, N. J., to the Sherbrook, Little Ferry, N. J. . . . **Erroll Garner** plays a week at Apollo theatre, N. Y., Jan. 4 . . . **Louis Bernstein**, Shapiro-Bernstein partner, leaves for Florida vacation over the weekend.

Airlane Trio, instrumental group, currently at Hotel Dixie, N. Y., inked by Tower Records . . . Singer **Teresa Brewer**, newly signed by Music Corp. of America, into the Versailles, N. Y., Jan. 3, for two weeks.

Hollywood

Desi Arnaz will team with wife **Lucille Ball** for a telefilm package . . . **Bob Crosby** orch set for a featured stint in "Two Tickets to Broadway" at RKO . . . **Vido Musso** combo opens tonight (26) at the Black Hawk, San Francisco . . . Dan Terry orch starts indef stand New Year's Eve at the Peabody hotel, Memphis . . . **Les Brown** inked for the **Gene Norman** "Holiday Jazz Concert" at the Shrine auditorium Friday (29) . . . **Woody Herman** secured his release from Capitol and is talking a deal with MGM Records under which Herman would pay entire cost of recording session and arrangements and get 5% of the retail sales price of each disk sold, same deal he had at Capitol.

Chicago

WENR has moved abbreviated **Benny Rubin** deejay show to 10:30 p.m. Show is now half-hour cross-the-boards . . . **Noble Davis** band set for Claridge hotel, Memphis, Jan. 19 . . . **Lou Breese** band playing weekly C.Y.O. dances at Sheraton hotel here . . . **Orrin Tucker** band into Shroeder hotel, Milwaukee, Dec. 26, following at Chase hotel, St. Louis, Jan. 19 . . . **Don Ragon** band set for Trocadero, Evansville, Ind., Feb. 23 . . . **Larry Fotine** and **Al Morgan** inked for Grand theatre, Evansville, Ind., Jan. 10-14 . . . **Harmonicats** to Colony Club, Waterloo, Ia., Jan. 4 for 11 days. They follow at Nicollet hotel, Minneapolis, with **Jan August**, Feb. 2 . . . **Ethel Smith** keyboards at Olympia, Miami, Jan. 10, then heads west to El Rancho Vegas, Las Vegas, Jan. 26 . . . **Metro-Tones** slated for Vic's Minneapolis, Jan. 1 for four weeks . . . **Howard Graffman** joined McConkey Booking gency . . . **James Hart**, Ambassador hotel prexy, tossed party for **David Le Winter** last week, celebrating orchster's fifth year in the Pump Room . . . **Dead End Kids** move into Seven Seas, Omaha, first of year . . . Sky Club, Aurora, usualy dark for Xmas, remains open, with **Ben Marden** unit holding over . . . Chirper **Wyoma Winters** joined **Gay Claridge** unit . . . **Ray Pearl** orch inked into Grove, Orange, Texas, Feb. 2 . . . **Carl Sands**, former Oriental theatre batoneer, reorganized unit and moves into Mural Room, Baker hotel, Dallas, Jan. 15.

Pittsburgh

Will Hansen, bandleader and a first lieutenant in the Marine infantry reserve, recalled to active duty at Camp Lejeune, N. C. His ex-partner, **Wes Parker**, will carry on for him as booker for new Royal Ballroom. **Skip Nelson**, former vocalist with late **Glenn Miller**, has joined Parker band as pianist-singer . . . **Johnny Long** at West View Park and **Illinois Jaquet** at Savoy ballroom were one-night rival attractions here day after Christmas . . . **Luke Riley**

(Continued on page 36)

Ezio Pinza
now records exclusively
FOR
RCA VICTOR
EZIO PINZA claims he's an opera star because he was an unsuccessful 7-day bicycle racer. Hearing him sing after a race, a friend suggested that Pinza study voice.
At the Metropolitan Opera he sang so many villains so convincingly, critics called him the "big bad wolf of the Met." With "South Pacific" his name became a household word . . . his voice a revelation to millions up and down Main Street, U.S.A.
We are proud and happy to welcome Ezio Pinza back to the RCA Victor Red Seal label. Soon to be released: Pinza's album of hits (with Fran Warren) from his forthcoming MGM film, "MR. IMPERIUM."

Local 10's Five-Day Week Forces Major Reshuffle in Chi Spots

Chicago, Dec. 26.

New five-day week for Local 10, AFM, members here has prompted some major reshuffling in top niteries and ballrooms, with all operators devising methods to circumvent the two-day gap without their regular bands.

Check-up of nitery ops revealed that many will shutter one night each week. The Blackhawk here, which was formerly a seven-night operation, will shutter Sunday nights. Lou Diamond band, formerly filling in at the Blackhawk on the seventh night, has been dropped. Don Roth, nitery's owner, said, and will be replaced by the Gay Claridge orch.

Martinique ballroom will also shutter one night, where it had previously been lighted seven nights. Operator Tony de Santos said he'll probably be dark on Mondays, but will use his regular relief unit on Tuesday. De Santos, like Roth, told VARIETY he was reluctant to take on the additional expense of remaining open. De Santos said he has put current band, Buddy Moreno, on notice, and that once the initial blow of James C. Petrillo's edict has tapered, he'll approach the union prexy with his books and ask for some arrangement, a flat deal, in all probability, for six nights. Next band slated for the Martinique is the Art Kassel orch. Op, however, did not explain why he was giving Moreno notice, then bringing in Kassel at nearly the same coin outlay.

AFM 'Unbudging'

While De Santos optimistically feels he can plead with the union for a better deal, Roth, conversely, felt the AFM edict will be solid and unbudging.

Edgewater Beach hotel's Marine Room, which brought in Xavier Cugat band today (2), has reportedly been granted union reprieve, since the Latin maestro is playing six days on opening week. Inn reports, however, that on the second week of the Cugat run, it will have Cugie for the regular five days, bringing in the Jack Cavan band on two nights for relief. Cavan had formerly been used on one evening.

Chez Paree has not mapped any definite plans so far, except to drop the Diamond relief unit after 12 years of off-night show-backing. Diamond will reportedly be replaced by the Benny Sharp orch on the sixth night and use Pancho rhumba orch to cut the show the seventh frame. Regular unit, Cee Davidson, has given three men from his orch notice, because of the additional payroll outlay falling to the nitery.

Filling In

Pivot man in the new shakeup is orchester Lou Diamond. Previously alternating among six spots on relief assignments, Diamond, who may also play only on five nights, has been cancelled out of the Chez and Blackhawk. He now takes over respites on two nights at both the Empire Room of the Palmer House and Boulevard Room of the Stevens. Remaining relief opening will be filled with a club-date, Diamond said.

Both the Empire Room and Boulevard Room have always ran in the black and are apparently mute over the new edict.

Individual bartering among ops has come as a blow to the well-formulated withdrawal plans of the Cafe Owners Assn. Organization's attorney, Milt Raynor, urged unification among all owners in seeking to combat the edict, through which they would sack "all musicians" unless Petrillo rescinded the new order.

Currently, however, the Raynor all-for-one plea has gone awry, with ops spreading out on a solo basis to formulate their own setups. In a talk with the AFM head last Thursday (21), Raynor received a polite freeze, after Petrillo refused to recognize the COA mediation efforts. It had been Raynor's wish to meet with Petrillo and work out an agreement, but, according to the counsel, the union head said he will not deal with any organized body, nor come to terms with anyone but individual ops themselves.

Meeting again Friday (22), COA agreed to draft a resolution urging President Truman to intervene, in view of the Government's appeal for voluntary labor stabilization.

Along with five-day week, Petrillo has upped nightly scales from $18 to $21.60, so that Local 10'ers come out even on their take-home pay.

London Flies O'Day To N.Y. for Disking

London Records flew vocalist Anita O'Day into N. Y. from Hollywood to cut four sides this week, following a good public reaction to her slicing of "Yea Boo." Diskery also signed arranger Ben Homer to arrange and conduct the sessions with the singer.

Following slicing of the sides today (Wed.), Miss O'Day goes to Detroit, where she opens Friday (29) for two weeks at the Flame Club.

On the Upbeat

Continued from page 34

back to Casino as leader of house orch after shutdown of more than a month . . . **Ben Ribble's** band opened indefinite engagement at William Penn hotel's Terrace Room Monday (25), replacing **Robert Norris** outfit, which departed with **Hildegarde** . . . **Billy Catizone's** band signed to play for Variety Club's annual New Year's Eve party . . . **Gloria Seigle**, former featured pianist at Monte Carlo, has turned to teaching piano.

Kansas City

Willie Shore moves out of El Casbah of the Hotel Bellerive for a date at the Cheat Lake Supper Club, Morgantown, W. Va., Dec. 29, and follows that with the Chi-Chi Club, Palm Springs, Cal., Jan. 6, and the Last Frontier, Las Vegas, Jan. 26. Bellerive set **Radio Rogues, Fisher & Marks** and **Dwight Fiske** for its next several shows . . . **Gene Autry** and **Smiley Burnette** bring their show in for a one-nighter in the Municipal Auditorium Jan. 14 . . . **Ray Palmer** band, a newcomer in the Pla-Mor ballroom, playing pair of weekend dates . . . **Max Cooper** comedy trio now playing return engagement at the Famous Restaurant on the Baltimore Strip . . . **Craig, Collins & Ames** Trio opened for a two-week stand at Eddy's Dec. 22 . . . **Dick Mansfield Trio** currently doing music chores in the Penguin Room of the Hotel Continental.

NEW REVIVALS
'I Don't Mind Being All Alone'
'Exactly Like You'
Standards by
Jimmy McHugh

A GREAT STANDARD
SWEET LITTLE YOU
ROBBINS MUSIC CORPORATION

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 23

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Omaha, A. Hospe Co.	TOTAL POINTS
1	2	**"Tennessee Waltz"** (Acuff-R)	1	1	1	1	3	1	1	1	6	1	..	1	103
2	1	**"Rudolph Reindeer"** (St. Nich)	4	2	3	2	1	9	3	2	2	2	1	2	99
3	3	**"Frosty the Snowman"** (Hill-R.)	7	5	4	3	2	10	2	4	1	3	2	3	86
4	5	**"Harbor Lights"** (Chappell)	5	6	7	..	4	7	..	5	3	10	..	4	48
5	6	**"Bushel and a Peck"** (Morris)	6	3	..	..	6	4	..	..	7	8	6	6	42
6A	8	**"The Thing"** (Hollis)	2	9	5	4	..	..	6	..	10	5	..	..	36
6B	4	**"Nevertheless"** (Crawford)	..	8	..	..	5	3	4	6	9	..	7	10	36
7	12	**"Marshmallow World"** (Shapiro-B)	8	7	6	7	7	..	..	3	..	4	..	..	35
8	14	**"My Heart Cries You"** (Massey)	3	..	..	5	..	5	..	10	..	9	5	9	31
9	11	**"White Xmas"** (Berlin)	9	..	2	..	..	..	5	..	..	..	3	..	25
10	7	**"All My Love"** (Mills)	..	4	8	10	8	..	..	..	4	..	..	8	24
11	9	**"Thinking Of You"** (Remick)	..	..	..	..	9	2	10	7	8	..	..	..	19
12A	14	**"Xmas in Killarney"** (Remick)	..	..	..	6	..	..	7	..	..	7	..	..	13
12B	..	**"Silver Bells"** (Paramount)	..	..	..	..	..	..	..	..	5	..	4	..	13
13	..	**"Petite Waltz"** (Duchess)	..	..	..	9	10	..	..	..	..	..	..	7	7

Band Review

TONY PASTOR ORCH (13)
With Kay Little
Rustic Cabin, Englewood, N. J.

It's unfortunate that in the past couple of years Tony Pastor's orch has been restricted in its recording to novelty and rhythm numbers. Actually Pastor has a fine, relaxed dance band that can deliver a pop tune with the best of them.

Orch has an instrumentation of five saxes, three trumpets, two trombones and three rhythm. Its style is simple and direct—saxes lead the melody while brasses fill in. Tempo is brisk and danceable. And the whole tenor of the music is relaxed.

Book is surprisingly stocked with current pops, and Pastor has a vocal team that delivers them nicely. Kay Little is an accomplished vocalist who shows a fine voice, poise and good looks. Buddy James, one of the saxophonists, handles ballads. He's got a good voice, but little in the way of stage appearance. Stubby Pastor, Tony's younger brother and a trumpeter in the band, shares novelty and rhythm vocals with Tony and the gal. He's got a voice cut out of a groove similar to his brother's, and bounces around the stand entertainingly. And Pastor himself, of course, handles a novelty with ease and finesse.

There aren't too many instrumental solos. Both Pastors take a few, Tony on his sax and Stubby on trumpet. But band is geared for dancing, and most of the arrangements call for concerted band work only. Group makes a neat appearance, and Pastor fronts it handily. *Chan.*

'3d Man' Pic Wrongfully Used 'Managua'; Sues

Sir Alexander Korda's London Film Productions wrongfully used its song, "Managua Nicaragua," in "The Third Man," Encore Music Publications charged in an infringement suit brought Friday (22) in New York Federal court. Publisher asks an injunction, damages and an accounting of the profits.

Also named defendants in the action are Selznick Releasing Organization, distributors of the film in the U. S.; City Entertainment Corp., Loew's Theatre & Realty Corp. and Estates Theatres, Inc. Last three firms operate theatres in which "Third Man" was screened.

Larry Green Adds 2 Vocalists

Boston, Dec. 26.

Two vocalists, Barbara Gray and Art Mansor, joined the Larry Green aggregation last week.

Both are locals and newcomers to band vocalizing. Femme, recommended by Hub's Ray Dorey, won post over field of 30 auditioners.

Top Songs on TV

(Alphabetically Listed)
Week of Dec. 15-21

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Xmas in Killarney . . . . Remick
Harbor Lights . . . . . Chappell
Orange Colored Sky . . . Frank
Rudolph Reindeer . St. Nicholas
The Thing . . . . . Hollis

5 Top Standards

I've Got My Love . . . . . Berlin
Lover . . . . . Famous
Oh Beautiful Doll . . . . Remick
Santa Claus Comin' . . . . . Feist
White Christmas . . . . . Berlin

Chappell Picks Up 3 Coming B'way Tuners

Chappell Music has picked up the scores of three upcoming Broadway musicals, in addition to the two it is currently working on and the Richard Rodgers-Oscar Hammerstein 2d score of "Anna and the King of Siam," which goes into the Williamson catalog.

Scores set for late winter and early spring campaigns are the Johnny Mercer-Robert Emmet Dolan score for "Messer Marco Polo"; Arthur Schwartz and Dorothy Fields' music and lyrics for "A Tree Grows in Brooklyn" and "Paint Your Wagon," score by Frederick Loewe and Alan Jay Lerner.

Chappell currently is working on Cole Porter's "Out of This World" and Harold Rome's "Bless You All" scores.

Bourne Reopens Chi Office, Rehires Aide

Bourne Music c... Saul Bourne has returned to New York after three weeks on the Coast. Trip was routine one, in which he checked his Coast activities.

Bourne, on his way back to N. Y., rehired Hank Markbreit, whom he had dropped as Chicago contactman, and announced that his Chicago office would reopen Jan. 2. His original intention was to close the Chi office completely. He has not yet replaced Mike Gould on the Coast. Eddie Shaw, who was hired to rep his ABC Music there, is currently handling both firms.

Savoy Names Magid

Lee Magid has been named artists and repertory chief for Savoy Records, indie N. Y. company specializing in blues and rhythm numbers. Magid has been in the personal management field.

Magid, who just returned from tour through the south, inked several names for Savoy's talent roster, including Zilla Mays and Thomas Brown, vocalists, and Fats Jackson, bandleader.

This Has Gotta Wind Up As an LP Record

Norman Foley will have as his first plug song upon becoming general professional manager of Leo First, Inc., next week one of the longest song titles in recent years. It's "How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life," from the Alan Jay Lerner-Harold Burton score of Metro's "Royal Wedding."

Score has been split between Feist and Miller Music by Big Three general manager Abe Olman. Feist will also have "Too Late Now" and "I Left My Hat in Haiti." Lester Sims, who replaces Foley as general professional manager of Miller when Foley moves into Harry Link's post at Feist, will work on two other songs from the picture. They are "The Happiest Day of My Life" and "You're All the World to Me."

Prestige to Release Dial

Prestige Records N. Y. outfit handling a flock of indie labels specializing in jazz, has acquired Dial Records' catalog for national distribution.

Dial label, inactive in recent months, pioneered in modern jazz and bebop with such artists as Dizzy Gillespie, Charlie Parker, Erroll Garner and others.

SHAKESPEARE said
"THE PLAY'S THE THING"
we say
PLAY
THE THING

Hear PHIL HARRIS on RCA Victor
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THE WINTER SENSATION!
SLEIGH RIDE
PROGRAM NOW!
"I DON'T MIND BEING ALL ALONE"
(When I'm All Alone With You)
MILLS MUSIC, INC.
1619 Broadway New York 19

Phonograph records wanted made between 1920 and 1940. Any quantity, or dealer's stock.
J. SCHNEIDER, 128 W. 66th St.
New York City, N. Y.

Pay Rise Nix to Atlantic City Police Cues Crackdown on Cafe Casinos

Atlantic City, Dec. 26.

A feud that has developed between the Republican organization here and a group of resort policemen has driven most city bookies out of town and caused every nightclub casino to shut down.

It started a month before election when younger men on the force came out for an $850 pay raise. At first the Republican organization, all powerful here, adopted a hands-off attitude. A week before the pay hike question was to be voted upon in the November general election the party bosses came out against the raise. It was defeated by a more than two to one majority.

Members of the police committee which had conducted an active campaign for the raise growled they had been double-crossed, and then started to do something about it. This something was raiding bookies which heretofore had operated without too much police trouble. They raided them when they were located on their beats, and they even organized and raided where they believed they needed more than one or two men to handle the situation.

Heretofore the policy had been for police to turn in addresses of suspected places to their superiors, who in turn had them investigated, and, should they deem it necessary, raids would be made.

Bookies, fearing the raiders, started shutting down or moving into other communities on the island to escape raids. Even here they are open to police visits, as officials in the residential areas do not favor bookie establishments being located in their communities.

As the situation stands at the present time, the raiding cops have been transferred from regular patrol duty to a traffic post, where they report at 10 a.m. and quit t 7 p.m., after the last race is finished.

NEW ORLEANS SET FOR MARDI GRAS

By TED R. LIUZZA

New Orleans, Dec. 26.

This old city on the Mississippi's levees will have its traditional Mardi Gras this year complete with street pageants, balls and a Carnival queen. There will be a huge parade on Mardi Gras Day, Feb. 6, and a parade each night from Jan. 20 through Mardi Gras night.

Krewe captains of the Carnival organizations which have decided to continue their plans said they will fill in the dates left vacant by cancellation of four parades by the four oldest major krewes—Comus, Proteus, Momus and Rex. Each parading krewe, the captains said Thursday (21), will donate three or four floats to make up the Mardi Gras Day parade. And the organizations will meet soon to select a queen of Mardi Gras, whose name will be announced on Mardi Gras Day as is the tradition. A king also will be selected and his identity will be kept secret until then. However, all these plans are contingent on inquiries to be made of national defense leaders as to the advisability of carrying on the traditional season.

Rep. F. Edward Hebert of New Orleans has been named by these organizations to inquire whether the Carnival festivities will hurt the nation's war effort. He will confer with national leaders after the Christmas holidays.

Arrangements are underway to have the krewes of Okeanos and Carrollton, two-daytime parading organizations, to fill in the two open nights. The krewe captains will meet again about Jan. 15 to complete plans.

News of the cancellation of parades and balls by the four major organizations came following an all-day meeting with Mayor DeLesseps Morrison at City Hall Tuesday (19). Reason given was the grave international crisis. Mayor Morrison said that no useful purpose would be served to the nation or to the city of New Orleans by cancellation of the Mardi Gras.

The annual celebration annually attracts thousands of visitors and millions of dollars to New Orleans merchants.

Carnival celebrations have been suspended here four times previously because of war. The city has seen only five Carnival celebrations since they were resumed after cessation of World War II.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 26.

Theatrical Union No. 1 of N. Y. C. played Santa Claus to patients and staff and personnel of the Variety Clubs hospital.

William Patrick, of the Sipp Theatre Circuit of Paintsville, Ky., in for rest and observation.

Faye Emerson and Skitch Henderson skedded to be crowned King and Queen of the Winter Carnival at Lake Placid.

A salute to the Saranac Lake Study & Craft Guild and Alfredo Gonzalez for making possible for a group of Variety Clubs patients to attend their annual Christmas party. It was a grand affair.

Esther (RKO) Ostrow in from N. Y. C. to visit Lillie Ostrow, whose progress places her in the all up gang.

Write to those who are ill.

Nat Karson Returns To U.S. to Gander Acts For London Vauder

Nat Karson, producer of the stage presentations at Metro's Empire theatre, London, arrived in New York last week for a three-week stay. In a combined business-vacation trip, he plans to look for talent and may visit the Coast.

Karson, former Broadway producer, has been abroad since the live show policy began at the Empire Dec. 26, 1949. He'll continue as director there during 1951, having just inked a pact with Metro for another 12-month stretch. House's stage entertainment is similar to that of the Radio City Music Hall, N. Y.

Prior to inception of the new policy the Empire had been on straight films. Resident company comprises a line of Empire Girls (a la the Music Hall's Rockettes), ballet, choral group and an orchestra led by George Melachrino. Format has proved a successful one, boxoffice-wise.

Comedian
Joey Adams
Urges All Actors to
Meet Your Audiences
* * *
An Amusing Byline Piece in the Forthcoming
45th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Roy Rogers' Peak 278G in 26 Dates Keys Second Tour

Hollywood, Dec. 26.

Second personal appearance tour, to be launched after he makes "Thataway" with Bob Hope, is being mapped by Roy Rogers as a result of his initial 26-city safari that wound up with a $278,000 gross. Blizzards forced cancellation of dates in two other cities, Troy and Marion, O., with an estimated loss of $30,000.

Trek marked the first time Rogers had essayed a one-night stand. All dates were played at a $2 top, plus tax. Decision to launch a second tour stemmed from several SRO stands, including a new record at the Corn Palace, Mitchell, S. D., where Rogers drew 7,637 paid admissions, including 763 standees.

Rogers, who was on stage for about 40 minutes at each show in addition to emceeing the layout, was supported by his wife, Dale Evans, and his horse, Trigger, and the Roy Rogers Riders, a new choral group. Other acts in the entourage were Walter & Jean Brown, Wallis & Carroll, Black Bros., Pat Brady, Knight Sisters, Ralph Platt and Al Dault.

Mich. Fair's 15G Profit

Detroit, Dec. 26.

The 1950 Michigan State Fair made a profit of $15,113, it was announced by the board of managers. Revenue was $607,011, expenditures were $591,898.

Cost of entertainment, including Betty Hutton, Carmen Miranda, Johnny Mack Brown and others, was listed at $53,000.

Brandt Circuit Looks to Vaude Rescuing Its Nabes From Video

The Brandt theatres are contemplating vaudeville for many of their houses as a means of combatting video. Circuit heads have asked for a meeting with Henry Dunn, national administrative secretary of the American Guild of Variety Artists, in order to discuss scale and working conditions.

The Brandt vaude plans encompass their smaller houses with seating capacities up to 1,500. Chain is mulling two-a-day vaudfilm.

The Brandts, who have approximately 135 houses in the N. Y. metropolitan area, have operated vaude houses in the past. A few years ago, the Flatbush, Brooklyn, and Windsor, Bronx, were regular vaude stands. Last season, these houses were set to roll with live talent, but failure to reach an agreement with the International Alliance of Theatrical Stage Employees stymied vaude in those houses.

Just how many theatres will be getting vaude isn't known as yet. Most of Brandt's houses are in the nabes, and neighborhood business is a major problem these days.

D.C. Showmen Host Naval Hosp Layout

Washington, Dec. 26.

Local showmen are hosting a name entertainment program tomorrow night (27) for patients at the big U. S. Naval Hospital at suburban Bethesda.

Among the entertainers who have volunteered to appear are Burl Ives, Frank Sinatra, the Men of Song, Louis Jordan, Myrna Loy, Edward Arnold, Eileen Wilson, Bill Darnell, Allen Carney, Danny Scholl, Scotty Graham, and others, mostly recording artists.

Show committee is headed by Hirsh de la Viez, president of the Washington Music Guild, organization of juke box operators; Morton Gerber, president of the D. C. Variety Club; Joel Margolis, manager of Loew's Capitol theatre; Herman Paris, of station WWDC.

Philly Cafe Op Agrees To Drop 14G Pact Suit Vs. Martin and Lewis

Harry Steinman, operator of the Latin Casino, Philadelphia, agreed yesterday (Tues.) to a stipulation in which he withdraws his $14,000 suit against Dean Martin and Jerry Lewis for breach of contract. Comics' former manager, Abner J. Greshler, is now the sole defendant in the suit.

Withdrawal of Martin and Lewis from the papers came after Henry Dunn, American Guild of Variety Artists national administrative secretary, notified the nitery operator that shows would be pulled from his spot as of yesterday unless he ceased action against M&L.

Dunn told the cafe operator that the suit was a violation of his minimum basic agreement with the union, and as the suit had previously been arbitrated at the union, he was going counter to AGVA rules in processing the claim. At the arbitration held about a year ago, union board ruled against Steinman because M&L's contract to play the Latin Casino had allegedly been signed by Greshler without comics' knowledge. Pact was signed about two years ago and stipulated a two-week date at $7,000 weekly. Date was never played.

TIVOLI'S MARTIN SCOUTS U.S., BRITISH TALENT

Sydney, Dec. 26.

David N. Martin, managing director of the Tivoli circuit, Australia, will be in New York Monday (1) and Tuesday (2) enroute to London. He leaves Sydney today (Wed.).

Martin expects to complete some deals with name talent for a tour of the Tivoli houses while in the U. S. and England. He'll be back in his native heath late in January.

Florence Desmond Follows Piaf at Versailles, N. Y.

Florence Desmond, British comedienne, has been signed for the Versailles, N. Y., starting Jan. 3 for four weeks and options. She'll succeed the long run of Edith Piaf.

For this show, spot will take a departure from its one-act policy and is adding another act, Teresa Brewer, a recording singer.

Henri Salvador was originally set for this date but because of a booking mixup, he'll be playing the Follies Bergere, Montreal, instead.

Night Club Reviews

Diamond Horseshoe
(NEW YORK)

Billy Rose presentation of John Murray Anderson production, "Beauty in A Flat." With Joe E. Howard, Ross & La Pierre, Billy Banks, W. C. Handy, Eddie Franklin, Saxon Sisters (2), Wallen Twins; Line (12); Noble Sissle Orch; choreography, Dick Barstow; Minimums, $3-$4-$5.

Billy Rose on Christmas night peeled his 10th show since he opened the Diamond Horseshoe 12 years ago. During that interval he amassed sizable takes with the golden ingredient of nostalgia. It's been a haven of old time performers, beautiful girls and magnificent staging. The formula has paid off handsomely.

However, the past few months have cut down the customary profitable takes. With the Diamond Horseshoe's lease in the Paramount Hotel running out next September, Rose expects to use this period as a measuring stick to determine whether this kind of nitery can survive in an era when television is so dominant.

The current bill is not in the usual expansive style that characterized the showman's efforts in the past. As a matter of fact, there's evidence of retrenchment. The costumes are as striking but the overall lavishness isn't as evident.

The holdover talent in the current revue indicates that Rose, through his producer, John Murray Anderson, has borrowed liberally from ideas evidenced in the previous show. Current display, "Beauty in A Flat," has retained the services of longtermers such as Ross & La Pierre, W. C. Handy, Billy Banks and Eddie Franklin. Heading the display is Joe E. Howard, no stranger to the Horseshoe's podium. A new turn is the Saxon Sisters (2), a team which made impact at the old Casino de Paree about 15 years ago, and which has been revived for this occasion. These girls can still belt out a tune even though their scat-singing is a throwback to another era.

Howard is one of the most hardy perennials in the business. Octogenarian singer-composer is still a stellar figure. He asks no quarter because of his advanced years and can hold his own with the more youthful figures of this day. His efforts hit excellent response.

Ross & La Pierre continue to provide sock entertainment at this hospice. Ross' instrumental imitations and zany chatter hit audience favor. Assistance by Anita La Pierre also aids their cause considerably.

W. C. Handy, famed composer of "St. Louis Blues," trumpets out that number and stands by while Billy Banks gives a hot rendition of that tune. Handy's stand is always a heartwarming event at this cafe. Negro singer also belts across a medley of Gershwin tunes for a handsome mitt.

Other songster in this display is holdover Eddie Franklin, a diminutive tenor, who does well with medley of Jerome Kern numbers.

This tribute to composers plays well. The pace is rapid and Dick Barstow's dance designs punctuate the production numbers with striking effect. Noble Sissle, a fixture at this spot, batons his orch in a manner that gives individual numbers an excellent lift.

The production numbers come off well. The showgirls are lookers and the ponies work energetically. The quartet of boys also show skill at terping. The Wallen Twins, who work in the production provide added spice to the line's endeavors. Their briefie tumbling toward the end of the show gives zip to the finale. *Jose.*

Minnesota Ter., Mpls.
(HOTEL NICOLLET)
Minneapolis, Dec. 20.

Marjorie Garretson (2), Alan & Blanche Lund, Cecil Golly Orch. (12) with Mildred Stanley; cover $1, $2.50-$3.50 minimum.

After an all too long absence of four years, Marjorie Garretson, singing comedienne, is back in her old stamping grounds, this time at the smart Hotel Nicollet Minnesota Terrace instead of the equally swanky Hotel Radisson Flame Room where she formerly was a frequent visitor.

Instead of playing her own accompaniments as formerly, Miss Garretson now works back of a mike and has the highly capable Alex Studer at the piano, and the change gives her greater opportunity to exploit her comedic and vocal talents. In thoroughly showmanly fashion, she projects a lively and engaging personality during her vocal interlude. Original material by lyricist Mac Maurada and composer Studer does well by the performer.

The Lunds are a young, attractive ballroom couple whose spins and glides are performed with smoothness and grace. Particular applause is provoked by the lightning-fast whirls of Alan with Blanche atop his head and shoulders and by a country style waltz. *Rees.*

Ciro's H'wood
Hollywood, Dec. 20.

Dick Contino, Dick Stabile Orch (8), Marco Rizo Rhumband (5); cover $1.50, $2.

Boniface Herman Hover has put a heavy burden on the shoulders of Dick Contino— asking him to hold down the solo spotlight at this Sunset Strip spot over the Yuletide season. Accordionist may turn the trick neatly at that; he looks like a cinch to start a new fad among the sophisticates and there's little doubt that the stand here will earn him a film chore.

Contino is a personable young gent and one of the best squeezebox talents to come along in many years. Dexterous fingering and a fine musical imagination enable him to get excellent tonal combinations out of his accordion, whether its on a spirited number like "Mambo Jambo" or a tender treatment such as "Bewitched." Contino still has some things to learn about presentation; his hand posturing is sometimes awkward, his patter is a little too unpolished and his routining could stand sharpening—particularly the business of essaying his only vocal after a particularly difficult bit of squeezebox work that leaves him rather breathless. The overall effect, however, is good. *Kap.*

Meadowbrook
(CEDAR GROVE, N. J.)

Ralph Flanagan Orch (15), with Harry Prime, Singing Winds (4); $1.50 minimum.

Ralph Flanagan is in at the Meadowbrook again, preparatory to launching his first Coast tour. Band does 13 one-nighters following closing on Jan. 1, then opens at the Palladium, Hollywood, Jan. 23 for four weeks.

There have been few changes in the style and effectiveness of the group since last caught. It's an admitted adoption of the Glen Miller style, and Flanagan intends to keep it that way. In addition, he has repeatedly said he's playing for the dancers, and that's just what he does.

Consequently, the orch is good commercially. It gives the public the music it wants in a style it wants, it plays for the dancer—who is the guy who pays money to hear the band—and it has a capable group of vocalists who can deliver the pop ballads and rhythm songs in fine fashion.

Artistically and technically, however, there's less to be said for the unit. Obviously, Flanagan can't get the talented musicians he used in his initial studio recordings to go on the road with him, and a high turnover of personnel since the travelling unit's formation has not improved the quality of musicianship. The band lacks a good deal of essential drive, and its section work is sometimes fuzzy, nearly always lacks sharpness and complete clarity.

Instrumentation comprises five saxes, three trumpets, four trombones and three rhythm, including Flanagan himself. Band's style calls for use of saxes in leading the melody, and the reeds are the best-defined and sharpest section in the band. Trombones are rather weak, trumpets okay.

Band has dropped its femme vocalist and substituted a quartet, three males a gal, Lynn Tilton, who handles solos. Harry Prime still is the male vocalist. His work is consistently fine. Quartet is good, as is Miss Tilton. Band's appearance is uniformly neat. *Chan.*

Roundup Rm., Las Vegas
(HOTEL EL RANCHO VEGAS)
Las Vegas, Dec. 20.

Kay Thompson and Co., (George Martin, Buzz Miller, Jimmy Thompson), Jimmy Nelson, George Moro Dancers (8), Henry Busse Orch (13); no cover, $2 minimum Saturdays.

Many factors channel this new layout toward a solid click at the El Rancho. Topliner Kay Thompson and company gallop through a dazzling half hour, preceded by Jimmy Nelson's droll ventriloquisms and sock dance routines by the Moro line.

Miss Thompson's three new boys set up her act with a jete entrance for "Hello" greeter. Setup following has quartet combining facile song and dance routines aimed to please haut monde as well as the r.f.d. Miss Thompson darts within to augment varied dance patterns, flicks her satire ringside from any and every vantage point. Complete command of her media extolls "Rejoice," and "Virginia"—an amusing journey below the Mason-Dixon line.

Highlight is "Madeleine D'Esprit," a fantasy based on a most ingenious courtesan coming face to face with lost lovers Albert, Gregory, and Andre. This sells all the way, winning big yocks and heavy mitt response. Tossaway "About You and Me" contains frothy counterpoint, while final patter song "Rubyacco from Morocco" is a spellbinder filled with clever double entendre. Miss Thompson works her audience into the cheer stage throughout by rapid punching, whirling gambols with her three terpers, to be called back many times on final bowoff.

Nelson uncorks a sort of Jimmy Stewart personality as he parries thrusts from his well-manipulated mahogany splinter, Danny O'Day. With gab aimed toward intime nitery audiences instead of rapid gags, Nelson's act is further enhanced by hidden piping as dummy chirps "Best Things in Life Are Free." Introduction of third character, Humphrey Higsby, perks up act when both dummies begin cudgelling verbally with Nelson in the middle. Rapid segs from one voice to another goes over big, socks home on a terrif bit of ventro with everyone in the act riffing "Rag Mop." Act is of showstopping calibre.

George Moro brings a new line into this nitery after having spent several weeks at the Flamingo. Faves here, dancers trot out two routines staged effectively, with ex-"Pardon Our French" terper Joy Walker taking solo slots. Henry Busse bows in this show, handles cues decisively, but reveals slightly overbearing coda crescendos during dance chores. Room is a little small for multi-unit orchs. *Will.*

Copa City, Miami
Miami Beach, Dec. 23.

Sam Levenson, Eddie Fisher, Copsey & Ayres (3), Stan Kramer & Co., Arden Fletcher Girls (12), David Tyler Orch, Don Ostro Orch; minimum $3, $5.

Seasonal teeoff for this lush spot, biggest in the area physically and in name bookings, was somewhat disappointing, business-wise. First show filled up nicely enough, but the supper stanza was far off from former years. Answer may be in the plethora of hotel openings, with edge taken off for cafe-conscious tourists, plus the fact that residents who make first nights a habit this time out just couldn't afford to keep attending night after night. It adds up to a year of stiff competish for the straight niteries as indicated by the past week's fight for biz among all concerned.

Proof lies in current show here. Though handicapped by lack of production numbers due to failure of costumes arriving in time for the opening and weekend, it's satisfactory entertainment, but still does not contain the top draw elements that a huge layout such as Copa City needs to fill for profits.

Sam Levenson is still a top spinner of basic humor angled on family upbringing around Brooklyn. He hasn't brought any new material since his appearance at Kitty Davis' here two seasons ago, and his type of monolog is under handicap in the wide spaces of the room. Withal, he builds yocks with his delineation of the modern mothers vs. the old-fashioned types in bringing up the children. Tops his weavings with his standard "wedding of the son" for satisfactory returns.

Eddie Fisher is a likeable youngster. His stint accents a simple quality to build top aud reaction. Smart blending is evidenced in sock topper, "Wanderin'" to bring first encore. An original, "The Newsboy," makes for a solid finish.

Copsey and Ayres, now a trio (two femmes), essay expertly designed Indo-Javanese head and arm movements in their terp routine. They divide two routines through the show, but impact, though good, might spark wham returns if containing more flash. As constituted, it's interesting, but the vital finish doesn't seem to be there.

Almost stealing the show is the Stan Kramer puppet act. Working with his parents behind the scenes, he wraps up a fine act. Standout is the drunken tramp and Bill Robinson stair-dance imaginings. Handling of the figures is top grade and the musical backgrounding on records heightens effect. For a closer, trio joins for open manipulation of the puppets.

Line, based on the single number they do, should add much to show values once they're working throughout on production ideas. They're handsome, and handle dance assignments in capable manner. Dave Tyler orch is tops on the backgroundings. Don Ostro and his rumberos fill in. *Lary.*

Emerald Rm., Houston
(SHAMROCK HOTEL)
Houston, Dec. 20.

Julie Wilson, Wiere Bros. with Mildred Seymour, Nick Stuart's Orch; $3.50 minimum.

Juile Wilson in her well-filled gown has something new to give Texas' fanciest hotel nitery, even in face of competition from the long line of femme stars who have preceded her in the past 17 months. She has a unique sultry style, which accounts for as much of her appeal as her throaty voice, particularly when she socks over with "Pretty Baby," "Can't Help Lovin' That Man" and other standards. Audience cools a shade with material such as "I Want a Little Boy" and "Most Gentlemen Don't Like Love."

Miss Wilson gets neat returns when she ropes a ringsider as her "Pretty Baby" stooge, although the idea has become almost standard Shamrockside of recent months.

The Wiere Bros. trio click well when they're clowning with their violins, using and misusing Bach and Debussy, and in a precision dance and slick slapstick with derby hats. Some of their patter falters, and some of it, done deadpan and relying on malapropisms, is giggle-worthy. The banter with pianist Mildred Seymour could well be left unsaid.

Acts close New Year's Eve, when they share billing with Sophie Tucker on her eight-day engagement opener. Nick Stuart's band and floorshow plays Christmas-New Year's week. *Fraz.*

Vine Gardens, Chi
Chicago, Dec. 24.

Myron Cohen, Carter Sisters (2), Minda Lang, Susan King, Mel Cole Orch (5); minimum $2.50; cover 50c.

Vine Gardens has whipped up

(Continued on page 39)

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New Year's Eve

Continued from page 1

soft tenor of the holiday business to the fact that Christmas shopping was especially heavy this year. They claim that many anticipate shortages and have been buying up to insure future needs in appliances, television sets, etc. This, they say, accounts partially for the drop. Once this buying is out of the way, it's expected that cafe takes will bounce back. Pickup is expected to come in the middle of January, and by that time, they hope that wartime money will assert itself.

Blue Laws Snafu Pitt's New Year's Eve Revelry

Pittsburgh, Dec. 26.

Pittsburgh niteries have decided to forget all about New Year's Eve this year. Celebration falls on a Sunday and Pennsylvania still has its Blue Laws and no booze sales on Sabbaths, so there's simply no way to surmount either or both of them.

Cafes for a while thought they had the problem licked and announced that they would be open for business that night, but that customers would have to bring their own liquor and pay a corkage charge. Show, the managements said, would go on after midnight. City authorities were believed to have given them the green signal to dance that one Sunday only.

Then the State Liquor Control Board stepped in and had its legal counsel check an re-check. What the barristers found in the statute books was something nobody had counted on — an old ordinance, passed in 1855, that no booze dispensary could permit any patron to consume on its premises what it was not itself permitted to sell. The fine is $50, which all of the boys would gladly have paid to get in the heavy New Year's Eve sugar, but there was also a jail sentence of from 10 to 60 days, and that was mandatory.

That immediately put a crimp in everything, and so boys got together and announced in newspaper ads that as far as they were concerned, New Year's Eve would be celebrated 24 hours earlier, on Saturday (30). There would be the usual noisemakers and favors, and no added cover charge.

Most Chi Hotels, Niteries Hold Down Holiday Tabs

Chicago, Dec. 26.

Most top Chi niteries and hotel spots are holding last year's line on New Year's eve tabs. Only exception to date is the Marine Room of the Edgewater Beach hotel which will charge $13 per person, plus tax, 50c over last year. Pump Room at the Ambassador East will ask $15 tariff, with sister room, the Buttery, settling for a mere $10.50. Both spots are using regular year-in entertainment.

Minimum levy at the Boulevard Room, at the Stevens, and Empire Room, at the Palmer House, is identical $15.25 with last year, with the latter bringing in Connie Haines and Sharkey Bonano band. Chez Paree is also asking $15.25 for Moore and Lessy and Paul Gray. This is the same levy as last year. New Porterhouse Room at the Sherman is setting rates also at $15.25.

Coast Bistros Boost Eve Prices 20%

Hollywood, Dec. 26.

Like everything else nowadays, the cost of celebrating New Year's Eve in the style to which Hollywoodites have become accustomed will be about 20% more this year than last. Only the Cocoanut Grove among the top four nite spots in town is tabbed at the same price posted for the previous New Year's Eve.

Grove is repeating its package offer, $31.80 per person for dinner, favors, breakfast and all the customer can drink—except for champagne. Biltmore Bowl has boosted its tariff from last year's $15 to $18.25 for dinner and favors. Out on Sunset Strip, Ciro's will charge $15 for dinner and breakfast while Mocambo will get $15 and $20 for the same setup. Last year, each spot had a flat $12.50 deal.

Advance reservations indicate a profitable, although not necessarily a record, New Year's Eve. Cocoanut Grove, which has limited admission to about 750, already has more than 500 paid reservations. Other spots have similar percentage figures to report.

Dallas Holding the Line

Dallas, Dec. 26.

Most of the local nite spots will adhere to the same prices for New Years Eve that has prevailed for the past year or so. Prices range from $2 to $15 per person, tax included. The latter is the price at the Cipango Club, private membership spot, which includes dinner, gifts for the ladies and favors.

Mural Room of the Baker hotel and Century Room of the Adolphus hotel have set the price at $12 a person, which includes dinner, favors and noise makers. Colony Club and Showland have set the tab at $5, with the latter charging $3.60 for tables back of the fifth row. Louanns is charging $5 per couple for the younger crowd. At Bob Wills Ranch House it will be $2.50 plus tax and Theatre Lounge $2. Most of the spots are including tax in the charge. This also includes dinner and favors and noisemakers.

TV May Force Exit Of A. C. Concert Series

Atlantic City, Dec. 26.

Television may force the Jewish Community Center to discontinue its annual All-Star Music series, Louis M. Mallin, chairman of the series, which brings national artists and lecturers here each winter, said (20) that concerts held thils winter have been poorly attended and the series book sales were off.

"Inroads made by television are such that it has caused us to lower the price of our concert series. If we cannot pull out of the financial hole we now find ourselves in there will be no concert series next year," Mallin stated.

Ice Review

Hollywood Ice Revue

Chicago, Dec. 23.

Sonja Henie presents "Hollywood Ice Revue" starring herself and featuring Freddy Trenkler, Michael Kirby, John Walsh, Skippy Baxter, Three Bruises (Geoffe Stevens, Sid Spaulding, Monty Stott), with company of 65 in two acts and eight scenes. Singers: Ken Stevens, Rita Stevens, and Audrey Caleb. Arthur M. Wirtz, executive producer; William H. Burke, production director; choreography and staging by Catherine Littlefield; costumes by Billy Livingston, Mme Karinska, Mme Berthe, Brooks, and Edith Lutvens; settings, Becker Studios. Musical arrangements, Paul Van Loan, with orchestra under the direction of Jack Pfeiffer. At Chicago Stadium, Chicago, Dec. 23 at $4 top.

This 12th edition of the Sonja Henie-Arthur Wirtz ice extravaganzas shapes up as the best of the series. Understandably, Miss Henie bears the brunt of most of the individual blade chores, but, for once, there's more of a balance in other departments with more comedy added, breaking up the elaborate line presentations. Most of the recruits were formerly with the Center theatre, N. Y., ice show.

With the exception of her hula number, Miss Henie has presented an entirely new package, perhaps the most colorful and most beautifully costumed of the series. Lighting is impressive with fluorescent costumes being featured in two of the numbers. Two acts are broken up into eight scenes with the featured acts in between the productions. Norwegian blonde is spotlighted in six of the routines and while she works with partners, Michael Kirby and newcomer John Walsh, it's solo work as far as the audience is concerned. Still piece de resistance is the famous hula hip-and-hand dance, which brings out the whistling and stomping contingent. She's vivacious as the "It Girl" of the '29s in which she swings a mean Charleston and also in a Mexican Hat Dance. In her other three turns she sticks closely to the classical school of blade work giving out with some fancy jumps and twirls and a toe spin.

Skippy Baxter, one of the new additions, is the first to take over the floor and socks over some fine speedwork garbed as cowboy. After a series of running jumps and flips he gets a tremendous hand for exit running back flip while firing two revolvers. Instead of one of the more elaborate productions, more of Baxter would be additional sock fare. Also another welcome addition is the Three Bruises (Geoffe Stevens, Sid Spaulding, and Monty Stott) whose classic charwomen mayhem routine has the crowd in hysterics as they battle each other with mops and buckets, and then suddenly breaking off to return to moments of matronly charm.

Freddy Trenkler, however, remains as the chief laughgetter, being featured in three situations. First as a little mouse trying to ingratiate himself in a cat family, a beautiful piece of whimsy, and then in his usual tattered garb as he breaks up a Navy Wave drill team. Near the end of the second act he returns to interject himself in a hockey game knocking down the burly players and referee, bussing the femme customers in the stands, and generally creating a small riot, but still portraying a mischevious lad. Johnny Farris as his stooge in two numbers does a fine straight job.

Most beautiful of the chorus numbers is Danubesque, second act opener, with the fine formations and pairing of regular ice show tradition. However, a flashback to the '20s with the various dance crazes of the era has a swell audience response and parade number with variety of drills and high stepping is a flashy and timely bit. Of course repeat of Hawaiian number registers just as strong as in previous years. Other formations, while strikingly garbed, are a bit overlong and draggy.

Michael Kirby and John Walsh, handsome partners to Miss Henie, do well in their assisting roles. In the singing division, Ken and Rita Stevens, and Audrey Caleb do an admirable job filling this huge auditorium with fine vocaling of pop tunes.

Zabe.

Paris Presentation Houses Win

Paris, Dec. 19.

The Conseil d'Etat, the top administrative French court, has handed down a decision which gives exhibitors having stage presentations a real break.

Recently, the city council reduced the taxes of vaude shows. Picture exhibs claimed this also should apply to productions shown on their stages and won their point.

Night Club Reviews

Continued from page 38

Vine Gardens, Chi

an expensive Yule package with headliner Myron Cohen and four acts instead of the traditional three. The overloading doesn't pay off, however, since only Cohen and the Carter Sisters give the show a lift.

Cohen registers with his raconteuring, most of which revolves around his former garment-selling days. It's the same routine the comic has dispensed around here for some time, but his expressive face and Yiddish dialect are still effective. What might become tiresome is the comedian's apologetic manner and over-sincerity, which breaks down a lot of his appeal.

Carter Sisters score solidly with their dueting. They're a cute sister act with adequate pipes and little polish, but they make up for that with hard work and lots of energy. Sisters mix in some hoofing for good results.

Minda Lane, a whistling turn, stays on far too long. She whistles about nine tunes, doing an okay job on "Sabre Dance," and "Hungarian Czardas." Rest of numbers are merely ear-shattering. Tapster Susan King is a slow opener. She's poorly garbed and her terps are below standard.

Mel Cole band plays for the dancers and backs show capably.

Mel.

Chez Paree, Chi

Chicago, Dec. 23.

Moore & Lessy, Paul Gray, Elysa Jayne, Son & Sonny, Rich France & Lucielle Bartos, Manuello Band (4), *Cee Davidson orch* (10); *minimum* $3.50; *cover* $1.

While this ace supper club is trying to get name talent for later shows, it is presenting well balanced revues using some of the lesser stars. The only complaint with the present display is length, not the individual acts, but the total amount—with all taking some trimming show would run much smoother.

Son and Sonny start things off in a flurry with thin member of the duo knocking out some staunch toe tap work. Other guy does running flips and splits with pair getting applause for some frantic work to "Rhapsody in Blue." They encore with a short bit depicting penguin waddle.

Paul Gray is different than the usual run of brash young comics building up his quickies and then paying off with an unexpected twist. He plays around words and diction, but never gets over the bistro crowd head. His two-line parodies on songs are pungent and he really gets yocks when he imitates the Ink Spots in "If I Didn't Care," taking all parts perfectly.

Elysa Jayne, vivacious acro dancer, does some seemingly endless cartwheels and flips. Dancer gets heavy applause with her imitation of Bette Davis.

Moore and Lessy revive the song and dance era of the early 1900's with a modern touch. Svelte blonde heckles balding partner, teeing off with a fine medley of old tunes. Takeoffs of Ink Spot and Andrew Sisters are funny, but Gallagher and Shean is a more tighter tune. Takeoff on "Slow Boat to China" segues into "South Pacific" kidding session. Lessy dons big sombrero and regales the seatholders with tale of western picture making.

Rich France and Lucielle Bartos are especially impressive in winter scene ballet with backing of line. Cee Davidson backs the revue in good fashion with Manuello taking over the rhumba chores.

Zabe.

Hillbilly Turns Nitery Op

Dallas, Dec. 26.

Hillbilly entertainer, Al Dexter, has opened a local dine and dance spot.

It will be known as Al Dexter's Barn where Dexter and entertainers will work every Friday and Saturday nights.

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Support in 'Miracle' Ban

Continued from page 4

found, an injunction against McCaffrey will be sought.

Meantime, Burstyn, the theatre, McCaffrey and Mayor Impellitteri were being hit by a barrage of letters of protest against the License Commissioner's nix. The American Civil Liberties Union reportedly was planning a direct appeal to the mayor.

Backing From the Vatican

It was pointed out that Rossellini, Magnani and the film's financial backers are all Catholics. Likewise, that Rossellini stands in well with the Vatican. He recently completed a film on St. Francis Assissi with the Church's blessing and is understood to have correspondence from the Vatican indicating its approval of "The Miracle."

McCaffrey stated he had received no squawks about the film, but asserted in a letter to Mrs. Lillian Gerard, managing director of the house: "Officially, as a representative of the city government, I felt there were hundreds of thousands of citizens whose religious beliefs were assailed by the picture."

Indicative that McCaffrey's action was in line, at least, with opinion of the Church in New York, was the disclosure that the Legion of Decency had put "Ways of Love" on its "C" (condemned) list. Not mentioning "The Miracle" specifically of the three short features that make up the "Ways of Love" program, Legion said pic presented "a sacrilegious and blasphemous mockery of Christian and religious truth" and condoned "illicit actions."

Another hint of Catholic opinion was in an unusual action by Bob Cass, reviewer for WFUV-FM, the Fordham University station in New York. Fordham is a Catholic school. Cass saw the picture at a screening, and then, breaking a normally-observed rule that a pic is not reviewed until after it has opened, four days before the preem lambasted all three of the items which make up "Ways of Love," of which "The Miracle" is one part.

While critical opinion on the Rossellini portion varied considerably, most of the reviewers found the two French vignettes that go with it highly entertaining. They are Marcel Pagnol's "Jofroi" and Jean Renoir's "A Day In the Country."

Cass, however, was exceptionally vitriolic on all three, suggesting they were tired, old pix and that the theatre was cheating people in taking their money to see them. Criticism, however, was entirely on aesthetic grounds, not religious.

Theatre itself received not a single beef in the 10 days before "Miracle" was pulled. An Irish pic, "Riders to the Sea," starring Sara Allgood and the Abbey Players, was substituted. The two short French features which had been melded by Burstyn with "The Miracle" into a sort of lingual "Quartet" or "Trio" were continued.

Burstyn owns "Riders to the Sea," and sent it to the house as an emergency filler when the McCaffrey threat was received Friday (22). Dr. Hugh C. Flick, chief of the New York State board of censors, stayed at his office late Friday in order to look at "Riders" and give it a seal so that it could play the Paris. It hadn't yet been officially submitted to the board. House was doing exceptionally strong biz with "Ways of Love," and expectation was that it would clean up over the holidays.

Although, the Paris continued to do good biz over the weekend, "Riders" was pulled Monday (25) night and a cartoon short, "Brotherhood of Man," inserted. Mrs. Gerard said public indication was it didn't want a feature substitute for "Miracle."

Burstyn and Mrs. Gerard made no announcement of the ban, hoping to straighten it out. New York Times got wind of it when one of its editors, in the house to see the pic, heard an announcement from the stage of the substitute bill.

In a phone call from the Dept. of Licenses and later in two letters, the Paris was threatened with loss of its license if it played "The Miracle." It was deleted for two shows Friday, and then put back in the evening when Burstyn notified the house that it was breaking its contract with him by not playing the pic.

McCaffrey, although he couldn't be reached by phone by Mrs. Gerard, apparently, knew the pic went back into the show, since she received another letter Saturday morning. It said: "I now take the occasion to inform you that this letter is being delivered by a licensed inspector who is authorized by me to inform you that your license has been suspended and that the suspension is immediately in effect upon any further showing of 'The Miracle.'

"While not required to do so, I shall not take any further step of revocation of the license (if events should indicate the necessity thereof) without a hearing."

McCaffrey also sent a letter to Burstyn asking him to "eliminate" the film from bookings in New York. He said he'd take immediate action against any house that played it.

Red Stigma

Continued from page 1

stand under oath before the full committee.

Rep. Francis E. Walter (D., Pa.), a leading member of the committe, later said that Robinson "definitely gave me the impression he was neither a Communist nor a fellow traveller.

"This Robinson hearing was a good thing. The time has arrived when we should find out what influences have been at work in Hollywood, who is responsible for the charges of Communism, and who is and is not a Red. I think we should offer anyone who has ever been accused an opportunity to come before us and clear his reputation. I favor a full and complete investigation."

In the event the probe should reopen, according to Walter, hearings would probably be held both on the Coast and in Washington.

Petition Asks Release Of 8 of 'H'wood 10'

Petition signed by 17 prominent figures, calling for parole of the eight members of the "Hollywood 10" still in Federal prison, was presented to the U. S. Parole Board last week.

Signers of the petition, which follows a regular legal appeal, were Dr. Harlow Shapley, Dr. Linus Pauling, Thomas Mann, Carey McWilliams, Frank Lloyd Wright, Prof. Ralph Barton Perry, Prof. Kirtley Mather, Mark Van Doren, Rev. John Howland Lathrop, Dr. Robert Morss Lovett, Dr. Allen Butler, Prof. Talbot Hamlin, Dr. Michael Heidelberger, Dr. Edward L. Young, Uta Hagen, Albert Hackett and Frances Goodrich Hackett.

Petition was on behalf of Alvah Bessie, Lester Cole, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Adrian Scott and Dalton Trumbo. Herbert Biberman and Edward Dmytryk have already completed their minimum sentences and have been released for good behavior.

Prisoners are serving one-year sentences for contempt of Congress.

Research Council

Continued from page 2

facturers and suppliers of equipment which might be valuable to film production. Instead of a company having to contact each studio individually with a new product, the latter can be brought directly into the Council. Latter tests and reports to its member companies without recommendations; and MPRC investigators have come up with utilization not even considered by the manufacturer.

Another service is centralized contact for inventors who figure they have items of value for film production. Studios funnel the inventors to MPRC, which thoroughly investigates, and conducts tests if feasible. Studios are all advised of the invention and details, without recommendations.

Research and development covers a wide variety of fields. An improved type of equipment might be started by a studio, and then turned over the Council to bring to a conclusion through widespread cooperation of the member companies.

MPRC activities are devoted to direct and indirect benefits for the industry. On the direct line there are items such as the camera crane, stripable adhesive for wallpapers, large and small wind machines, basic design of location transportation equipment, recommendations on heat filters for process projectors, special motors for camera cranes and cameras, plastics, and improved process screens.

The indirect contributions include recommendation for adoption of safety base film; analysis of possibility of large-scale film preservation by changing existing standards; analysis of economies of magnetic film recording; and investigations of new equipment and ideas that might be applicable to more economic production.

One of the most important projects of the Council is research on set lighting, and optical and mechanical problems in the camera and the speed of photographic emulsions. Set lighting consumes a large portion of shooting schedules, and the aim is to reduce this loss on production through securing better and more portable equipment with greater efficiency in the light sources. Excellent progress along the line is being made by both MPRC and the individual companies.

Phonevision

Continued from page 3

Thus, each family will have a chance on three different days to see each feature and will also have a choice of three different films on any single day.

4 Majors Nix Product

At least four companies to date have turned down Zenith's request to lease product for Phonevision. These include Republic, 20th-Fox, Universal and Columbia. Consensus among the prexies of these companies is that they have too much at stake in the business they do with exhibitors to risk via cooperation with Zenith, Twentieth prez Spyros P. Skouras, in addition, has emphasized that the only possible tie he sees between films and TV is through the medium of big-screen video in theatres.

In revealing plans for the test, McDonald stressed that it represents only a test, authorized by the Federal Communications Commission to determine whether Phonevision "is in the public interest and whether it shall in the future be authorized as a new type of service." He explained that the programs are to be transmitted on Channel 2 in Chi from Zenith's experimental transmitter, adding that the telecasts will not interfere with any standard TV broadcasts on Chi's four assigned channels.

McDonald said that Zenith "does not propose Phonevision as a substitute for any of the established or potential uses of regular TV broadcasting, radio, motion pictures or other extant communications and art forms." Zenith, he said, envisages the device as a "new and distinct service," through which families will be able to see in their homes, on payment of a fee, the entertainment or education for which they have heretofore paid an admission charge or tuition fee. Again, however, he did not mention the possible effect of Phonevision on the nation's film theatres.

"This first test of the practical uses of Phonevision," he said, "will begin solely with the exploration of the public interest in, and potential patronage of, such a service, as reflected by the reaction of the 300 typical Chicago families who will participate in the test. This experiment will simply tell us how often such families will pay the $1 fee for the opportunity of receiving premium entertainment in their homes, and whether or not after they have paid the fee they are satisfied and feel that they have received their money's worth."

Virginia Kellogg

Continued from page 4

licewoman USA" (a sort of femme FBI). Her films, such as "T-Men," "Mary Stevens, M.D." and "White Heat," have projected her into the penal research and reform phase, which, coupled with the Hollywood screen as an interpretative force, have given the scripter important acceptance among prison institutions and penologists. In turn, she has lectured at the University of Colorado, etc., always with a pro-Hollywood perspective.

Lota

VARIETY BILLS

WEEK OF DECEMBER 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 23
Shep Fields Orc
Ink Spots
Marilyn Maxwell
Clifford Guest
Maribeth Old
Music Hall (I) 28
Martha King
Bettina Rosay
Roy Raymond
Leonard Sues
Kanazawa 3
Sharkey
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 28
Bobby "Tables"
Davis
Shyrettos
Willie West & McGinty
(five to fill)
Paramount (P) 27
Louis Prima Orc
Keely Smith
Shirley Van
Jan Murray
Roxy (I) 29
Elsa & Waldo
Gautiers
Steeplechase
Joan Hyldof
Romayne & Brent
Gertrude Ribla
Strand (W) 29
Martin & Florenz
Raye & Naldi
Jackie Miles
Don Cornell
Florian Zabach
CHICAGO
Chicago (P) 5
Red Skelton
Ryan & McDonald
Lane Bros
Oriental (I) 28
Ames Bros
Martells & Mignon
Rolly Rolls
Sherman Hayes Orc
MIAMI
Olympia (P) 3
Cycleoniane
Bobby Sargent
Hugh Herbert
Colstons
ROCKFORD
Palace (I) 29-31
Edward Sis
Harris & Shaw
2 Holidays
3 Paiges
Plutocrats
ST LOUIS
State (L) 28
Red Skelton
Ryan & McDonald
Kitty Kallen
Lane Bros
WASHINGTON
Capitol (L) 27-29
Paul Remos & Toy Boys
Dunhills
Georgia Gibbs
Alan Carney
30
Martin Bros
Cy Reeves
Carlton Carpenter
Bobby Reynolds

BRITAIN

BIRMINGHAM
Hippodrome (M) 25
Mills & Belita
Bill Johnson
Lowe & Gadd
Betty Driver
3 Orfertis
Bernard Miles
Herschel Henlere
Yale & Diane
BLACKPOOL
Palace (I) 25
Jimmy James Co
Johnny Denis Ranchers
Roger Carne
Marriott & Wenman
Annell & Brask
Elizabeth & Collins
Jack Muldoon 4
Adrian & Spero
GLASGOW
Empire (M) 25
Jack Radcliffe
Merry Macs
Mackenzie Reid & Rodoy
Jackley & Jee
Agnette & Sylvio
HACKNEY
Empire (S) 25
Steve Conway
Max Bacon
Jack Daly
Silver & Day
Kodell
Henri Vadden Co
Vernon Sis
Fred Loveile
NOTTINGHAM
Empire (M) 25
3 Robertis
Mischa Auer
Evy & Everto
Song Pedlars
Jay Palmer & Doreen
Morris Cowley
Charlie Clapham
Johnny Lawson 3

AUSTRALIA

MELBOURNE
His Majesty's (I) 25
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
Tivoli (I) 25
John Calvert
Ann Cornell
Maurice Colleano
Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand
SYDNEY
Tivoli (I) 25
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity 8

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Bud Johnson
Bud Powell 3
Billy Taylor 4
Blue Angel
Connie Sawyer
Bill Hayes
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3
Bricktop's Society
Josh White
Beatrice Howell
Leonard Conner
Cliff Jackson
J Windhurst Orc
Copacabana
Henny Youngman
Luba Malina
M Durso Orc
Wynters & Angeline
Skylarks
Jean Caples
Chuck Brunner
Betty Harris
Mickey Devine
F. Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Havana-Madrid
Baer & Rosenbloom
Lily Ann Carol
Roy Kirk
Pupi Campo Orc
Jerry Cooper
Vierra Monkeys
Iceland
Alfred & Lenore Jack Palmer Orc
Habibi
Bracha
Hillel & Aviva
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Louise R Harris
Peggy O'Neil
Rusha Holden
Myron Bell
Jimmy Dale
La Commedia
Jo Hurt
La Martinique
Herkie Styles
Mary Hatcher
Johnny Conrad
Rose Ann Shaw
Ralph Font Orc
Val Olman Orc
Latin Quarter
Wences
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrelli
Calvin Holt
Ralph Young
Art Waner Orc
Le Ruban Bleu
Bibi Osterwald
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville
Hazel Webster
Old Knick
Gene Courtney
Marie Anderson
Sid Marion
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart
Penthouse
Paul Taubman
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Ray Robbins Orc
Carol Lynne
Farrar & Carter
Sid Krofft
Johnny Kirby
Hotel Pierre
DeMarcos
Robert Maxwell
Stanley Melba Orc
Manuel Jiminez Orc
Hotel Sheraton
Irving Fields 3
Hotel Plaza
Kyle MacDonnell
Beatrice Kraft
Nichols Matthey
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Jane Morgan
Milt Shaw Orc
Horace Diaz Orc
Hotel Shelbourne
Aaron Payne
Joan Kilbrig
Ray Ramirez
Spotlighters
Hotel Statler
Frank Carle Orc
Hotel Taft
Vincent Lopez Orc
Versailles
Florence Desmond
Teresa Brewer
Emile Petti Orc
Panchito Orc
Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino
Village Vanguard
Richard Dyer Bennett
Clarence Williams 3
Waldorf-Astoria
Continentals
Fisher & Ross
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyton
Henry Brandon Orc
Chez Paree
Stan Grover
Paul Gray
Elissa Jane
Moore & Lessy
Richard France
Chez Adorables
Manuelito Orc
Cee Davidson Orc
Palmer House
Connie Haines
Romanos
Sharkey Bonamo Bd
M Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc
N Edgewater Beach
Xavier Cugat Orc
Abbe Lane
Dulcina
Tato & Julia
Otto Garcia
Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdeers
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc
Vine Gardens
Myron Cohen
Carter Sis (2)
Minder Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Eric Thorsen
DiGitanos (2)
Eddie Bergman Orc
Geri Galian Orc
Biltmore Hotel
Sonny Howard
Hoctor & Byrd
Vic and Adio
Anita Aros
Russ Morgan Orc
Ciro's
Dick Contino
Dick Stabile Orc
Mocambo
Billy Daniels
Benny Payne
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Romo Vincent
P Steffan Dcrs
Cole Debutantes
Mons. Choppy
Carlton Hayes Orc
El Rancho Vegas
Kay Thompson
Jimmy Nelson
Henry Busse Orc
Flamingo Hotel
Toni Arden
The Kings
Harold Stern Orc
Garwood Van Orc
Last Frontier Hotel
Phil Spitalny Orc
Nick Stuart Orc
Thunderbird Hotel
Watson & Austein
Buskateers
Sid Krofft
Gil Johnson
Al Jahns Orc

Cudia Setup

Continued from page 2

run 26½ mintues and would tell a complete story while tying in with general theme.

Cudia plans to scout his own talent and will offer free training in various media in exchange for work sessions. At 63 he's accumulated a rich store of experience in the major entertainment fields, running the gamut from actor, producer, and director in legit, films, musicals and TV.

Cudia broke into films in 1903 with the old Edison Co., Yonkers, N. Y., and took his first fling at stock in 1904 as a member of the Tannhauser troupe in New Rochelle, N. Y. He became a legit producer in 1923, after years of touring the hinterlands, and was an indie film producer in Hollywood prior to settling in Phoenix in 1939.

Murray's Cavalcade

Continued from page 1

Baked a Cake" record, and pro golf champ Ben Hogan.

In addition, Murray will present a posthumous tribute to five show biz personalities who died during the year. These include Al Jolson, Walter Huston, Frank Morgan, Bill "Bojangles" Robinson, and A. Robins, latter the clown who appeared in Murray's "Blackouts" on the Coast last year and also on his TV show several times. Film clips showing these five in action will be used, as well as live presentation of their work by other actors.

Murray plans to give each of his "man-of-the-year" selections a brief, dramatic introduction and then bring them on for a short spell. Otherwise, the program is to retain its usual revue-type format.

Paramount, N. Y.

Louis Prima Orch (14), *with Keeley Smith, Jimmy Vincent, Jan Murray* (2), *Shirley Van; "Mr. Music"* (*Par*) *reviewed in* VARIETY *Aug.* 30, '50.

The Paramount's Christmas bill has a strong accent on comedy especially when Louis Prima takes over for the greater part of the show. Prima has long since elected to take himself out of the category of straight bands and work as an entertainment unit. It's been paying off for a good number of years inasmuch as he retains his popularity on theatre tours and always gives a good show.

Prima has tremendous vitality, he's active during the greater portion of this bill and his clowning comes off well. The younger elements in the theatre give him highly appreciative mitts. He comes back with a pair of numbers that have been standard in his repertory. His Indian tune and the parson number are still effective. The house likes his informal mien, his ad-libs and clowning.

Orchestrally, his band doesn't do too much. The big number is "Dark Eyes" with Jimmy Vincent on drums. Lad knocks off some interesting passages. Other musical contribution is from Keeley Smith, band vocalist, who delivers a long medley which encompasses seasonal and pop tunes. She makes a fairly good impact.

Jan Murray, a repeater at this house whose name value has increased by virtue of his CBS airer "Songs for Sale," is a capable comic and usually hits top applause. At the last show on the opening day (20) Murray's departures from script didn't pay off too well at his finale and consequently he weakened the impact. The baby bit, which usually produces a series of yocks, was marred by the unbilled femme foil who broke up and dissipated the sock. Audience was mystified as to the reason, and Murray had to labor to blank stares. Rest of his turn is good and got the desired results.

Tapster Shirley Van (New Acts) provides a dash of speed in forepart of the bill. *Jose.*

Empire, Glasgow

Glasgow, Dec. 11.

Bill Reid, Dorothy Squires, Jimmy James Co., Mischa Auer, Annell & Brask, 3 *Adairs, Jack Milroy,* 3 *Leroys, Roger Smith, Bill Matthew Orch.*

This is a sound show for pre-Christmas week with a pleasing but not standout bill.

Best turn is by Jimmy James, staging his standard drunk act in company with his support men, Bretton Woods and Hutton Conyers. Their tophat turn also is good for laughs.

Mischa Auer, making his first appearance in Glasgow, scores moderately. He's familiar here by reason of his film performances and his comedy style has few surprises.

A young Scottish comedian, Jack Milroy, has so-so material. At show caught, best gag appeared to be accidental, when the stage microphone rose from the floor underneath his kilt.

Of the other turns, best is Annell and Brask, a bright pair who do solid cycling stunts. Roger Smith, with an electric guitar, also registers strongly. *Gord.*

Oriental, Chi

Chicago, Dec. 21.

Martells & Mignon (4), *Rolly Rolls, Ames Bros.* (4), *Sherman Hayes Orch; "Mr. Music"* (*Par*).

Although there are only three acts for the holiday show, revue is one of the best running in several months. Bill is enhanced by winter set done by Will Harris, producer, which has snow flakes drifting down. Of course, inevitable holiday tunes add to seasonal bill with orch leader, trio, and full band giving out with Xmas songs for good hand.

Ames Bros. are making their third return in a year. They register just as strong as in recent visits. Opening with a spirited "Oh Babe," they slow down with "Can Anyone Explain" but get in stride again with "Clancy Lowered the Boom," which has crowd guffawing at panto-antics of Vic, lanky member of the group. "Music By the Angels" is not good stage fare, but they click with "Rag Mop," "Sentimental Me" and "Who Built the Ark" for sock finale.

Martells and Mignon are a fast opener with their fine adagio work. Diminutive gal is tossed to and fro as if she were a doll with seatholders gasping as she does back rolls and somersaults.

Rolly Rolls captures audience with his Continental mannerisms and accent but gets across solidly in pianistics. He plys the audience with some of the more familiar classics but starts gathering applause with his takeoff of a concert 88'er. His impression of a child prodigy and nearsighted keyboarder are funny and he finishes strong with boogie-woogie session. *Zabe.*

Strand, N. Y.

Martin & Florenz, Don Cornell, Mary Raye & Naldi, Jackie Miles, Florian Zabach House Orch; The West Point Story" (*WB*), *reviewed in* VARIETY *Nov.* 15, '50.

Strand's holiday offering is one of the best shows at this house in recent months. Each act scores strongly, and overall pacing is snappy and even. The one possible fault lies in the show's shortness, and the fact that Mary Raye & Naldi are on only for two short numbers, despite their top billing.

Following a brace of Christmas tunes by Florian Zabach and the house orch, Martin & Florenz come on with their puppet act. They handle marionettes deftly, and their voices are good in impersonations of characters like Jimmy Durante and Mae West. Especially good is a Sad Sack routine with an Army sergeant.

Don Cornell, in his first N. Y. theatre date, registers nicely with some of his recorded ballads and a rhythm song. He shows some comic potentialities too, in a number of vocal impressions of some of his fellow crooners, including Bing Crosby, Perry Como and Frank Sinatra. Handles himself easily, and while keeping chatter to a minimum, introduces his songs in a pleasant manner. He's definitely good vaude material.

Mary Raye & Naldi disappoint only in that they're not on long enough. They open with a short number that has a little touch of ballet in it. They then ballroom to "Begin the Beguine," and it's here that Naldi's topnotch lifts are evidenced. Unfortunately, those are the only numbers they do.

Jackie Miles keeps the audience constantly yocking with his complaint about hotel bills in Florida and with a dialect description of a Gene Autry film. His stuff is solid, but he's done quite a bit of it on television, and a good portion of his N. Y. audience will recognize it. Nevertheless, it's worth hearing again.

Florian Zabach handles his emcee chores in a pleasing fashion. His violin playing is tops, and he seems to be using more and more inventiveness and imagination with each show. Band does an excellent job of backing the acts. *Chan.*

Apollo, N. Y.

Toni Harper, Gene Ammons Orch (12), *Howell & Bowser, Hi-Hatters, Freddie & Flo, Kinko, the Clown; "David Harding, Counterspy"* (*Col*).

For Christmas week the Apollo has a lightweight bill headed by Toni Harper, the child songstress who became a wax name a couple of years ago with her cutting of "Candy Store Blues." Most of the supporting turns on the bill are familiar to steady patrons of Harlem's vaude flagship, but their routines are a bit too timeworn to generate much audience impact.

Be-ribboned and sporting bobby-socks, Miss Harper does five numbers of which an Ella Fitgeraldish "Lady Be Good" is the best. Her version of "Jingle Bells" is fresh, original and timely, while "Mr. B" is a cute ditty, dedicated to Billy Eckstine. Youthful miss has an effective voice and style, but frequently she waves her hands so extensively that it detracts from her warbling.

Gene Ammons' combo, comprising three rhythm, four reed and five brass, tees off the session with a brisk "Heads Up." It paves the way for the Hi-Hatters (New Acts), a male terp duo. Kinko, the Clown, represents a good booking for the Yule season. Ofay contortionist's pretzel bending inside a midget car as well as a barrel stacks up as a neat novelty for the kids.

Comedy portion of the layout is provided by Freddy & Flo and Howell & Bowser. Former turn has the male giving his femme partner a romantic pitch that adds up to a so-so effect. Flo also gives out with some brief hip-weaving at the bow-off for fair mitting.

H. & B. are veteran comics with poise and good timing. Unfortunately, their material is virtually the same that the team used in their last stint at this house. Fresher lines would help considerably. Saxist Ammons registers well in a nicely staged sequence with six of his sidemen. Smaller unit whams across such tunes as "Foolish Heart" and "Blues Up and Down." *Gilb.*

Capitol, N. Y.

Shep Fields Orch (17), *Ink Spots* (5), *Marilyn Maxwell, Clifford Guest, Meribeth Old; "Pagan Love Song"* (*MG*) *reviewed in* VARIETY *Dec.* 20, '50.

The Capitol theatre reflects the Yule season both stageshow and boxofficewise. Booker Sid Piermont has collected a comparatively expensive batch of talent to cash in on the lush Christmas trade and it's a crew that pays off in entertainment dividends.

A strongpoint of this display are the Ink Spots (5), whose trademarks are the alternate tenorings of Billy Kenny and the recitative by the bass. It's a combination that hasn't lost its b.o. potency since they recorded "If I Didn't Care" more than a decade ago. This tune, incidentally, still serves as their signature as well as a strong exit. In between, they fascinate the pewholders with such divers offerings as "Time Out for Tears" "Sometime" and "I'd Climb the Highest Mountain" which incite heavy returns.

Marilyn Maxwell is another entertainer that gets maximum applause at this house. This filmster, making another return trip to this theatre, capably delivers a roster of tunes with emphasis on s.a. Miss Maxwell, despite a fetching gown, didn't get her usual quota of wolf-calls—family trade, you know, but did get her share of the applause.

The bill is similarly strong in the novelty sector. Clifford Guest, the Australian ventriloquist, displays a trick larynx with excellent effect. While his repartee with the dummy isn't unusual, the impressions of echoes, a faraway voice coming nearer, a vocal picture of a foxhunt and his excellent comedy of putting a struggling dummy into the case, comes off very well. Meribeth Old, the contortionist, does a good warmup stint with good control work and tumbling. She registers with her usual efficiency.

Shep Fields has an outfit that's extremely colorful for a stage crew with tartan jackets. However, strength lies in their carefully tailored arrangements, competant showbacking, and instrumentation which results in top coloring of tunes. A quintet of fiddles aided by an 802er doubling on accordion and celeste, provides some interesting counterpoint to the three man brass, four reeds and three rhythms. With a heavy load of talent for presentation in the 60-minute stageshow, Fields is restricted to a tasty Chirstmas medley, dressed up with Thelma Gracen's warbling of "White Christmas," the "Hora Staccato" and an excellent arrangement of "Oodles of Noodles." Accordionist Bill Shapley hits a good pace with "Cumana." *Jose.*

Chicago, Chi

Chicago, Dec. 23.

Tong Bros. (3), *Stump & Stumpy, Phil Silvers & Harry Froman, Ethel Smith, Louis Basil Orch; "Pagan Love Song"* (*M-G*).

Yuletide show could be liberally sliced for better impact. First two acts run smoothly but the two names stay overlong, especially Phil Silvers. Producer Nate Platt, however, has added a fine dramatic closing with Dickens' Minstrel group on stage with boy soprano caroling "Silent Night."

Silvers unfortunately has not trimmed his nitery routine for theatres as yet. In the few good spots there is a welter of draggy material, most of it aged. The bald and bespectacled comedian has a neat opener with specialty song as intro including takeoff on shows he missed being in. He reprises the oldie of the face-slapping vocal teacher, but it still registers strongly with the aid of Louis Basil, house orch leader. His miming of singers is not bad, but his bit about psychoanalysts is too hep for filmhouse audience. He segues into a lengthy discourse on type of roles he depicts, none punchy in their telling. His clarinet episode with band members heckling him, and in request "to play ball" is not a tight finale.

Tong Bros., Oriental tumblers, are off the usual acrobatic circles with an amazing understander. He does a fine job on head-to-head balancing trick walking off a table and then back on again. Act rates hefty applause as he lifts two men while in prone position, making two complete turns with the men still aloft.

Stump and Stumpy get laughs from the walkon with their jive antics. Sepia buffoons get laughs with their imitations of James Cagney, Harry Richman, Peter Lorre, Jimmy Durante, Barry Fitzgerald and Ted Lewis. Tap session interjected with slapstick builds to an hilarious bowoff speech.

Ethel Smith is a sock closing act, but her book is a little long. For stronger effect she might clip two or three numbers. Organist flies through "Fiddle-Faddle" for beginning and then into "Sleigh Ride" for seasonal touch with snow falling effects. Her medley of pops is in a quieter mood, but atmosphere perks up again with "Parade of the Wooden Soldiers." She reserves her bestselling disk number for midway on the program, "Tico-Tico," showing off her neat pedal work.

Louis Basil does a nifty job fronting the band. *Zabe.*

Palace, N. Y.

Morgan & May, Virginia Austin, Paul Garner, Day Dreamers (4), *Doris Patts & Mrs. Waterfall, Ted & Deana Peters, Leon Fields,* 5 *Harstons; "Emergency Wedding"* (*Col*), *reviewed in* VARIETY *Nov.* 15, '50.

The Palace Christmas bill should make an impact once the kid-trade starts coming in during the scholastic holidays. There aren't many concessions to the juves, but generally there's an act assortment that should play well to all types of patronage.

The majority of acts on bill aren't listed in VARIETY New Act files. Included in this category are Morgan & May, Paul Garner, The Day Dreamers, Ted & Deana Peters and Leon Fields. The rest have previously played the house.

In the standard category is Virginia Austin, whose puppet act is good adult as well as juve fodder. Miss Austin does a cute bit of doll manipulation. The highlight of turn is the simultaneous manipulation of three dolls. She has some good patter and makes a neat impression.

Doris Patts & Mrs. Waterfall, successors to the late Nan Rae and Maude Davis, show effectiveness with their usual line of patter. The interview session has a good amount of entertainment values and they hit it well with the crowd.

The Five Harstons, at the close of the bill, similarly hit it off with risley and teeterboard session. They have a good assortment of tricks, work energetically and provide a solid closer for the show.

Don Albert maestros the showbacking and contributes a well-arranged session of Christmas carols. *Jose.*

Casino, Toronto

Toronto, Dec. 22.

Art Tatum, Ming & Ling, Evelyn Brooks, Johnston & Owen, The Conines (2), *Bob Goodman, Archie Stone House Orch; "They Live by Night"* (*RKO*).

Take a couple of Chinese comedians who do hillbilly yodelling, and you have Ming & Ling, a pair of instrumentalists and warblers, who are stopping every show on their first visit here. In addition to their easy comedy exchanges, notable is their "Battle of the Crooners," complete with amazing impersonations of Laine, Como, the trick tenor and bass of The Ink Spots in "Maybe," and a terrific but reverent Jolson finale takeoff that had the customers pounding for more.

But honors on this week's bill also go to Art Tatum and Evelyn Brooks in the strongest vaude show since this house recently inaugurated a revived format of straight variety acts sans line. As a pianistic perfectionist in the jazz genre rather than the newer boogie tradition, Tatum immediately scores with the crowd with his presentation of Gershwin's "Rhapsody" and then into a Gershwin medley notable for harmony and wandering variations that, despite his own counterpoint arrangements, never get too far away from the composer's original basic themes. Tatum played only three numbers when caught; the foregoing, then his "Over the Rainbow" interpretations, and ditto for "Promised Land," for a rousing reception.

Miss Brooks, slim and comely brunet in a strapless crimson gown, is also up on the applause decibels for looks, showmanship and delivery. In contrast, the contralto opens with a naughty "You Can't Take It with You," then switches to her dramatic "Tenement Symphony," arranged with a moving blend of ghetto folksongs of many European nationalities; eases into "Had a Little Talk with the Lord," interpreted with an awe-inspiring "Ave Maria" that had the holiday audience hushed until her begoff.

Johnston & Owen open with clever bar work that gets over well; Tommy and Margo Conine also have no difficulty with effortless comedy taps, the neat heel work of the boy, and their cute eccentric finish. *McStay.*

New Acts

PAUL GARNER
Comedy
9 Mins.; Two
Palace, New York

Paul Garner, who many years years ago was a member of the knockabout trio, Garner, Wolff & Hakins, has taken the cue that the general run of audiences at the Palace, do not go for hep material. He's showing a line of clowning that embraces trick piano playing and some chatter in a professorial mien. In its current shape it's a physical act with okay sight values.

Garner's act generaly, looks like it has merely the basis for a good turn. It's not yet completely developed and needs further seasoning to reach fruition. *Jose.*

SHIRLEY VAN
Dance
8 Mins.
Paramount, New York

Shirley Van's terps bespeak considerable experience. This lanky gal in brief costume shows nifty terps to good applause values. Miss Van is somewhat handicapped by the size of the Paramount stage which is too narrow to display a full sweep of motion so her spins can attain greater penetration, but within the limits of this rostrum, she does well.

Miss Van is okay in both straight dancing and spins for most visual media. *Jose.*

THE DAY DREAMERS (4)
Songs
9 Mins.; One
Palace, New York

The Day Dreamers shape up as a vocal quartet that will develop into an act of considerable proportions. They're a well appearing and nicely costumed turn comprising three boys and a girl, who show some hep harmonics and good tune selection.

The group indicates a potential for recordings and most personal appearance fields. They offer some dance interpolations to enliven session and have a catalog that will appeal to all tastes. *Jose.*

TED & DEANA PETERS
Dance
7 Mins.; Three
Palace, New York

Ted & Deana Peters, indicate they've been around, but haven't been listed in New Act files. They're youthful ballroomers with generally good routines punctuated with lifts and spins of a variety that get good share of applause. They're well costumed with okay dance sets in which their paso doble shows up best.

Some of their straight terp passages aren't up to par, but their acro work more than compensates for these lapses. *Jose.*

HI-HATTERS
Dancing
7 Mins.
Apollo, N. Y.

Two Negro lads in top hats and tails open with conventional stepping, but move into some softshoe routines that show more originality.

High point of the turn is the boys' precision hoofing. They work directly behind one another to display fine co-ordination. Nicely attired, the Hi-Hatters are a cut above the average dance duo. *Gilb.*

LEON FIELDS
Comedy
10 Mins.; One
Palace, New York

Leon Fields works with considerable experience, but hasn't been listed in the New Act files. His comedy gab shapes up well for cafe and vaude work.

Fields mixes impressions with comedics for good audience acceptance. However, he needs sharper material to hit the plush spots, but does nicely here. *Jose.*

MORGAN & MAY
Acro
8 Mins.; Three
Palace, N. Y.

Morgan & May, boy and girl acro turn, have an okay assortment of tricks. They offer good hand-to-hand bits, interpolate some tumbling to speed up routines and some jitterbugging.

While routines aren't as polished as they might be, they show a good potential for the family time. A few trips around the circuit would put them in condition as openers on most vaude circuits. *Jose.*

TUCKER IN TEXAS

Houston, Dec. 26.

Sophia Tucker opens here at the Emerald Room of the Shamrock hotel on New Year's Eve.

Plays on Broadway

Out of This World

Saint Subber & Lemuel Ayers presentation of musical comedy in prolog and two acts (18 scenes), with songs by Cole Porter, book by Dwight Taylor and Reginald Lawrence. Features Charlotte Greenwood, William Eythe, Priscilla Gillette, William Redfield, David Burns, Barbara Ashley, Janet Collins, George Jongeyans, Ray Harrison. Entire production staged by Agnes de Mille; choreography, Hanya Holm; scenery and costumes, Lemuel Ayers; musical director, Pembroke Davenport; orchestrations, Robert Russell Bennett; dance music arrangements, Genevieve Pitot; incidental music arrangements, Trudi Rittman. At Century, N. Y., Dec. 21, '50; $6 top ($9.60 opening).

Mercury	William Redfield
Jupiter	George Jongeyans
Helen	Priscilla Gillette
Waiter	Frank Milton
Art O'Malley	William Eythe
Night	Janet Collins
Vulcania	Peggy Rea
Juno	Charlotte Greenwood
Chloe	Barbara Ashley
Niki Skolianos	David Burns
Strephon	Ray Harrison

Singers, dancers: Barbara Weaver, Shirley Prior, Enid Hall, Nola Fairbanks, B. J. Keating, Lois Monroe, John Schickling, John Schmidt, Richard Curry, Ken Ayers, Orrin Hill, Robert Baird, Joe Hill, Leo Kayworth, Michael Kingsley, Gisella Svetlik, Virginia Basler, Eleanor Fairchild, Joan Engek, Joan Krueger, Jacqueline Sager, Glen Tetley, David Nillo, Stanley Simmons, Paul Lyday, Eric Kristen, Barton Mumaw, Jan Kovac, Doria Avila.

It's significant that the top moment of "Out of This World," just before the finale, is Charlotte Greenwood's old show-stopping high-kick. Until then, the Cole Porter musical is perhaps the most beautiful show in Broadway history, but mild entertainment. The book, based on the Amphitryon legend, seems synthetic and stiff, the songs are generally disappointing and the performance lacks vitality. As a consequence, the Saint Subber-Lemuel Ayers production is a dubious bet to recoup its $220,000 investment, although its sizable advance sale, including numerous theatre parties, should enable it to get a run.

In contrast to the previous Subber-Avers presentation, "Kiss Me, Kate," this appears to have been one of those shows that was troublesome from the start. Perhaps its story basis, the Greek myth about how Jupiter descends from Olympus and, despite Juno's wifely kibitzing, has a love affair with a mortal girl, is partly to blame. It apparently promises more than it delivers on the stage, as S. N. Behrman discovered a dozen years ago in adapting "Amphitryon 38" for the Lunts.

The yarn is only occasionally and mildly funny, and the libretto, with its accent on sex, sex, sex, makes that normally stimulating subject seem pretty tedious. Porter's score lacks melodic sweep. In this instance, his emphasis on tricky lyrics and counter-rhythms seems affected, with only a few tunes approaching his best work of the past. The Hanya Holm choreography is electrifying and the physical production is stunning, but the casting is uneven.

Co-producer Ayers, doubling as designer, has created breath-catchingly lovely scenery, particularly several gossamer night effects. His costumes, too, are generally striking, especially for playgoers who enjoy the spectacle of male nudity (in almost every dance number the girls wear notably more clothes than the men, although diaphanous femme costumes are occasionally used effectively).

As the ungoddess-like Juno, Miss Greenwood is the cast standout. Besides her climactic "Nobody's Chasing Me" number, she scores with her "I Got Beauty" and "I Sleep Easier Now" singles, as a femme trio member with "What Do You Think About Men" and in a double duet of "Cherry Pies Ought to Be You." Barbara Ashley has an attractive personality and proves an engaging singer with her "Where, Oh, Where" solo and in an assist with "What Do You Think About Men" and "Cherry Pies."

Priscilla Gillette, as the mortal chosen by Jupiter, is a looker, has an appealing manner and is an agreeable singer, though perhaps not ideally suited for some of her numbers. They include solos of "I Am Loved" and "No Lover for Me," plus joining in "Use Your Imagination" and "What Do You Think?"

William Eythe, who is second-billed, is more or less incidental in the non-singing "dual" part of a reporter-bridegroom and of Jupiter in the guise of same. William Redfield is acceptable as Mercury, though a trifle light as a singer. David Burns gets what comedy he can as an ex-Chicago gangster who owns a rural Greek inn. George Jongeyans' impressive baritone is wasted in the role of Jupiter, but Janet Collins provides some choreographic excitement as Night.

Because of the show's involved writing and directing setup, it's impossible to know who's responsible for what. The program credits Dwight Taylor and Reginald Lawrence for the book, but Betty Comden and Adolph Green worked on it at one time. Producers Subber and Ayers are also understood to have done some doctoring and F. Hugh Herbert was called in for revisions during the tryout. Agnes de Mille is billed as stager of the "entire production," but she was superseded during the tryout by George Abbott, who is not mentioned in the program. *Hobe.*

John Byram

Wants to Know Why Do So Many Legit Producers Think It's Illegitimate to Bivouac Near the Scene of Their Activities as He Pleads

'Come Back to Broadway, Boys'

* * *

An Amusing Byline Feature in the *45th Anniversary Number* of VARIETY OUT NEXT WEEK

Twentieth Century

American National Theatre & Academy presentation of Jose Ferrer production (in association with Richard Condon) of comedy in three acts, by Ben Hecht & Charles MacArthur, based on a play by Bruce Milholland. Stars Ferrer, Gloria Swanson. Directed by Ferrer; scenery and lighting, Wolfgang Roth; costumes, Noel Taylor. At ANTA Playhouse, N. Y., Dec. 24, '50; $3 top (membership rate).

Dr. Johnson	Paula Bauersmith
Train Secretary	Robinson Stone
Porter	P. Jay Sidney
Grover Lockwood	Ralph Bunker
Anita Highland	Betty Bartley
Owen O'Malley	Robert Strauss
Conductor	Burton Mallory
Oliver Webb	Donald Foster
Flanagan	John Glendinning
Pullman Conductor	Edward Platt
Matthew Clark	William Lynn
First Beard (Cristus)	Werner Klemperer
Second Beard (Judas)	Leon Askin
Oscar Jaffe	Jose Ferrer
Waiter	Van Prince
Sadie	Eva Leonard-Boyne
Lily Garland	Gloria Swanson
George Smith	Robert Carroll
Detective	Paul Lilly
Second Detective	Charles Summers
Max Jacobs	Henry Sherwood

"Twentieth Century," a comedy hit of the 1932-33 Broadway season and subsequently a convulsing film with John Barrymore and Carole Lombard, is the third presentation and apparently the first boxoffice bullseye of the ANTA Play series. With Jose Ferrer and Gloria Swanson costarred, it belies its 18 years, stacking up as a vigorous, hilarious show. Following its two-week engagement under ANTA sponsorship it is slated to be moved to the Fulton for a commercial run, with ANTA due for a share of the prospective profits.

For this revival, co-authors Ben Hecht and Charles MacArthur, who adapted the comedy originally from a play by Bruce Milholland, have revised the script somewhat, confining the action to a single setting and eliminating several bit parts, besides making some modernizing touches which seem of questionable merit. But nothing basic has been done to the riotous story of a fabulous trip of the 20th Century Limited from Chicago to New York, with its assortment of rambunctious characters aboard.

Ferrer and Miss Swanson, as the egomaniac producer-director and the flamboyantly temperamental actress, the parts played in the original production by Moffat Johnson and Eugenie Leontovich, provide the principal vitality and comedy fireworks, particularly in their scenes together. Both play with expertly broad strokes, projecting the infantile vanity of the characters, yet remaining plausible and somehow captivating. They reveal not merely a talent for comedy, but a disarming sense of humor.

There are competent supporting performances by Donald Foster as the producer's harried manager, Robert Strauss as the eloquently sardonic pressagent (an affectionate portrait of Richard Maney); Burton Mallory as the frenzied conductor; William Lynn as the religious crackpot; Robert Carroll as the actress' cardboard lover; Eva Leonard-Boyne as her understanding but loyal maid; Werner Klemperer and Leon Askin as a couple of hungry Passion Players, and various others in the motley of character bits.

Ferrer's appreciative staging successfully skirts the edge of caricature; Wolfgang Roth's multiple setting combines atmosphere with practical playing space and Noel Taylor's costumes are suitable for such an uninhibited collection of passengers. With a little more playing the performance as a whole, including the actors, light cues and scene changes, should be considerably smoother. *Hobe.*

King Lear

Robert L. Joseph & Alexander H. Cohen presentation of William Shakespeare drama revival in three acts. Stars Louis Calhern; features Arnold Moss, Norman Lloyd, Edith Atwater, Joseph Wiseman, Wesley Addy, Martin Gabel, Jo Van Fleet, Nina Foch. Directed by John Houseman. Incidental music, Marc Blitzstein; sets and lights, Ralph Alswang; costumes, Dorothy Jeakins. At National, N. Y., Dec. 25, '50; $4.80 top.

Earl of Kent	Martin Gabel
Earl of Gloucester	Arnold Moss
Edmund	Joseph Wiseman
King Lear	Louis Calhern
Duke of Cornwall	Nehemiah Persoff
Duke of Albany	Richard Malek
Goneril	Edith Atwater
Regan	Jo Van Fleet
Cordelia	Nina Foch
Duke of Burgundy	Martin Waldron
King of France	Frederic Warriner
Edgar	Wesley Addy
Lear's Fool	Norman Lloyd
Curan	Mitchell Agruss
Oswald	Kurt Richards
Loyal Knight	Guy Arbury
Gentleman of the Court	E. J. Ballantine
Cornwall Servants	Jack Bittner, McGregor Gibb, Bernard Pollock.
Herald	Thomas Poston
Knights and Servants	Ted Baden, Michael Bey, Sam Gilman, Jack Ramsey, Earl F. Simmons, Keith Taylor, Henry Leonard.

Director John Houseman, with a notable assist from Louis Calhern, has hurdled a major challenge in this revival, with the result that "King Lear," always tough to stage and hence rarely done, comes off as a stunning production. The chief role has a firstrate protagonist in Calhern, who is supported by a worthy cast, shrewdly chosen. Staging, lighting, costuming and incidental music all play prominent, cohesive parts. The essentially talky, static play moves swiftly under these conditions, holding an audience rapt.

The role of the aged, imperious ruler who divides his kingdom between two ungrateful daughters and eventually goes mad at their mistreatment, requires heroic treatment. This Calhern provides. His regal bearing is one asset. His shifting of moods, from majesty, anger or affection to raving and madness, is virtuoso stuff, and Calhern utilizes all moods brilliantly for a searching, sympathetic characterization.

Houseman's sure staging keeps plot and several sub-plots fluid, and the pace of the show is swift. Ralph Alswang's setting is spacious, while his lighting works wonders, creating whole forest and seacoast effects without the use of prop or set.

There are standouts in the good supporting cast who are especially fine. Arnold Moss is a princely figure as the Earl of Gloucester, whose early credulity and later misfortunes at the hands of a treacherous bastard son are always believable and compelling. Joseph Wiseman makes a fascinating creature of the malevolent Edmund. Wesley Addy paints a sympathetic portrait of the unfortunate Edgar; Martin Gabel is unusually warming as Kent, and Norman Lloyd makes a vivid impersonation out of the difficult role of the Fool.

Of the women, Nina Foch is beautiful and appealing in the relatively brief role of Cordelia, and Edith Atwater and Jo Van Fleet are vividly sharp as the cruel sisters. Nehemiah Persoff, as Cornwall, and Kurt Richards, as Oswald, lend individuality to lesser roles.

Marc Blitzstein's incidental music is in strong keeping with the times and mood of the play, and Dorothy Jeakins' costumes are eye-filling. Broadway has done right by the Bard here. *Bron.*

Play Out of Town

I Love Lydia

Hollywood, Dec. 22.

Players Ring production of musical in two acts (eight scenes) by Julius J. and Philip G. Epstein (based on Sheridan's "The Rivals") with music and lyrics by Jay Livingston and Ray Evans. Directed by Terry Kilburn. Musical numbers staged by Nelson Barclift; musical director, Stan Lebowsky; sets, Sidney Rushakoff. At Players Ring theatre, Hollywood, Dec. 22, '50; $3.60 top (opening night $4.80).

Croupier	Paul Levitt
Johnson-Brackett	Marvin Kaplan
Prince John	John Crawford
Pabst	Joe Mell
Faulkland	Ben Strobach
Lucy	Bunny Bishop
Sir Lucius O'Trigger	David Alpert
Rosencrantz	Bruce Sheldon
Guildenstern	Pat Clement
King Augustus XXII	King Donovan
Bob Acres	Ted Thorpe
Lydia	Margot Powers
Mrs. Mandrake	Kathleen Freeman
Julia	Charlotte Alpert
Bookie	James Ogg
Television Man	Tony Iacobuccie
Radio Man	Stuart Kearns
Dancing Gigolo	Nelson Barclift
First Lady	Mara Lynn
Second Lady	Jane Adrian

A program note proudly proclaims that four Academy Award winners are involved in the creation of this musical version of Sheridan's "The Rivals." That, obviously, is the difficulty. Librettists Julius J. and Philip G. Ep-

(Continued on page 45)

Inside Stuff—Legit

Backers of "Enemy of the People," Lars Nordenson's production of Arthur Miller's adaptation of the Ibsen drama, include bandleader Meyer Davis and company manager Morton Gottlieb, $200 each; photographer Richard Avedon, actor Alan Hewitt and producer Nancy Stern, $400 each; radio commentator Kenneth Banghart, costumer A. M. Blumberg, producer Mary K. Frank and authors agent Flora Roberts, $800 each; producer Leon Bronesky, theatreowner Howard S. Cullman, attorney Morris Schrier, representing Music Corp. of America, publisher M. Lincoln Schuster and film executive George Skouras, $1,600 each; film distributor-exhibitor Joseph Burstyn, $2,000; director Robert Lewis, $3,000, and producer Roger L. Stevens, $20,000. The venture was capitalized at $80,000.

Connecticut supreme court has upheld a lower state court ruling that the late Walter Huston was justified in canceling a performance of "The Apple of His Eye" in Worcester Dec. 16, 1946, due to a throat ailment. Court unanimously declared that "Huston was a man with a sincere desire to carry out his obligations." Wasserman Theatrical Enterprises, Inc., of Worcester, had sued producer Jed Harris for damages for breach of contract. Suit was instigated in New Haven where show played previous to the Worcester date. Performance is claimed to be the only one Huston ever canceled in his 45-year career. Huston underwent a minor throat operation in Chi following the New Haven date, before the show opened in the Windy City Dec. 25, '46.

Katharine Cornell pulled a Christmas surprise on vet Cleveland critic William F. McDermott, who claims he's never missed a Cornell play in his 29 years of reviewing, and who's been home ill for the last month. Last Friday (22), Miss Cornell, together with Sir Cedric Hardwicke and five other cast members, gave a special "matinee" of her latest play, "Captain Carvallo," in costume, for McDermott in the latter's home in Bratenahl, suburb of Cleveland. Stagehands moved some of the furniture, while "Mac" and wife Eva sat in the living room as audience. Show closed down in Cleveland Saturday (23).

Legit Bits

Joseph Kipness who holds an option on the Coast production, "I Love Lydia," plans a Broadway presentation next fall of the musical edition of "The Rivals," with book by **Philip & Julius Epstein** and songs by **Jay Livingston** and **Ray Evans. George Abbott** will be sought as stager . . . **John C. Wilson** left over the weekend for a fortnight's vacation with **Noel Coward** at Jamaica, B. W. I. . . . **Joseph Schildkraut** will play Dulcimer, the part originated by **James Dale,** in **Shepard Traube's** revival of **Mordaunt Shairp's** "Green Bay Tree," with **Jay Robinson** in the **Laurence Olivier** part, **Rex O'Malley** probably playing the butler role created by **Leo G. Carroll** and **Anne Crawford** as the sole femme character first enacted by **Jill Esmond** . . . If **Georges Guetary,** a tenor, plays the male lead opposite **Mary Martin** in the London edition of "South Pacific," the songs originally sung by basso **Ezio Pinza** will be rearranged . . . **Howard Barnes,** drama critic of the N. Y. Herald Tribune, was ill last week, but recovered in time to cover Sunday's (24) preem of "Twentieth Century." Second-stringer **Otis Guernsey, Jr.,** covered "Out of This World."

Carol Channing has been upped to star billing in "Gentlemen Prefer Blondes," in consideration of extending her contract until Sept. 5, 1952 . . . **Cecil Kellaway** will play a leading role and **Robert Halliday** is also being sought for the cast of "Three Wishes," the **Albert Lewis** production of the **Ralph Blaine-Charles O'Neal** musical version of the latter's novel, "The Three Wishes of Jamie McRuin" . . . **Jennifer Bunker** has succeeded **Marcia Henderson** as Wendy in "Peter Pan" . . . **Paul Groll** will be general manager of the **Chandler Cowles-Brady Farrell** production of "Billy Budd" and company manager of "Make a Wish," the **Jule Styne-Harry Rigby** production of the musical edition of "Good Fairy" . . . **Dwight Deere Wiman** has optioned a play, "Violets Are Blue," by comedian **Wally Cox,** who clicked last season in the producer's revue, "Dance Me a Song." With the signing of **William Marshall** for the key role of De Lawd, **Wiman's** revival of "Green Pastures" will go into rehearsal Jan. 11 under the direction of the author, **Marc Connelly.** The producer's revival of "Romeo and Juliet," starring **Olivia de Havilland,** is already in rehearsal . . . **Dorothy Fields** and **Arthur Schwartz,** just back from Nassau, have gone to the former's place at Brewster, N. Y., to continue work on the songs for "Brooklyn Story."

Next March has been designated by UNESCO as the second annual "Theatre Month," during which legit groups all over the country are urged to present plays which "typify man's search for security and peace, on themes related to human rights" . . . **Edmund Hockridge,** a Canadian, has taken over the Billy Bigelow part in "Carousel" in London, succeeding U. S. singer-actor **Stephen Douglas,** whose Labor Ministry permit expired. Other leads in the show, all British Empire citizens, now include **Patricia Black** as Nettie Fowler, **William Thorburn** as Enoch Snow, **Sally Gilmour** as leading ballerina and **Barbara Lee-Smith** as Carrie-Pipperidge . . . **Michael Redgrave** is presenting a one-man show for a limited tour of Holland, Denmark, Norway, Sweden and Finland, but is due to start rehearsals in January for the new Stratford-on-Avon season . . . **Jean Anouilh's** "Ardele," which was a flop on Broadway last season under the title, "Cry of the Peacock," but was a critical click when presented recently by the Birmingham (England) repertory, will be presented in London by **Linnit & Dunfee,** with **Fay Compton** and **Peter Ustinov** in the leading parts.

A. E. Matthews, recovered from his recent illness, has rejoined the cast of "The Gay Invalid," **Sir Barry Jackson's** adaptation of Moliere's "Le Malade Imaginaire," which is playing a pre-London tryout tour, with **Elisabeth Bergner** co-starred . . . **Tyrone Power,** star of the London production of "Mister Roberts," was guest speaker at the December membership meeting of British Equity . . . The Legitimate Theatre Employees union, Local B-813, of the International Alliance of Theatrical Stage Employees, will hold its annual ball Feb. 21 at the Woodstock hotel, N. Y., with proceeds going to the organization's welfare fund for retired doormen, ticket takers, etc. . . . **Basil Rathbone** has sold his five-story house, assessed at $50,000, in East 92d street, New York . . . Backers of the **Courtney Burr-Malcolm Pearson** production, "Season in the Sun," have received a 5% dividend, the first profits, on the $60,000 investment . . . U. S. rights to "Young Wives' Tale," the London success, are under option to **Louis Borell,** the Dutch actor who recently presented the **Ronald Jeans** play in Holland, according to **Leah Salisbury,** the author's American representative . . . The Workshop Theatre of Long Island U. is inaugurating a policy of having professional guest leads in its three annual productions . . . Employment and earnings for legit players were up a bit last season, according to the second annual survey conducted by Actors Equity and published in detail in the current issue of Equity, the union's monthly house organ.

Exclusivity on "Rodeo" has run out with the Ballet Russe de Monte Carlo, but the work is still in that troupe's repertory, even though its choreographer, **Agnes de Mille** has turned it over as well to Ballet Theatre.

The Dean of Broadway Drama Critics

Kelcey Allen

Reprises Some of the Sidewalk Lore He Has Gleaned

On the Broadway Sidelines

* * *

An Amusing Byline Piece in the *45th Anniversary Number* of VARIETY OUT NEXT WEEK

Albany Diocese Calls for 'Roberts' Boycott; Terms It 'Nasty Affront'

Albany, Dec. 26.

The Evangelist, official weekly of the Albany Catholic Diocese, in an editorial (22) titled "'Mr. Roberts' Condemned," declared that "all decent citizens should boycott this presentation and inform the management of the Erie theatre (Schenectady) of their strong resentment." The company, starring John Forsythe, will open a nationwide tour of 33 cities in Schenectady, Jan. 10.

"In bringing 'Mr. Roberts' to Schenectady and suggesting that tickets to this offensive play provide the answer 'to your Xmas shopping problem,' the management of the Erie theatre is perpetrating one of the nastiest affronts to Christian decency that the community has suffered in a long time," the editorial said. "'Mr. Roberts' has been condemned by the Catholic Theatre Movement as being wholly objectionable. Its characterization of the nation's Navy personnel is insulting to the members of this armed branch of defense and their families.

"The dialog is crammed with ribald, lewd and blasphemous language. This type of entertainment, pawned off in the name of realism, should be resented by all right-thinking people. It is a challenge to the legion of men whose lives 'Mr. Roberts' pretends to portray. To support this type of entertainment evidences a degraded moral tone. This is an instance where the pledge of the Legion of Decency calls for intelligent implementation."

The suggestion of a boycott is the most drastic which the Albany Diocesan spokesmen have taken against a stage play in recent years, although it has several times been advanced on motion pictures. "Mr. Roberts," which features Robert Ross, Rusty Lane and Lawrence Blyden, will play the Erie for four performances, at $3.60 top in the evening and $3 in the afternoon (Saturday).

Charlotte Greenwood

Has an Amusing Piece on Her Legit 'Comeback' Titled

Never Stop Dancing

* * *

One of the Many Byline Features in the

45th Anniversary Number of

VARIETY

OUT NEXT WEEK

Boston Officials Sore At 'World' Cuts Reinsertion; Defiance Charge Denied

"Out of This World," which opened last Thursday (21) at the Century (N. Y.), suffered considerable changes in Boston on orders of the assistant censor, Beatrice J. Whelton, but was reportedly played there in its unexpurgated form the last few performances at the Shubert. Hub city officials are understood to have been angered by the action, but upon the advice of a local pressagent decided not to condemn the show publicly, lest it merely create publicity for the Broadway engagement.

According to a representative of producers Saint Subber and Lemuel Ayers, no important material objected to by the censor was put back in the show there. He indicated, however, that some of the scenes in question had been altered somewhat a few days before the Hub engagement closed, as the management wanted to be sure to have the performance running smoothly in time for the New York premiere. No defiance of the local authorities was involved, he said.

Procedure is looked on as a fairly familiar story in the Hub, according to those in the trade. In the case of a regular touring show, it rarely occurs. But with tryouts, the deleted material is generally slated to go back in for the Broadway presentation, so there have been numerous reported incidents of the management gradually changing the script, direction and costumes into their permanent form near the end of the Boston stand.

Lawrence Langner, co-director of the Theatre Guild, and Jerome Whyte, musical production manager, plane to Kansas City next week to hold checkup rehearsals and recast some minor parts in the touring "Oklahoma."

L.A. Will Vote On $35,000,000 Outlay For Op House, Aud.

Los Angeles, Dec. 26.

This town will spend $35,000,000 on a civic opera house, auditorium and exposition hall if the citizens vote that way at the primary election next April 3.

City Council authorized two resolutions calling for bond issues to cover the construction of a $10,000,000 opera house and a $25,000,000 auditorium-exhibition hall in the downtown area.

% Deals Larger In Sales to Pix

Film sales of legit plays, which boomed during 1950 after being largely dormant for several seasons, have included an unusual number of percentage deals recently. Of 15 contracts set this year, seven involved a percentage of the picture gross. One other deal, reportedly due to be closed shortly, is on a similar basis. More than twice as many sales have been registered in 1950 than in 1948 and 1949 combined, and a far greater share of them have involved percentages.

Although most of the deals set during 1950 have been for shows of previous seasons, at least five productions of the 1950-51 season are regarded as likely to be sold ultimately. They include "Affairs of State," "Bell, Book and Candle," "Country Girl," and "Guys and Dolls" and "Hilda Crane." Also, several current shows from previous seasons are screen prospects, including "Gentlemen Prefer Blondes," "Happy Time," "Kiss Me, Kate," "Mister Roberts" and, if it ever becomes available, "South Pacific."

Plays sold thus far during 1950 include "Magnificent Yankee," "O Mistress Mine," "Look, Ma, I'm Dancin'," "You Touched Me," "Skipper Next to God," "All You Need is One Good Break," "The Privilege Car" (unproduced), "At War with the Army," "Montserrat," "Goodbye, My Fancy," "Come Back, Little Sheba," "Me and Molly," "Where's Charley?," "Clash by Night" and "The Man."

Increase in the number of film deals has not yet brought any perceptible change in the legit production-financing setup on Broadway. Producers and backers, who came more and more to discount the possibility of a picture deal in picking shows for legit presentation, are apparently going along on the same basis. Fact that this attitude hasn't changed may be due to the prevalence of percentage deals, which sound less spectacular than the large flat sums that were paid for screen rights some years ago.

'Harvey' Backers Suing Pemberton Estate for $95,000 Withheld Profits

ANTA President

Helen Hayes

reviews the job of the American National Theatre and Academy's

Job in Getting the U.S. Public Back Into the Legit Habit

* * *

an interesting editorial feature in the

45th Anniversary Number of

VARIETY

OUT NEXT WEEK

Backers of Brock Pemberton's production of "Harvey" are suing the producer's estate for $95,000 of undistributed profits from the play. Action was filed last Friday (22) in N. Y. surrogate court, naming the Chemical Bank & Trust Co., executor of the estate, as defendant. The suit is aimed to force distribution of the fund before the Government can take it as part of a claimed tax deficiency of around $300,000. The plaintiffs' allegation is that the $95,000, which was their share of the "Harvey" profits, was never the producer's property and is thus not part of his estate.

Tangled state of the late producer's affairs stems directly from the Government's tax claim. This involves a ruling that the producer's wife, Margaret, was not actually co-producer of his shows, as he listed her in his income tax returns, and was thus not entitled to a full share of the management's end of the profits. Treasury claims, covering several years, reportedly total about $300,000, which is more than the assets of the estate.

Bank Cautious

Chemical Bank & Trust, which was appointed administrator of the estate after Pemberton's designated executor failed to qualify, has refused to distribute the $95,000 to the "Harvey" backers without some legal ruling that the coin is not part of the producer's estate. Its position is that if the funds in question were ultimately deemed part of the estate, the bank might be held liable for the amount in payment of the Government's tax claim.

Under the informal letter of agreement between Pemberton and the backers, the precise distribution of profits from "Harvey" were apparently not specified. The production was designated a "joint venture" and, following regular precedent in the trade, , profits were divided equally between the

(Continued on page 45)

'Charley' Seeks House For Return B'way Run Prior to Coast Dates

"Where's Charley?" which reopened Monday night (25) in Boston to strong reviews, may be brought back to New York for a limited run prior to its Coast engagement in the spring. The move apparently depends on the availability of a suitable Broadway theatre. One Shubert house, currently occupied, is figured a prospect unless the show now playing there makes a sharp recovery. If the large-capacity spot in question gets the nod, "Charley" may have a pop-price scale for the return engagement.

With Ray Bolger resuming as star, "Charley" is tentatively set for a run of four to six weeks. That would give it a more or less similar period unbooked before it jumps to the Coast to open March 19 under Los Angeles and San Francisco Civic Light Opera sponsorship. A Chicago engagement is not figured feasible at present, but will probably follow the Coast stands.

The film version of the Frank Loesser musical is slated for production by Warner Bros. next summer, with Ray Bolger again in the star part. The dancer-comic has been with the show since its Broadway opening in the fall of 1948, his withdrawal because of exhaustion having finally forced it to suspend its Broadway run early last fall.

Bainter's Stock 'Mine'

Phoenix, Dec. 26.

Fay Bainter, Reginald Denny, Roddy McDowall and Ann Lee will play the principal parts in a revival of Terence Rattigan's "O Mistress Mine" at the Sombrero Playhouse here, opening Jan. 9.

BOOTH, JOHNSTON SEEN LEADS FOR 'BROOKLYN'

Shirley Booth and film-radio singer Johnnie Johnston are tentatively set for leading parts in "Brooklyn Story," the musical version of "A Tree Grows in Brooklyn." The few dance numbers in the show will probably be staged by Herbert Ross, and the scenery is being designed by Jo Mielziner. Tryout engagements are pencilled in for New Haven, starting March 19, and Boston for three weeks beginning March 26, with the Broadway premiere listed for the week of April 16, at an unspecified theatre.

Miss Booth, currently co-starred with Sidney Blackmer in the touring "Come Back, Little Sheba," is reportedly set for the Abbott musical, with Johnston listed as a possibility. Music for the show is being written by Arthur Schwartz, with lyrics by Dorothy Fields. Overall director will be Abbott, who has also collaborated with Betty Smith on the adaptation of her own novel.

The production is being financed at $200,000, of which about $50,000 is being supplied by CBS.

THEATRE ASSEMBLY SET DESPITE EQUITY STAND

Despite a recommendation from Actors Equity Council that the project should be abandoned, plans for a National Theatre Assembly, to discuss the expansion of the legitimate theatre, will probably be carried out. The conferences, at which 200 official delegates are expected, will be held Jan. 2-4 at the Fulton theatre, N. Y.

A representative of the American National Theatre & Academy, which is sponsoring the Assembly, said yesterday (Tues.) that the Equity proposal to cancel the meetings had been received too late to be practical, since plans are now too far advanced, with some delegates already here and others en route.

According to Equity council members, it is inappropriate to hold such a conference in view of President Truman's declaration last week of the existence of a state of national emergency.

Bad Breaks Pile Up On Pitt's New Nixon

Pittsburgh, Dec. 26.

Bad breaks seem to be continuing for the town's only legit site, the new Nixon, formerly the Senator, for many years a film house which was reconverted this summer when the old Nixon was torn down. So far, the theatre has had eight weeks since being launched, and half of them came during the long newspaper strike and were losers, while $10,000 had to be refused on the Lunts' "I Know My Love" because of the big snow.

Now the house is open again for Xmas week with the D'Oyly Carte Opera Co., after a dark fortnight, and looks almost certain to be shuttered again for at least another two weeks and maybe three, due to cancellations. "Rose Marie" was to have come in New Year's but was yanked out, and "The Consul," which was to have followed it, is folding because of poor biz on the road. Only certainty thus far for January is "Mister Roberts," Jan. 22.

OUT NEXT WEEK

The

45th Anniversary Number

Of

VARIETY

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Equity Nixes 'Lucasta' Europe Tour in Pact Hitch

Plans to send a company of "Anna Lucasta" to Germany to appear before U. S. Army audiences and then on a commercial tour of the Continent and the British provinces, have apparently been dropped. There is some question of who was to have produced the show, which was being rehearsed at the 48th Street, N. Y. Since no bond had been posted and the actors were not under contract, Actors Equity halted the project.

According to Equity officials, John Wildberg, the original 'Lucasta" producer and presenter of "Black Chiffon," current occupant of the 48th Street, told them that the Army had requested the show and he was merely trying to help out. Investigation by the union disclosed that Army officers in Germany had okayed a tour of the show there, but it turned out that the War Dept. in Washington had not arranged for transportation.

B'way's Seasonal Lull Continues, But Biz Upturn Due This Week; 'Bless' $48,700, 'World' SRO 33½G in 5

Contrary to managerial expectations, attendance on Broadway continued its seasonal slump right up through Saturday (23). It had been expected that there would be an upturn starting Thursday night (21), which would reverse the traditional pattern and lift the final pre-Christmas week to a healthier level. Receipts failed to make a comeback, however, being particularly weak at matinees. Business was also off at shows giving performances Sunday (24) and was disappointing again Monday night (25), but was due to start recovering last night (Tues.).

The total gross for all 22 shows last week was $495,000, or 70% of capacity. The previous week's total for 27 shows was $590,800, or 70.05%.

Last week's only closing was the limited - engagement "Tower Beyond Tragedy." No shutterings are due this week, but "Mister Roberts" winds up Jan. 6 after a great run of almost three years. There are four openings this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (14th wk) (C-$4.80; 1,012; $26,484). About $26,300 (previous week, $26,500).

"Bell, Book and Candle," Barrymore (6th wk) (C-$4.80; 1,066; $28,060). Hit the limit again, with party commissions limiting the take to over $27,700 (previous week, $27,500).

"Black Chiffon," 48th Street (10th wk) (D-$4.80; 925; $22,165). Around $11,000 (previous week, $11,300).

"Bless You All," Hellinger (2d wk) (R-$7.20; 1,543; $55,000). Nearly $48,700 for first full week (previous week, first five performances grossed $34,600, including $6,500 for a preview).

"Call Me Madam," Imperial (11th wk) (M-$7.20; 1,400; $51,847). All the house will hold again, $52,500.

"Cocktail Party," Miller (49th wk) (C-$4.80; 940; $21,600). About $6,500 (previous week, $6,800).

"Country Girl," Lyceum (7th wk) (D-$4.80; 995; $22,845). Almost $20,600 (previous wek, $20,700).

"Gentlemen Prefer Blondes," Ziegfeld (55th wk) (M-$6; 1,628; $48,244). About $33,700 (previous week, $39,300).

"Guys and Dolls," 46th Street (5th wk) (M-$6.60; 1,319; $41,750). Hit the limit again, $42,200 (previous week, $40,600).

"Happy Time," Plymouth (48th wk) (C-$4.80; 1,063; $29,019). Almost $18,500 (previous week, $20,000).

"Hilda Crane," Coronet (8th wk) (D-$4.80; 1,027; $26,800). About $10,500 (previous week, $14,700).

"Kiss Me, Kate," Shubert (102d wk) (M-$6; 1,361; $40,857). Almost $22,800 (previous week, $25,100).

"Lady's Not For Burning," Royale (7th wk) (C-$4.80; 1,035; $27,100). Almost $24,700 (previous week, $25,900).

"Member of the Wedding," Empire (50th wk) (D-$4.80; 1,082; $24,196). Nearly $9,400 (previous week, $10,000).

"Mister Roberts," Alvin (144th wk) (CD-$4.80; 1,360; $34,276). Nearly $10,500 (previous week, $11,000).

"Out of This World," Century (1st wk) (M-$6; 1,645; $49,000). Opened Thursday night (21) to five favorable notices (Chapman, News; Coleman, Mirror; McClain, Journal - American; Pollock, Compass; Watts, Post), two unfavorable (Atkinson, Times; Guernsey, Herald Tribune) and one "take it or leave it" (Hawkins, World-Telegram-Sun); first five performances got the standee limit at $33,500, including one previous for $6,400.

"Pardon Our French," Broadway (12th wk) (R-$6; 1,900; $55,800). Was laying off last week.

"Peep Show," Winter Garden (25th wk) (R-$7.20; 1,519; $55,677). Almost $20,000 (previous week, $28,300).

"Peter Pan," St. James (35th wk) (M-$4.80; 1,571; $34,500). Almost $21,600 (previous week, $20,500).

"Ring Ruond the Moon," Beck (5th wk) (C-$4.80; 1,214; $28,000). About $18,200 (previous week, $21,000).

"Season in the Sun," Cort (13th wk) (C-$4.80; 1,056; $24,967). About $21,500 (previous week, $23,000).

"South Pacific," Majestic (88th wk) (M-$6; 1,659; $50,186). Laying off last week.

"Tower Beyond Tragedy," ANTA Playhouse (4th wk) (D-$4.80; 924; $19,900). Nearly $10,200 for seven performances; closed Thursday night (21) after 29 performances.

Stock

"Arms and the Man," Arena (10th wk) (C-$3; 500; $10,600). Nearly $4,300 (previous week, $3,800).

Openings

"Captain Brassbound's Conversion," City Center (C-$2.88-$3; 3,025; $32,000). Shaw revival, co-starring Edna Best and John Archer, presented by N. Y. City Theatre Co.; budgeted at $35,000, cost about $40,000 (includes two weeks' operating expense but excludes approximately $5,000 in bonds); opens tonight (Wed.).

"Enemy of the People," Broadhurst (D-$4.80; 1,160; $32,000). Arthur Miller adaptation of the Ibsen play, co-stars Fredric March and Florence Eldridge, presented by Lars Nordenson; production financed at $80,000, cost about $50,000 (excluding $25,000 in bonds) and can break even at around $17,500; opens tomorrow night (Thurs.).

"King Lear," National (D-$4.80; 1,172; $29,534). Shakespeare revival, starring Louis Calhern, presented by Robert L. Joseph and Alexander H. Cohen; production financed at $65,000 (plus $6,500 overcall), cost about $83,000, plus $17,000 in bonds, and can break even at around $20,000; opened Monday night (25), to three pro notices (Atkinson, Chapman, Pollock), three con (Barnes, Coleman, Hawkins) and two undecided (McClain, Watts).

"Twentieth Century," ANTA Playhouse (C-$3; 924; $22,730). Revival of Ben Hecht-Charles MacArthur comedy based on play by Charles B. Milholland, co-stars Gloria Swanson and Jose Ferrer; production budgeted at $15,000, cost about $15,000 plus $4,000 in bonds, and will break even at around $10,000; opened Sunday night (24), unanimously enthusiastic reviews..

Future Schedule

"Second Threshold," Morosco, Jan. 2 (trying out).

"House of Barnarda Alba," ANTA Playhouse, Jan. 7(rehearsing).

"Darkness at Noon," Alvin, week of Jan. 11 (trying out).

"Royal Family," City Center, Jan. 10.

"Four Twelves Are 48," unspecified theatre, week of Jan. 15 (rehearsing).

"Angel in the Pawnshop," Booth Jan. 18 (trying out).

"Richard II," City Center, Jan. 24.

"Green Bay Tree," Golden, Feb. 1.

"Mary Rose," ANTA Playhouse, Feb. 25.

"Romeo and Juliet," unspecified theatre, week of March 5 (rehearsing).

'Oklahoma' Good $28,100 In Seven-Show Split

Cheyenne, Wyo., Dec. 26.

Not even the traditional pre-Christmas slump could quite stop "Oklahoma" last week as the Rodgers - Hammerstein perennial compiled a gross of $28,100 in seven performances. The Theatre Guild musical played Monday through Thursday (18-21) at the Uptown, Salt Lake City, and a matinee and evening show at the Lincoln here Saturday (23).

Show is splitting this week between Denver and Wichita.

'Like' $16,800 in Split

Riverside, Cal., Dec. 26.

In three performances last week, Katharine Hepburn pulled a hefty $16,800 gross in the Theatre Guild revival of "As You Like It." Shakespeare comedy played Monday night (18) at the Russ Auditorium, San Diego; Tuesday night (19) at the Civic Auditorium, Pasadena, and Wednesday night (20) at the Auditorium here.

After laying off the latter half of last week, the show resumed last night (Mon.) at the Curran, San Francisco.

18-Week U. S. Tour in '51 Pitched to Beecham Orch After $250,000 Fall Take

The Royal Philharmonic Orchestra of England, which recently completed its first tour of the U. S., has been approached for a second, and much longer, tour next fall. Orch, only privately-supported symph in England, with Sir Thomas Beecham as conductor and chief angel, finished a nine-week tour of the U. S. Dec. 15, which carried it as far west as Chicago. Group had 51 dates, all but one of which were sellouts.

Columbia Artists Mgt., which booked the tour through its Judson, O'Neill & Judd division, has approached Beecham for a return visit in '51, this time with plans for an extended tour of 18 weeks, taking the orch to the Coast. Beecham, who has sailed for Europe, is mulling the proposition.

On its recent nine-week tour the orch is estimated to have grossed $250,000. Symph was sold on guaranteed fees to local managers at an average $5,000 per date, with some exceptions in small cities and halls.

D'Oyly $19,000 In Philly Bowout

Philadelphia, Dec. 26.

The D'Oyly Carte Opera Co. wound up its four-week local stand at the Shubert, with biz slipping again after a marked improvement in the third stanza. Getaway week's biz was just over $19,000. Local engagement can hardly be called a success and on strength of disappointing biz here and in Baltimore the Savoyards may end more, they will cut short their tour and will probably return to Britain in late February instead of April, possibly winding up travels in Toronto, although there is some talk of a New York visit just before sailing.

"The Consul," which preemed at the Shubert last season, started a two weeks' return visit at the same house last night (Mon.). Advance sale has been only fair. Tonight (26), Sidney Kingsley's new play, "Darkness at Noon," will have its preem at the Forrest. It's in for two weeks with Claude Rains as star.

'Sheba' $11,200 for Seven In 5-Day Seattle Stay

Seattle, Dec. 26.

Engagement bob-tailed to five days owing to a rail jump, "Come Back, Little Sheba," with Shirley Booth and Sidney Blackmer in the leads, did a meager $11,200 in seven performances.

Next legit attraction, Jan. 21-27, is Katharine Hepburn, in "As You Like It."

'Kate' Moderate $23,500 In 7-Show Split-Week

Memphis, Dec. 26.

Touring edition of "Kiss Me, Kate" drew a mild gross of nearly $23,500 last week in seven performances spread over two stands. The Cole Porter musical played Monday and Tuesday nights (18-19) at the Robinson auditorium, Little Rock, and Thursday-Saturday (21-23) at the Auditorium here.

Show opened last night (Mon.) at the State Fair Park Auditorium, Dallas, for a 10-day stand.

'Night' $3,300, L.A.

Los Angeles, Dec. 26.

Absence of competition helped "Twelfth Night" boost its business last week. Century theatre occupant was the only legit offering in town for Christmas week and it grabbed off $3,300—an increase of about $1,100 over the previous frame.

Figure is still on the wrong side of the ledger, however, and Shakespearean revival probably won't last more than another week.

'Innocents' 9G, Mont'l

Montreal, Dec. 26.

"The Innocents," starring Sylvia Sidney, cked out a mere $9,000 last week at His Majesty's, with the 1,579-seater scaled to a $3.38 top.

Wayne & Shuster's production of "Mother Goose," with Eric Christmas in lead is currently playing the house. This is the first panto to play Montreal in several years, and response to date is good.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S boxoffice estimates for last week (the 30th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	22	22
Total weeks played so far by all shows	593	559
Total gross for all current shows last week	$495,000	$478,900
Total season's gross so far by all shows	$13,829,800	$14,099,000
Number of new productions so far	33	22

ROAD (*Excluding Stock, Ice Shows and Outdoor*)		
Number of current touring shows reported	18	21
Total weeks played so far by all shows	514	475
Total road gross reported last week	$291,300	$304,800
Season's total road gross so far	$11,490,400	$9,946,500

Three Hits Sustain Chi in Pre-Xmas Lull; Lunts $21,900, 'Pacific' $51,300

Chicago, Dec. 26.

Normally the worst week in Chi legit, last week's take was tempered considerably by three hits. First stanza of two-week engagement of Sadler's Wells was a boff grosser, high above last year. Second week of "I Know My Love" was very strong too and of course, the SRO sign still stands on "South Pacific."

"Rose Tattoo" debuts Friday (29) and "Red, White and Blue" comes in Jan. 1 and "Ti-Coq," the Fridolin play, arrives Jan. 17.

Estimates For Last Week

"Angel in the Pawnshop," Harris (7th week) $3.80; 1,000). Dull $8,000.

"Diamond Lil," Blackstone (14th week) ($4; 1,358). Weak $10,000 for pre-holiday stanza.

"I Know My Love," Selwyn (2nd week) ($4.40; 1,000). Fine $21,900. No Christmas performance, in keeping with Lunt tradition.

Sadler's Wells Ballet, Opera House (1st week) ($4.94; 3,600). Sensation $116,000 for first nine showings.

"South Pacific," Shubert (6th week) ($5; 2,100). SRO $51,300 again.

'Brigadoon' Fair $17,500 In Second Detroit Week

Detroit, Dec. 26.

Second week of "Brigadoon" put a fair $17,500 into the Shubert's till. Current presentation is "Mister Roberts," in for a week. The Cass is scheduled to reopen after a holiday hiatus on New Year's Day with the D'Oyly Carte Opera Co., booked for a week.

"Carousel" opened the Detroit Civic Light Opera's eighth season last night (25) at Masonic Temple. Featured are Jack Kilty, Iva Withers, Dorothea MacFarland, Marion Ross and Dusty Worrall. Group's operetta series will run 10 weeks.

'Threshold' $10,000 'Death' 15G, Hub

Boston, Dec. 26.

Two newcomers to the Hub legit scene are "Where's Charley?," which bowed in Christmas night at the Shubert with solid advance sales reported, and "Blossom Time," in for a two-week stint at the Opera House. "Second Threshold," at the Plymouth, and "Death of a Salesman," at the Colonial, fared so-so last week.

Estimates for Last Week

"Death of a Salesman" (Colonial) (3d wk) (1,500; $3.60). Off to about $15,000, but should rebound this stanza.

"Second Threshold" (Plymouth) (1st wk) (1,200; $3.60). Very unexciting at just under $10,000. Final week current.

'Carvallo' Folds in Cleve.; Final Week Poor $13,000

Cleveland, Dec. 26.

Katharine Cornell folded her "Captain Carvallo" here Saturday (23), after landing an indifferent $13,000 in eight performances at the Hanna at a $3.70 top.

Total production loss is reported to be over $40,000, but Miss Cornell and co-producer Guthrie McClintic, felt the play was too thin and shaky for Broadway, expect to recoup in selling stock and perhaps film rights.

'Streetcar' $11,200, Tor.

Toronto, Dec. 26.

After setting up a house record of $28,000 at a $3.50 top at the Royal Alexandra (1,525) last season, "Streetcar Named Desire" brodied to a bad $11,200 at a $3 top.

This was attributed to Xmas shopping, plus critical opinions that the current production, played for laughs, was not the deep, penetrating version seen here on the previous visit.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

"Four Twelves Are 48" (C)—Aldrich & Myers; Otto Preminger, Julius Fleischmann, prods; Preminger, dir.

"House of Bernarda Alba" (D)—ANTA-Stewart Chaney, Boris Tumarin, Lily Turner, prods.; Tumarin, dir.

"Romeo and Juliet" (D)—Dwight Deere Wiman, prod.; Peter Glenville, dir.

Yiddish Play

Take It Easy

Second Ave. Theatre production of musical comedy in two acts (five scenes), with book by S. R. S. Bader, music by Joseph Rumshinsky, lyrics by Molly Picon. Stars Miss Picon. Directed by Jacob Kalich. Dances by Ruth Watson. At Second Ave., N. Y., Dec. 23, '50.

Mr. Kreecher ..... Irving Jacobson
Annie ..... Fanya Rubina
Sarah ..... Molly Picon
Rebecca ..... Natalie Comer
Rachel ..... Rayla Ostrow
Yossel ..... Dave Lubritzky
Uncle Elye ..... Gustav Berger
Harry ..... Leon Liebgold
Sossel ..... Esta Saltzman
Stella ..... Anne Winters
Steve ..... Mae Schoenfeld

Molly Picon is back on Second avenue with a new musical, "Take It Easy," and all is well on New York's lower East Side. If it isn't the best of the Picon-Joseph Rumshinsky-Jacob Kalich offerings, it's a pretty good one, and Miss Picon—who never takes it easy—works like a little Trojan in this one. She sings, dances, does impersonations, conducts the audience in a modified community-sing, and spreads the magic Picon personality for all its worth. And that's plenty. A drunk scene she does early in the show is a special standout.

The pint-size Ethel Merman this time is an actress whose job is to prevent her philandering father from divorcing her pious mother, so as to insure her own (Miss Picon's) romantic future. Job involves impersonating a male, in order to break up papa's romance with a gold-digging nitery hostess, which gives Miss Picon opportunity to strut in white tie and tails, do a cakewalk and taps, and even do an all-too-brief Charles Chaplin takeoff. Some of her songs are sock, and the lyrics (which she contributed for all the tunes) are romantic, timely or amusing.

She's supported by a good cast. Irving Jacobson is genuinely funny as her wayward father, and Esta Saltzman amusing as a lovelorn rustic. Rumshinsky's melodies are derivative and familiar-sounding, but they fall in a sure, appealing pattern. Best tunes are the title song and "That's How It Was." Leon Liebgold, who is a manly hero, sings his songs agreeably. Fanya Rubina, Natalie Comer and Rayla Ostrow have an appealing Sabbath eve song number, and Mae Schoenfeld and Jacobson offer an amusing parody of pop U. S. tunes in Yiddish, titled "Do You Remember."

Other cast-members, and a singing and dancing chorus, are okay support. Kalich's direction is smooth, as usual. *Bron.*

Plays Abroad

Brigadoon

Glasgow, Dec. 12.

Prince Littler, in association with Cheryl Crawford, production of musical play; book and lyrics by Alan Jay Lerner and music by Frederick Loewe; production staged by Robert Lewis; original choreography by Agnes de Mille; dances restaged by Peggy Watson; orchestra under the direction of K. Behrens. At Kings, Glasgow, Dec. 11, '50.

With Bruce Trent, Lionel Murton, Humphrey Heathcote, Andrew Rolla, Patricia Woodward, John Talbot, Douglas Ward, Arthur Jordan, Denise Walker, Sylvia Herlots, Noele Gordon, Bill O'Connor, Peggy Watson, John Rae, Ron Taylor, Leon Czerny, Donald MacLean, Leslie White and Joanna Duncan.

America has done it again in Scotland, this time on the musical side. There is no doubt about the pleasure which this musical fantasy about a mythical Highland village is bringing to thousands of Scottish theatre-goers over the Christmas and New Year season. Any misgivings which the cast might have had over Scotland's reception and reaction were immediately dispelled the opening night here. Question being asked most frequently here is "Why couldn't Scotland produce a musical like this?"

Bruce Trent and Lionel Murton register strongly as Tommy Albright and Jeff Douglas. The former's resonant voice is heard to good effect in the best known numbers. The latter's dry, sardonic sense of humor goes over well.

The Meg Brockie role is competently served by ebullient Noele Gordon. She has the advantage of Scots parentage, which probably accounts for her most authentic Northeast Scotland accent. Denise Walker's Fiona MacKeith is both sung and played with charm. Here is a pleasant newcomer.

The success of "Brigadoon" in Scotland is largely due to careful setting and casting. No audience is quicker to seize upon the slightest inaccuracy affecting its native land than a critical Scots audience. The only criticism that might be made here is that there are a few too many rolling 'r's' in the opening sequence. *Gord.*

Red Dragon

London, Dec. 13.

Michael Allinson, Eric Uttley, Peggy Ramsay production of drama in two acts by Hugh Hastings. Directed by Jordan Lawrence. At the "Q" theatre, Kew, Dec. 12, '50.

With John Bailey, Duncan Lamont, Richard Pearson, Kenneth Connor, Owen Holder, Violet Loxley, Geoffrey Hibbert, Frank Henderson.

This is the second naval play by the author of "Seagulls Over Sorrento," one of the year's biggest hits. Though much stronger in theme, and equally as amusing in dialog, this one lacks the polished fluidity that marked the other play. It depicts operations in the Yangtse river which parallels, by coincidence, an actual situation. It would provide drama on the grand scale for a film scenario, but as is, remains a queer mixture of the sublime and the ridiculous. There is a heroic suicide reminiscent of Captain Oates' sacrifice in the Scot Expedition, but it is anticipated too early, robbing it of surprise value. All told it is not entirely satisfying entertainment, but provides thrills and laughs. May be smoothed out before venturing into the West End.

Scene is a junk shop in a deserted Chinese town where conflicting forces have converged. Four British sailors are in hiding after their ship has been attacked by Reds. They expect them to prevent their escape to Shanghai.

One of the men wants to abandon a young officer who is badly wounded to expedite their flight. Fights ensue with tempers and nerves frayed to breaking point with opposing loyalties. The lieutenant, after overhearing the discussion on his condition shocks them into silence by ordering them to go on. They refuse and so while they are asleep, he shoots himself.

There is a mild love interest between the shopkeeper's daughter and the most level-headed seaman. She won't leave when the chance arises, and her lover decides to stay to protect her when the others make a dash for safety. Communists are battering in the door when curtain falls, with the understanding the boy will kill them both rather than be taken prisoners.

All the characters are splendidly portrayed with their differing types and accents. Kenneth Connor is outstanding as an imperturbable cockney and Owen Holder a pathetic, finely-drawn sample of disciplined youth. Violet Loxley makes the most of her sketchy role as the Nationalist Chinese. *Clem.*

Dieu le Savait
(God Knew It)

Paris, Dec. 12.

Mary Morgan production of three-act comedy by Armand Salacrou. Directed by Jean Mercure. Set by Wakhevitch. At Theatre St. Georges, Paris.

Daniel Doublet ..... Michel Vitold
Armand Germain ..... Pierre Palau
Dr. Louis Gros ..... Michel Salina
Leon Bonnet ..... Gerard Darrieu
Maurice ..... Maurice Sarfati
Aziza ..... Mary Morgan
Mathilde ..... Betty Daussmond
Therese ..... Winnie Claud

This new Salacrou play was well received and is likely to have a fair run in Paris. Its chances abroad appear limited to countries where German occupation once was very real. For the U. S. and the screen, it will need considerable doctoring.

This is a hodge-podge of philosophy, farce and drama. The philosophical part is a discussion of the Lutheran doctrine of predestination. The farce is supplied by a couple of 95-year-old people reunited after the last war. They had been lovers 60 years ago and during the 1889 World Fair, the man had disappeared and the woman thought he had committed suicide because of love for her. He reappears as an old scamp just trying to get the family's money and combines with her to kill any chances of losing the fortune.

Mary Morgan, as the heroine, acquits herself well. Michel Vitold, as the male lead, gives a fine performance. The aged couple is amusingly done by Betty Daussmond and Pierre Palau. Gerard Darrieu, as an underground man, is very plausible. Two youthful players loom as future bets, Maurice Sarfati, as the schoolboy, and teenaged Winnie Claude, as a young girl.

Jean Mercure had a hard job directing a play that is made up of so many angles it is sometimes hard to tell what the playwright is driving at. He has done a commendable job. *Maxi.*

Legit, Film, Longhair Interest in Pinza Tour

Unusual amount of interest, from legit and pix house sources as well as longhair, has been aroused suddenly over a prospective Ezio Pinza concert tour. Following exclusive announcement in last week's VARIETY of the projected tour, Marks Levine, prez of National Concert & Artists Corp., the basso's manager, in two days got over a dozen bids from managements throughout the U. S.

Legit producer Edwin Lester wired from L. A. that he would take any date in any city where Levine has no regular concert connections, with NCAC to name its own terms. Marvin McDonald, Atlanta concert manager, who has a series on a circuit of about a dozen large southern cities, wired to ask how many dates he could get. Bob O'Donnell, of the Interstate Circuit in Texas (mainly pix and vaude), asked for Pinza for Dallas, Ford Worth, San Antonio, Houston and Austin. There were calls from Bill Salkin, manager of the St. Louis Symphony; Harry Zelzer, Chi concert manager, and Aaron Richmond, Boston impresario.

Local concert managers, who were in N. Y. for a convention, have also been after the attraction. Pinza is being pitched for a spring or summer tour of five to six weeks, five night a week, in a setup with assisting singers and an orchestra.

'Harvey'

Continued from page 43

management and investors. As Pemberton revealed to VARIETY not long before his death last March, over $2,000,000 profits had been distributed, including most of the proceeds from the film sale. The $95,000 now outstanding has presumably accumulated since that time.

Plaintiffs in the joint suit, all of whom have retained Edward E. Colton as attorney, include Margaret Perry Fanning and Elaine Perry Stranahan, daughters of the late Antoinette Perry, director of "Harvey" and for years Pemberton's production associate; actor John Alexander; Armina Marshall, production associate of the Theatre Guild and wife of Guild co-director Lawrence Langner; John Opdycke, husband of Guild co-director Theresa Helburn; producer Barbara Payne, ticket broker Louis Schonceit and various others.

Triple-Play

Garson Kanin has one of the most unusual parlays in show business in his legit-pic-opera representation on Broadway this season. Screen version of his stage play, "Born Yesterday," opened at the Victoria, N. Y., yesterday (Tues.). His latest stage-work, "The Live Wire," had a short four-week run at the Playhouse, N. Y., early this fall.

Last Wednesday (20) the Metropolitan Opera preemed Strauss' "Die Fledermaus," with a new libretto by Kanin, in a new production staged by Kanin.

Lanza Set For 160G Concert Tour

Mario Lanza, who has just completed filming the lead in Metro's "The Great Caruso," has been set for a concert tour this winter, in his first big tour since he hit prominence in pix. Bookings, set by the Judson, O'Neill & Judd division of Columbia Artists Mgt., call for 21 dates, averaging two a week, starting Jan. 14 in Fresno, Cal., and ending March 30 in New Orleans. Tour will embrace solo recitals and appearances with symphonies, including Ogden, Utah; Wichita, Kansas City, Milwaukee, Chicago, St. Louis, Toledo, Cincinnati, Scranton, Utica, Baltimore, Richmond, Pittsburgh, Miami, Orlando and Tampa.

About 90% of the dates call for a fee of $2,500 against 60% (an unusually high fee for any but established concert artists). Tour should gross about $160,000, with singer's take about $80,000. A new big name in the concert field is always of interest, but there are other factors likely to hypo the take. Metro plans using its promotion to tie in with the tour, while RCA Victor also plans exploitation due to Lanza's disks. Singer made his first film starring appearance in "The Midnight Kiss" a year or so ago, and in "Toast of New Orleans" this fall. Both are Metro pix.

Play Out of Town

Continued from page 42

I Love Lydia

stein have failed to realize that there is no such thing as a "B Musical" for Broadway, and composers Jay Livingston and Ray Evans have poured into their lyrics everything they have been prevented from writing for films.

The result is a highly provincial show made mildly pleasant by a few fair tunes. It offers nothing for Broadway in its present form and probably will not even arouse much local interest outside the film colony. Corn pops freely in the Epstein book, the gags are just too preciously punny and local, and the situations strained. Idea to modernize the Sheridan classic has at least as much merit as the modernizations of "Taming of the Shrew" and "Amphitryon," but the idea needed to be carried through with greater finesse.

In the modernization process, Lydia has become the heiress-niece of a hotdog dowager and Prince John poses as a union organizer. This permits a few labor-type jokes, including some gibes about the Hollywood strike.

Score has some okay comedy numbers, like "One Last Fling" and "Give It All You've Got," and a torch possibility in "Wondering Who," but at least two ballads are desperately needed before there can be any valid hope that the show can float along on its tunes. Chief trouble apparently is that Livingston and Evans in the past have been single tunesmiths rather than composers, and the score chore was a little too much.

Cast injects a lot of enthusiasm into the proceedings despite Terry Kilburn's sometimes spotty staging. Best results are obtained by Kathleen Freeman and King Donovan, who earn solid laughs with their portrayals of the dowager and the deposed king. John Crawford poses a little too much as Prince John, but Margot Powers is an eye-and-ear appealing Lydia and Bunny Bishop is visually and vocally winning as Lucy. Marvin Kaplan, who clicked solidly in a recent production at this same repertory theatre, is run on and off in a number of small roles, generating chuckles each time. It's a running gag that would be lost elsewhere, however, and it typifies the strictly Hollywood-family-type humor with which the production is larded. *Kap.*

Literati

'Variety' Muggs in Print

Holt is bringing out two books in the fall of 1951 about or by VARIETY muggs. J. P. McEvoy's biography of Frank Scully (and his wife, Alice) was agented, more or less, by attorney Fanny E. Holtzmann, longtime friend of the Scullys. Besides book publication, it will be serialized in Ladies Home Journal and given a Reader's Digest treatment. McEvoy is also a roving editor for RD, and leaves for his Havana, Cuba, winter residence this weekend, with his wife, Peggy, and their two children, to complete the Scully book. The Scully saga also has 20th-Fox film interest.

The other Holt book is "The Spice of 'Variety': Show Biz From Vaude to Video," penned by Abel Green (editor of VARIETY) and Joe Laurie, Jr., VARIETY columnist. This is the same project incepted several years ago for Rinehart & Co., but the authors made a deal to follow Ted Amussen and William Raney, former Rinehart editors, now ditto with Holt, in view of their close association with the VARIETY book. It's the story of Sime Silverman, founder-publisher of VARIETY, and the panorama of show business from the turn of the century to date, as seen through the eyes of *Sime*, the VARIETY staffers and the paper's chronicling of the passing show business scene.

Shearer's Gary Crosby Piece

Lloyd Shearer's profile of Gary Crosby, due in the Jan. 6 Collier's, reveals that royalties accruing to Bing's oldest boy on the basis of one Decca platter, "Simple Melody," already come to $12,500, with more flowing in each day.

The Shearer job on young Crosby was a particularly tough one to do since the entire Crosby family has been alerted to keep newsmen away from the boy. Also alerted is Father Gerald Flynn who runs Bellarmine Prep in San Jose where Gary attends school. Unbeknownst to the youngster, Father Flynn ships loads of fan mail addressed to Gary in San Jose, down to the Crosby Enterprises office in Hollywood each week.

Magazine also achieved mild photo scoop when Collier's lensman, John Florea, trapped Bing and Gary outside CBS recording studio. Once caught, Crosby pere was gracious, agreeing to pose with Gary but insisted upon wearing his usual stylish hat.

Atlantic City Sale Hitch

Court action has been resorted to in Atlantic City to compel one of the heirs of the estate of the late Paul J. O'Neill, Sr., to sell the Press-Union Publishing company stock owned by the family. Plans to sell the stock to the Bethlehem (Pa.) Globe Publishing Co. were announced last week. The Press-Union publishes two dailies and a Sunday paper in A. C. and also owns radio station WBAB (CBS) and WBAB-FM.

Other members of the O'Neill family have gone into superior court to force the third brother, Thomas Paul O'Neill, of Bethlehem, to consent of the sale. The action was brought by Paul J. O'Neill, Jr., present secretary-treasurer of the company and Richard P. O'Neill, of Turtle Creek, Pa.

According to the complaint filed, the O'Neill estate's shares are to be delivered to the Bethlehem company at the price of $1,320 per share to be paid Dec. 29. In the event of non-delivery, the complaint states, the deal will be automatically terminated as far as the O'Neill shares are concerned.

George Hamid's Autobiog

Do you like the circus? Do you like acrobats? Do you like Horatio Alger stuff? Then you'll like "Circus," by George A. Hamid (Sterling; $3), the biog of a tiny hungry Syrian kid who started on the streets of Lebanon doing flipflops that brought him to America and the Buffalo Bill show when Annie Oakley wasn't a character in a musical comedy but was the attraction with the show sharing the spotlight with Buffalo Bill. The kid in America through a series of more flips than flops became one of the greatest outdoor showmen and booking man in the fair and circus field. His name is George A. Hamid.

In a contest among tumblers of the Buffalo Bill show he won the championship. (I wonder was his opponent Charlie Wilson who, at one time, was with the Luggi Piedro Troupe and who turned 40 somersaults from one end of Madison Square Garden to the other?)

Hamid became the owner of Arab troupes, circuses, fairs, and in this simple story (as told to his son), he tells his adventures not only as an acrobat but as a circus owner and booker of such thrill attractions as Cedora's Golden Globe, in which the little lady rode a motor cycle in a cage-like globe; Zacchini Family, "the human cannonballs"; Carver's high-diving horses, etc. It is all human and interesting. For pix people here is a circus story that holds plenty of action, adventure and suspense. "Circus" is a definite hunk of show biz. Alley-Oop! *Joe Laurie, Jr.*

Freeman's 'Melodies'

"The Melodies Linger On" (Century House, $5) is an interesting, once-lightly-over history of Tin Pan Alley authored by Larry Freeman, who has some dozen books on antique furniture, silver, toys, lamps and other items to his credit. Main asset of this volume, however, is not the text but the profuse illustrations of sheet music title pages, which through their personality photos and fashion styles, more effectively portray the evolution of the pop music business over the past 50 years.

Beginning with the barber-shop harmony tunes that were a la mode at the turn of the century, Freeman traces the songsmith's saga through the transient eras that were dominated in turn by the hand-cranked phonograph, legit musicals, vaudeville, radio, sound films and the contemparary re-emergence of the electrified phonograph and disk jockey. Passing through the pages of this volume, of course, are such show biz figures and composers as Gus Edwards, Weber & Fields, Lew Dockstader, Victor Herbert, George M. Cohan, Irving Berlin, Jerome Kern, Eddie Cantor, Al Jolson, and others who left a permanent mark on Tin Pan Alley.

At no point digging much beneath the surface of events, Freeman set himself the unpretentious job of striking some nostalgic chords by writing about the familiar facts and prominent personalities from a non-professional viewpoint. As such, he has succeeded particularly in the earlier years with an indispensible lift from the illustrations spotted on each page. Freeman, however, shows a glaringly weak background in his few comments on jazz and jazz men, as, for example, calling Bix Beiderbecke a Negro musician. Freeman also completely misunderstands the nature and intention of the bebop movement. These errors, however, are incidental in an otherwise readable, arresting book.

CHATTER

Keith Monroe assigned to write a three-part yarn on Joe E. Brown for the Satevepost.

Jean Renoir wrote an introduction to the new Rumer Godden novel, "A Breath of Air."

Joseph Barnes, ex-foreign editor of the N. Y. Herald Tribune and former editor of the N. Y. Star, is joining Simon & Schuster, Jan. 1 as an editor.

Stephen Slesinger, syndicated comic strip producer, was given the "Man and Boy Award of the Year" last week by the Boys Clubs of America for his work in behalf of the clubs.

"Vienna's Golden Years of Music," collection of Eduard Hanslick's reviews, 1850 to 1900, edited and translated by Henry Pleasants, will be published by Simon & Schuster Jan. 3.

MacKinlay Kantor, back from Korea as war correspondent, closed his New York apartment and moved permanently into his home on Siesta Key, Sarasota, Fla. Kantor will devote the winter to magazine chores, with an occasional lecture date when time allows.

'Consul' 12G, D.C.

Washington, Dec. 26.

Battered by the pre-Xmas lull, second week of "The Consul" dwindled to a thin $12,000 last week at the Gayety theatre.

Edward Arnold opens tonight (26) in a revival of "Apple of His Eye." Advance was fair. "Apple" is scheduled for two weeks, and will be followed by a single week of Cornelia Otis Skinner's one-woman show.

'Roberts' 10½G, Syracuse

Syracuse, Dec. 26.

Second company of "Mister Roberts," with Tod Andrews in the title part, had tough going at the Empire here last week, grossing a slim $10,500 for the pre-Christmas stanza.

Played moved to the Shubert, Detroit, last night (Mon.) for a two-week engagement.

Broadway

Marlene Dietrich back from making "No Highway" for 20th-Fox in England.

Composer Aaron Copland sailed for Britain Sunday (24) on the Queen Elizabeth.

Actor Teddy Hart arrived over the weekend from the Coast for several television dates.

Wood Soanes, drama critic and editor of the Oakland (Cal.) Tribune, in New York Dec. 30 for three weeks of playgoing.

Daughter, Adele, of Lou Fields, Metro's director of poster and advertising art, to be married Saturday (30) to Irwin Fredel, of Miami.

Theatre owner Julius Joelson's daughter, Barbara June, engaged to Martin Dolins Fife; wedding next summer. Bride-to-be is a Bryn Mawr junior.

Charles Carpenter, manager of Technicolor's New York office, flew to Paris over the weekend on a combo biz-vacation trip. He'll also visit London, returning Jan. 8.

George Olsen, Jr., son of the bandleader and singer Ethel Shutta, makes his legit bow at the Alley theatre, Houston, tomorrow (Thurs.). He's a recent college grad.

Boris Morros, who's been abroad for months, due in from Paris next week after recently completing a film for the Economic Cooperation Administration tagged "Dunkirk to Dunkirk."

Justice Felix Frankfurter, Robert P. Patterson, and Abba Eban, Israel Ambassador to the U. S. will be guest speakers at the dinner concert of the Israel Philharmonic Orchestra, at the Waldorf, Jan. 8.

Paris

By Maxime de Beix

(33 *Blvd. Montparnasse*)

Marta Eenthy to Cannes for a two-week dance stint.

The Joe Hummels prepping a long delayed trip to U. S.

Claire Le Clair disking Jimmy Davis' new song, "Les Rues de Ma Ville."

Julien Duvivier winding up shooting on his pic, "Sous Le Ciel de Paris."

French crix prize given this year to Robert Bresson's film, "La Cure de Campagne."

Oliver Hardy at gala preem of "Le Chateau de Verre" congratulated the wrong actor.

Billy Wilder preeming his "Sunset Boulevard" to the French press with Erich Von Stroheim, one of cast toppers, on hand.

Marie Dubas heading cast of new revue produced and authored by Max Regnier at Porte St. Martin, titled "What a World."

Robert Hakim mulling a Spanish coproduction of a story based on Madena Sandor's novel, "Woman in the Night."

The Billy Wilders to Munich for a couple of days, and then to Switzerland for the holidays. Won't return home until February.

Displaying their work at art exhibit of paintings by stage and screen actors are Andre Claveau, Micheline Presle, Rene Genin and Charles Trenet.

Marianne Ivanoff and Roger Fenongeon, of the Paris Opera ballet, getting assessed $800 fines each for deserting the French Opera Ballet company while in Buenos Aires to accept offers bettering their monthly $80 French salary. Christian Foge, also of the French ballet, who resigned from a $25 monthly salary, drew a $280 clip.

Frankfurt

By George F. Gaal

"Bitter Rice," Lux-Film pic, a hit all over Germany.

New 300-seater legiter opened in Wiesbaden this month.

Director Alfred Braun in serious auto accident in Berlin.

Third legit house, Intime theatre, opened in Goettingen.

George Bernard Shaw's "Saint Joan" preemed in Leipzig.

Eagle Lion's "Oliver Twist" being synchronized in Hamburg.

Hella Lexington starring in Doerfler-Film's "Midnight Venus."

New film production company founded in Munich by Heinz Paul.

T. S. Eliot's "Cocktail Party" got first German stage preem in Duesseldorf; looks like hit.

New theatres opened in Ratzeburg, Pullach, Bordersholm, Warendorf, Offenbach and Winnenden.

Harry Buckwitz, director of the Munich Schauspielhaus, named director general of Frankfurt municipal theatres.

[illegible]-Film signed its 110th ex[illegible]ntract, selling "Gabriela" to Ir[illegible]'s 16th country Real has sold i[illegible] product.

[illegible] Wanger's "Guillotine," fi[illegible] now p[illegible]d with few cuts by the Voluntary Selfcontrol.

Youths still banned from attending.

French actress Cecile Aubry arrived in Munich for talks on "Bluebird's Seventh Wife," German-French coproduction scheduled to be filmed in Bavaria.

Marianne Schultz, head of Wiesbaden branch of Hesse State Radio, leaves soon for Sao Paolo, Brazil, and Gerd Peter Pick, of Frankfurt branch of the Canadian Broadcasting Co., to do German broadcasts with network.

Australia

By Eric Gorrick

RKO set to preem "Cinderella" in five Hoyts key spots this Yuletide.

The 20th-Fox production unit now working in Port Augusta on "Kangaroo."

Queensland government okayed an admission increase of 3c to 6c at all pic houses.

Sid Albright, topper for 20th-Fox, planed back to his Sydney base after U. S. huddles.

"Oklahoma" is set for Brisbane after recordbreaking tour of New Zealand for Williamson-Tait.

Sonia Dresdel got away to a good start in "Message for Margaret" at Palace, Sydney, for the Fullers.

Looks like vaude will bow into several Sydney nabers next year as a boost to pic biz. Mostly nightclubs talent will be used.

Herc McIntyre, topper for Universal here, set a major product deal with the powerful Robert Kerridge New Zealand circuit.

Ealing has changed name of the Eileen Joyce locally-made pic "Prelude" to "Wherever She Goes." Film will have early N. Y. preem here.

"Song of Norway" comes into Royal, Sydney, for Xmas run via Williamson-Tait. Cast includes Doreen Wilson, Charles Dorning, Nina Cooke, Hendrik de Boer, Bernard Manning and Robert Bernard.

Rome

By Helen McGill Tubbs

Fred Mueller of U. A. back from London.

Actor William C. Tubbs to Paris to make a film there.

"Harvey," starring Geno Cervi of the films, at the Eliseo.

Lois Maxwell signed for role in Italian pic, "White Leprosy."

Ray Long, dancer from N. Y. musicals, at Hotel Ambassadors with Bricktop.

20th-Fox will distribute "Thief of Venice," Maria Montez starrer made in Italy last year.

Maria Michi featured in the Theatre of Midnight, which opened at the Fiametta recently.

"Miracle of Milan," Vittorio De Sica's latest, release delayed because of added fantasy scenes.

Silvana Mangano deluged with offers after news of American and Great Britain hit for "Bitter Rice."

Lady Berkeley of London started adoption proceedings for Italian child chosen to play lead in Anthony Havelock Allen's production of "Pepino & Violetta" being lensed in Assisi.

Reno

Golden hotel featuring "Keyhole Follies."

Bob Taylor, of acrobatic Taylors, drafted.

Entertainment spots completely recovered from the flood.

Mapes Sky Room's new show has Harry Noble and Frances King.

Alice Tyrrell and Dick Winslow head reopening show at the Riverside.

UP's roving correspondent, Bob Miller, plans return from Indo-China in January.

Clubs in slump in week before Christmas. Business expected to pick up in midst of holidays.

Reno Press Club chartered. Frank McCullough, Reno Evening Gazette reporter, as first prexy.

NBC's KOH loses three of staff in a month to Las Vegas stations; Larry Geraghty and George Platis, announcers, and Betty Stoltz, continuity and women's reporter.

Barcelona

By Joaquina C. Vidal-Gomis

Amparito Carvajal and Yolena at Mexico nitery.

Albane, French singer, and Eddie de Latte orch at Rigat niteclub.

Juanita Reina offering new show, "Rosa Espinosa," at the Poliorama.

Harenbeck Circus at the Palacio de los Deportes for a few days before sailing for Brazil.

Writer and theatre critic Alfredo de Marquerie sued novelist Juan Antonio de Zunzunegui, claiming latter makes statements in prologue of his novel, "The Ulcer," which are offensive to Marquerie. Plaintiff seeks $50,000 damages.

London

Parisienne chanteuse Line Ramaud opening cabaret season at the Society Jan. 4.

Douglas J. Grenville appointed Universal's local topper in succession to Ben Henry.

Googie Withers held the lucky number in a recent lottery and collected a race horse as her prize.

Hermione Baddeley doing a short term Christmas and New Year cabaret season at the Cafe de Paris.

The Prime Minister took time off from cabinet duties to attend the opening of Bertram Mills' circus at Olympia.

Jack Hutchinson, newly appointed liaison officer for the industry's better business campaign, hospitalized with heart ailment.

Carole Lynne stepped into the new Palladium pantomime, "Babes in the Wood" in place of Eunice Gayson who has been taken ill.

Actor Michael Gough married actress Anne Leon, daughter of Sir Ronald Leon. They first met when playing with Gertrude Lawrence in "September Tide."

Philadelphia

By Jerry Gaghan

Ciro's has done over the upstairs bar and converted it into a new room, the Swiss Lounge.

Big Bill's musical bar is the latest club to put in a line. Laucel Arce is producer and director of the chorus.

Ed Sullivan will receive the fourth annual Journalism Award of the B'nai B'rith at the Latin Casino, Monday, Jan. 16.

Jack Diamond, who operates the Martinique, Wildwood, N. J., and agent Jolly Joyce, leave next week for Las Vegas, San Francisco and Hollywood on a talent hunt.

Theodore Preser Co., local music publishing firm, has entered the recording business with an album by Rose Bampton, accompanied by Wilfred Pelletier's orchestra.

Harry Schwartz, one of the owners of Atlantic City's Million Dollar Pier, is promoting those new auto-bars, a serving unit which clocks the number of drinks poured.

The New Swing Club, jukebox room in North Philly, has adopted a policy of playing name bands in the area, Saturday nights. The club has presented Louis Prima, Tony Pastor and Gene Krupa within the last five weeks.

Pittsburgh

By Hal Cohen

Bandleader Tommy Carlyn's wife okay again after a nervous breakdown.

Joe Hiller took annual Variety Club Christmas show to Western Penitentiary.

Buck Waever has taken over personal management of singer Johnny Gallis.

Rosemary O'Reilly, local thrush, into Jackie Heller's Carousel with Jerry and Turk.

Russell Swann and Stuart Morgan Dancers headlining new show at Terrace Room.

Everett Thorner around arranging theatre cooperation for March of Dimes campaign.

Playhouse will do "Velvet Glove," by Rosemary Casey, local playwright, in April.

Mrs. Carrie Levy, sister of Si Steinhauser, Press radio ed, died in Wheeling, W. Va.

Tom Troy, manager of William Penn hotel, elected president of Chamber of Commerce.

Alan Trench, WCAE salesman, in hospital for check-up while his daughter, Judy, underwent appendix operation.

Actress Helen Lake has left for New York to join her husband, J. English Smith, doing promotion work for ANTA.

Madras

Pragati Studio of Madras doing a Tamil version of Charles Dickens' "A Tale of Two Cities."

Ban on school day matinees put into effect by the Madhyapradesh Government to reduce truancy.

Madras exhibs seeking right to fluctuate admission tabs in accordance with the calibre of pictures shown.

Pakshiraja's Tamil edition of "Les Miserables," released through South India Nov. 9, looks to be top Tamil grosser of 1951.

Bombay film producers reached an agreement whereby an actor will have to fulfill his contract to one producer before being signed by another.

Madras government considering amending Entertainment Tax Act to enable commercial tax officers to check papers connected with tax cases already disposed of.

Foreign film distributors here, now sending out checkers to keep tabs on percentage pix, discovered that where takes for a certain period on some films totalled only $60, they now run as high as $400.

After awarding prizes for the best Tamil film last year, the government seems to doubt the usefulness of such an award in bettering the quality of films in the South. Government has asked the Film Chamber whether any useful purpose would be derived by continuing awards.

"Duel In the Sun" (SRO) did two weeks of solid business at the New Elphinstone. "Samson and Delilah" (Par), running day-date in Bombay and Calcutta, breaking records in both cities. "Sun," incidentally, was given an adult certificate by Bombay censors, as was "On the Town" (M-G).

Minneapolis

By Les Rees

Hotel Radisson Flame Room holding over Gali Gali and Franklin & Moore.

Harry D. Hirsch, veteran showman, in St. Mary's hospital following heart attack.

Ken Griffin and Perry Franks & Janyce into Hotel Nicollet Minnesota Terrace with Cecil Golly orchestra.

"Oklahoma" pencilled into Rochester, Minn., for two nights next month, town's first legit stage attraction in years.

Minneapolis Symphony orchestra mid-winter tour starts Jan. 27 and will include stands in Wisconsin, Illinois, Michigan, Ohio, Ontario and New York.

Geared to present national emergency, St. Paul's 1951 Winter carnival, annual winter Mardi Gras, will be two days shorter than originally planned, running from Jan. 27 through Feb. 2.

Scotland

By Gordon Irving

Richard Todd may be guest of honor at Glasgow's annual cinema ball, slated for Feb. 16.

Louise Boyd, Scottish soprano, touring South Africa in "Brigadoon," sails home Jan. 10.

Clark and Murray, up-coming comedy duo, signed for lead in 1951 strawhat stint at Dunoon, Clyde coast spot.

Bud Abbott and Lou Costello, Jane Russell, Robert Mitchum and Donald O'Connor cabled greetings to Gaumont-Ascot cinema in Glasgow on its 11th anni.

Vienna

By Emil W. Maass

Ruth Boesch and Hans Hoepfl to Teheran for concerts.

American singer George London gave concert in Konzerthaus.

Vienna Singing Boys under Peter Lakowitch off to U. S. for tour.

Mozart birthhouse in Salzburg completely restored and open for public.

Paul Hindemith's newest string quartet preemed in Konzerthaus concert.

Schoenbrunn Film began work on "Poor Sinner," Paul Hoerbiger starring.

Josef E. Sills appointed program director of American sponsored Red-White-Red network.

AFM Strategy

Continued from page 1

gy against the use of disks and kinescope recordings.

Coast AFM Reps to Chi

Hollywood, Dec. 26.

Delegates from AFM Local 47 head for Chicago today (26) to meet with reps of the New York and Chicago locals to discuss plans for forthcoming negotiations with radio and video networks.

John E. Groen, newly re-elected Local 47 prexy, and veepee Phil Fischer will be accompanied to the meeting by American Society of Musical Arrangers prexy Hershell Gilbert and Jimmy DeMichele.

KFI Eliminates Its Last Live Musician

Hollywood, Dec. 26.

Last live musician is being lopped from KFI payroll, effective Monday (1). He is Bob Mitchell, organist on the cross-the-board "Ladies Day" program.

Station manager Kevin Sweeney reported that the program's rating doesn't justify the expense. "Ladies Day" is the only regular program on KFI on which a musician is employed. Remaining shows are in 13-week cycles and on a once-weekly basis.

Hollywood

Kirk Douglas planed in from N. Y.

William Keighley planed in from N. Y.

John Wayne laid up with laryngitis.

Fred Finklehoffe planed to Miami.

Lynn Bari filing suit to divorce Sid Luft.

Chill Wills celebrated 23d wedding anni.

Patricia Neal to Knoxville for the holidays.

Douglas Sirk bedded with an ear infection.

Ben Goetz in from London for a six-week stay.

Grantland Rice in town to cover the Rose Bowl game.

Doris Day in town after a tour of veterans' hospitals.

Dan Fish in from London for a week of studio inspection.

Joan Harrison vacationing for two weeks at Palm Springs.

James Grainger in town on a tour of Republic film exchanges.

Jack Mahoney broke three ribs stunting in a Gene Autry picture.

Anita Loos in from N. Y. to rassle with a screenplay at Columbia.

Arlene Dahl and Lex Barker announced their engagement to wed.

George Burns and Gracie Allen trained in from N. Y. for the holidays.

Sam Briskin returned to work at Paramount after a long siege with flu.

Andre de Toth and Veronica Lake put their California ranch on the market.

Jennifer Jones Selznick home from hospital after losing her expected child.

Viveca Lindfors planed in from Vienna to fulfill a commitment with Columbia.

Charles Laughton wound up his recital tour in time to spend the holidays at home.

Norman Siegel is the first Hollywood film representative on the board of directors of the L. A. Press Club.

Roy Rogers and Dale Evans entertained 750 employees and their kids at the Republic Studio Club's annual party.

Masquers Club staged a Chrismas show, "Virtue's Reward," authored by Bill Woodson, to entertain troops at Camp Cook.

William Farnum in the hospital.

Dan Dailey granted a three-month leave of absence by 20th-Fox to continue his sanitarium treatment.

Hal Roach setting up dancing schools, primarily for children, in conjunction with talent contests and screen tests. First school will be established at the Roach Studios on the Coast.

Berlin

By Bill Conlan

National Ballet Theatre off by plane Dec. 15 for Paris.

Jose Iturbi and Roy Hodges both slated for appearances here this coming winter.

Jerry Lavan brings "Anna Lucasta" here on Dec. 27 for seven days at Titania Palast.

Arthur Birnkrant, author of "Mr. Smith Goes to Washington," nearing completion on his latest, "Berlin Blues."

American Little Theatre to present "Kiss Boys Goodbye" in February. Tala Birell, who assisted Anatol Litvak in casting "Call It Treason," will direct.

June Havoc, Rod Cameron, Roscoe Ates, Virginia Fields and Patricia Fields topping the list of the Hollywood Cavalcade which the Air Force brings to Titania Palast Dec. 25.

All the major night clubs sold out for New Year's Eve (Sylvester, in German). Money and liquor will flow freely as Berliners are not so sure that they will have reason to celebrate another Sylvester in 1951.

Chicago

Sonja Henie Ice Show debuted over weekend at athe Stadium.

Marshall Field Co. tossed Yule party for Sadler's Wells ballet troupe.

Eddie Cantor, Monte Woolley, and actress Patricia Neal, all stopovers here last week.

Alfred Lunt and Lynn Fontanne adhere to tradition and darken "I Know My Love" over Xmas.

Sarah Marshall of "I Know My Love" at Selwyn planed to New York over holidays to visit mother, Edna Best.

Singers Connie Russell and Jack Haskell, comic Sammy Shore, Benny Strong band, and Art Van Damme quintet, appeared last week for Hines Hospital Yule show.

Met 'Fledermaus' B.O.

Continued from page 1

part for him or her in a picture shortly going into production. Little of the long grooming, both artistically and publicity-wise, of series, with Sunday's being another special (New Year's Eve) event. Because of the demand, the Met opened sale of the next two performances (Jan. 4 and 13) ahead of time, last Friday (22). The Jan. 4 one is a subscription performance; the Jan. 13 performance another special non-subscription event. Both dates have heavy sales already.

"Fledermaus" is likely to get from 15 to 20 performances this season at the Met, for an all-time record at the house, and made still more unusual by the fact that it is an operetta or musical comedy, rather than grand opera. "Don Carlo," which will be next in amount of performances, will probably have about 10 this season. About 10 "Fledermaus" showings will be for subscribers (who take about 70% of the house); balance will be open performances.

Gala Preem

Wednesday's (20) preem was a gala event, almost as prominent as opening night at the Met ("Don Carlo," Nov. 6). House was packed with society and its concomitant of mink, and in addition was unusually strongly represented by legit, pix and radioites. Production's Broadway tinge drew them, and performance was enthusiastically received by the audience.

But, artistically, the production was a disappointment, doubly so in view of the preliminary high prospects. This was to be an unusual occasion; first official Met "Fledermaus" since 1905, with Philadelphia Orchestra maestro Eugene Ormandy in his operatic debut as its conductor. Further, it was a Broadway-slanted work, with new libretto by Garson Kanin, who was staging the work in his first operatic venture; new lyrics by Howard Dietz; sets and costumes by Rolf Gerard (who designed "That Lady" and "Anthony & Cleopatra" last season for Broadway); and Broadway-nitery comic Jack Gilford in his opera bow, in the non-singing, third-act role of jailer Frosch (the first Broadway comic to appear in regular Met repertory). Ballerina Nana Gollner was taking her first speaking role as Ida and Anthony Tudor had created new choreography for the ballroom scene to the music of Strauss' "Roses From the South" waltz.

"Fledermaus," as stated before, is more operetta than opera, and as much at home in legit as long-hair (witness its success as "Rosalinda" on Broadway in 1942). But here the elements didn't fuse, Broadway and opera running headlong into each other and producing a stodgy work that lacked wit and charm.

Production, played altogether as slapstick, had little distinction or style. Kanin's book and especially Dietz's lyrics were excellent fun, with many cute colloquialisms and double entendres. But Kanin's staging was heavy-handed, and the second-act ballroom scene, which should be sock, was generally heavy and slow. Two bad miscastings also hurt.

Accentuate the Positive

A performance sung in English should have had an all-English bred cast, thoroughly intelligible. Set Svanholm's Swedish accent in the important Eisenstein role made him mostly unintelligible, while Ljuba Welitch's Bulgarian accent in her Rosalinda role was hardly better. Physically, she didn't look the part either, while her singing was routine. And except for Patrice Munsel, as the maid Adele, and Richard Tucker, as Alfred, the singing generally disappointed.

Rise Stevens, playing the male role of Prince Orlofsky, was a handsome sight, and acted the snobbish role perfectly, but she wasn't up to par vocally. Nor was there any particular need to affect an accent, which marred an understanding of her lines.

Miss Munsel, however, was a sensation, with a pert acting performance and a stunning vocal job as the ambitious maid. Her "Look me over once, look me over twice" number stopped the show for many long minutes, and her third-act song-impersonation number was a similar virtuoso bit. Gilford had something of a field-day as the drunken jailer, in a low-comedy role from which he got a maximum of laughs. Ormandy made his pit presence felt, presenting the enchanting Strauss melodies with verve and lilt, for one of the production's finer sides. Gerard's costumes and sets were superior, although the second-act ballroom setting made the stage small and cluttered. Tudor's pretentious second-act ballet was empty and unexciting, as disappointing as his previous choreography in "Traviata" and "Faust."

Excess Tax

Continued from page 2

revenue to pay for the skyrocketing cost of rearmament. As it appears now, part of this will be handled by additional levies on personal incomes—which would especially hit the big film executives and stars; and by additional excises, which may include a manufacturer's excise and possibly even a tilting of the admissions tax.

This is what the excess profits tax bill provides for pictures:

1. The Big Five companies, being forced to divest their theatre interests under the antitrust decree, were worried about a tax base from which their normal and excess profits would be figured. The bill, as approved in the House-Senate compromise, includes this picture reorganization in the section dealing with "growth corporations." Thus, the successor companies will be permitted to share—on the basis of their worth—the base provided by the corporate earnings of the parent companies.

2. Companies may use any three years of the 1946-49 inclusive period for their base. Since 1949 was a recession year for many film companies, they will be able to figure normal earnings without inclusion of 1949. Original suggestion by prexy Eric Johnston, of the Motion Picture Assn. of America, that corporations be permitted, as an alternative base, to figure 150% of earnings during the 1936-39 period, was killed.

3. Iced coin held in foreign countries will be credited as earnings in the years when the dollars become available and will be figured as normal, instead of excess, profits and hence exempt from the excess profits levy.

4. The bill provides that the normal and excess profits taxes of any corporation may not exceed 62% of the earnings of the corporation.

H'wood Stars

Continued from page 1

young players has taken place in the hopes of making stars of them.

Tipoff to the change that's currently taking place is seen in the activities of both talent and publicity departments of the majors. The new-faces scouts are no longer being stringently restricted to hiring people for specific roles. Young Broadwayites and others are once again being gandered as meat for studio contract lists and potential buildup.

Pep Publicity Depts.

Publicity departments, thus given something to work with, are once again under orders to take the likeliest from among the pactees and give him or her the full treatment. As a matter of fact, a new crop of publicity men as well as stars may be in the offing. Some New York execs are known to be plainly vexed at the lack of imagination and vitality of their Coast flackeries in selling new names to the public.

This return to star emphasis is obviously the result of the drubbing the boxoffice has taken in recent months. There's been much head-scratching in that time to determine the cause of public apathy toward films. Lack of strong new stars has not been missed as a possible reason, particularly inasmuch as the mazda names were synonymous with many of the industry's best years. It's natural, therefore, to think of developing new marquee giants in an effort to recapture past glory.

With the increasing failure after the war of stars to insure b.o. success for a pic, Hollywood turned more emphasis toward stories. It became more and more clear that a star name could help a good story to added grosses, but that nothing would help a bad story.

More true than ever today, that fact hasn't been lost sight of by studio production execs. It should have an important bearing on the growth of the young players whose careers will be born in the next few years. They'll be given the best yarns that studios can provide them with in an effort to combine star and story for best b.o. results, rather than depending on one or the other.

Past Year Revolutionary

Past year particularly has been revolutionary in the matter of stars. It has seen the passing or virtual passing of a whole group of onetime important names. They were players in the middle category both money-wise and popularity-wise. With even the top names—such as Clark Gable and Gary Cooper among this aging group failing to insure biz, the lesser ones were not wanted at all. Thus the old men" and "old women" that exhibs were squawking about a couple years ago finally moved a lot closer to oblivion in 1950. Falling grosses—and the lack of indie production, in which they might have found jobs when the majors didn't want them—made it a year of reckoning.

Whether the industry will be able to develop from the new crop of hopefuls any marquee draws equal to the gigantic lures of the past is another question. No matter how much pressure is put behind a campaign, there's no assurance that a player will catch the public fancy. In addition, there's good reason to think that greater sophistication has somewhat reduced the hero-worshipping potential of the average person, and so Hollywood may never again expect to spawn the cinematic demigods of the past.

MARRIAGES

Shirley Temple to Charles Black, Del Monte, Calif., Dec. 16. She is a film actress.

Ruth Roman to Mortimer Hall, Las Vegas, Dec. 17. Bride is a screen actress; he's manager of KLAC and KLAC-TV.

Florence Greene to Edward W. Cohen, New York, Dec. 24. Bride is television producer and personal representative.

Muriel Becket to George Comstock, Los Angeles, Dec. 18. Bride operates the Metropolitan theatre in Seattle.

Betty Farrington to Robert Dachau, Dallas, on Dec. 2. He's a projectionist at KEYL, San Antonio.

Terry Chenier to Tom Maloney, San Antonio, recently. He's film editor for KEYL, there.

Jean Simmons to Stewart Granger, Tucson, Dec. 20. Both are screen players.

Mrs. Christine Maria De Balvanjos Hapsburg to Gyorgy Sandor, Waterbury, Dec. 20. He's a Hungarian pianist.

Deanna Durbin to Charles Henri David, Saareguemines, France, Dec. 21. Bride is a film actress; he's a French film director.

Harriette Scheiner to Arthur Pine, New York, Dec. 24. He's a theatrical publicist.

BIRTHS

Mr. and Mrs. John Roerick, daughter, in Rockville Centre, N. Y., Dec. 13. Father is assistant eastern story editor of Paramount.

Mr. and Mrs. Bernard Kalban, son, Rockville Center, L. I., Dec. 21. Father is ad-pub head at Ethel Smith Music.

Mr. and Mrs. John Russell, son, Hollywood, Dec. 14. Father is a screen player.

Mr. and Mrs. Robert Pierce, daughter, Chicago, Dec. 16. Father is WNBQ transmitter engineer.

Mr. and Mrs. John Natale, daughter, Chicago, Dec. 18. Father is a Chi NBC-TV technical director.

Mr. and Mrs. Jeff Corey, daughter, Hollywood, Dec. 18. Father is a screen player.

Mr. and Mrs. Laurence A. Peters, son, Pasadena, Dec. 18. Father is counsel for Fox West Coast Theatres.

Mr. and Mrs. Randy Honeywell, son, Pittsburgh, Dec. 15. Mother is Marilyn McCabe, radio singer.

Mr. and Mrs. Eugene Naccarato, son, Pittsburgh, Dec. 6. Father's with Atlas Theatre Supply Co.

Mr. and Mrs. James Riley, son, Lawrence, Mass., Dec. 20. Father is an engineer at WLAW.

Mr. and Mrs. Stanley Kramer, son, Dec. 25, Hollywood. Father is indie film producer; mother is Ann Pearce, film actress.

OBITUARIES

IDA RINGLING NORTH

Mrs. Ida Ringling North, 76, younger sister of the seven Ringling brothers who made history in the circus, died Dec. 21 following a stroke in Sarasota, Fla. Mrs. North made her home in the Florida city since the death of her husband, Henry Whitestone North in 1926. The only daughter in the big Ringling family, offspring of a German immigrant who settled at Prairie du Chien, Wisc., Mrs. North concentrated on a music career while her brothers began a series of battles and mergers with other circuses in the late 1800's.

Upon the death of John Ringling, last surviving founder of Ringling Bros. and Barnum & Bailey Circus, Mrs. North and her son John Ringling North were named trustees and administrators of the Ringling estates. Included in the immense holdings were her son's interest in the circus; the multi-million dollar Ringling Museum of Art and the adjoining mansion built by John and Mabel Ringling, which were later turned over to the State of Florida for operation. With her son, John Ringling North, Mrs. North controlled 51% of the circus stock, which permitted them to win control over a rival faction in a series of legal disputes. Two sons, John and Henry Ringling and a daughter survive.

MIKE CONNOLLY

Mike Connolly, 63, retired talent agent, died Dec. 19 in Los Angeles after an illness of four years brought on by asthma and a heart condition. Starting 50 years ago as an usher in the Alhambra theatre, N. Y., Connolly became a song plugger, a reporter and a drama reporter before he shifted to the film business as casting director for William R. Hearst's Cosmopolitan Productions in 1917.

Among the players he induced to switch from stage to screen were Claudette Colbert, Franchot Tone, Pat O'Brien, Gladys George, Donald Woods and Ross Alexander. For a time in 1933 Connolly worked on VARIETY, but is not related to the Mike Connolly who writes a column for DAILY VARIETY In 1934 he returned to the agency business with Jenie Jacobs as a partner and four years later became business representative of the Screen Actors Guild. He was associated with the Freddie Fralick agency in 1946 when he had to retire because of illness. His wife, Marion, a son, George, and a daughter, Mrs. Susan Walker, survive.

CHARLES W. HODGDON

Charles W. Hodgdon, 73, pioneer exhibitor and president of the Princess Amus. Co., died in Wakefield, Mass., Dec. 19.

Long identified with the entertainment business, he began his career in 1902 as Boston representative of the M. R. Sheedy circuit, later entering the booking field with the Boston Banner Film Rental agency. In 1910 he opened a theatre in Wakefield, later extending operations to Malden, Middleboro, Worcester and New Hampshire in partnership with the late Frank J. Howard. One of the founders of the Independent Exhibitors, he had served the organization in many capacities, and at time of his death was a member of the board of directors.

For the past few years he had been associated with his son, David, in the operation of two theatres in Wakefield, one in Middleboro and had only recently taken over the Stoneham theatre.

Survived by wife and son.

GEORGE MAYO

George Mayo, 59, vet vaudeo, died in Hollywood Dec. 21 of a heart ailment while visiting a sister. Mayo did a comedy single for years and doubled with the late lightweight fight champ, Benny Leonard, when latter played vaudeville.

Mayo also appeared in "Manhattan Mary" and played with USO-Camp Shows for four years in Europe during the past war.

Survived by a son, two daughters, and a sister Lillian Watson, who did a vaude single for many years. Body is being sent to New York for burial. Services will be held Thursday (28) at the Riverside Chapel, N. Y.

HARRY C. WILLIAMS

Harry C. Williams, 75, veteran vaudevillian and showman, died in Pittsburgh Dec. 15. Originally half of the act of McCall and Williams, he later teamed up with his wife, Anna Block, as Block and Williams.

In the early days of the film industry, Wiliams left the stage and entered field in Pittsburgh, holding every post of office manager, shipper, salesman and branch chief, with a number of pioneer companies.

Later he continued in show business as a theatre manager. He also handled roadshows and was a circus advance man and bill poster.

DAN STANLEY

David Steiner, 58, known professionally as Dan Stanley, died in New York Dec. 15. Wellknown on vaude circuits as part of the dance team of Stanley and Birns with many dates at the Palace, and throughout the continent.

His wife, two daughters, a son, two brothers and a sister survive.

JACOB B. MAZUR

Jacob B. Mazur, 68, Musical director, died in Chicago, Dec. 23.

For 25 years he was musical director for Chi Shubert theatres and for the last 11 years musical conductor at the Douglas Park Yiddish Theatre. Survived by wife, son and two daughters.

RIDGELY TORRENCE

Ridgely Torrence, 75, poet and playwright, died Dec. 25 in New York.

Survived by wife.

WILLIAM GRANT

William Grant, 52, manager of the Monogram film exchange in Portland, Ore., died Dec. 18 in that city after a heart attack.

Mrs. Alice W. Conners, 83, mother of James L. Conners, Albany, N. Y., correspondent for VARIETY, died suddenly in that city, Dec. 14. She was the widow of Michael F. Conners, one-time Albany County coroner and business man. Three sons and a daughter survive.

Mother, 79, of H. Leslie and Ralph Atlass, Chicago radio execs, died Dec. 24 in Chicago. H. Leslie Atlass is Chicago CBS veepee and general manager of WBBM; Ralph Atlass is president of WIND.

Father of John E. Dugan, Jr., 20th-Fox salesman in St. Louis, died at his home in Wooster, O., Dec. 11.

Dale Wilson, 56, theatre operator, died on Dec. 6 at Elgin, Tex. He was owner and operator there of the El-Tex theatre.

Mrs. Amelia Rabinowitz, 75, mother of Bill Ross, Broadway stage manager and Equity Council member, died in New York Dec. 26.

Bly Brown, 52, former stage and screen actress, died Dec. 19 in Los Angeles.

Father, 76, of Phil and Ned Miller, Chi music contactment, died in Chicago, Dec. 16.

Bergman-Rossellini

Continued from page 1

syndicate to put up all the francs necessary to make a film with Miss Bergman there in return for giving the group French rights. He reportedly hasn't been successful in setting up the deal as yet, but it is anticipated that he'll probably be able to make the arrangements eventually. His original plan was to start in February.

Breen's refusal of a seal to any Bergman-Rossellini effort results, of course, from the bad public reaction generated last year when the actress left her former husband and daughter in Hollywood to go to Italy with the producer.

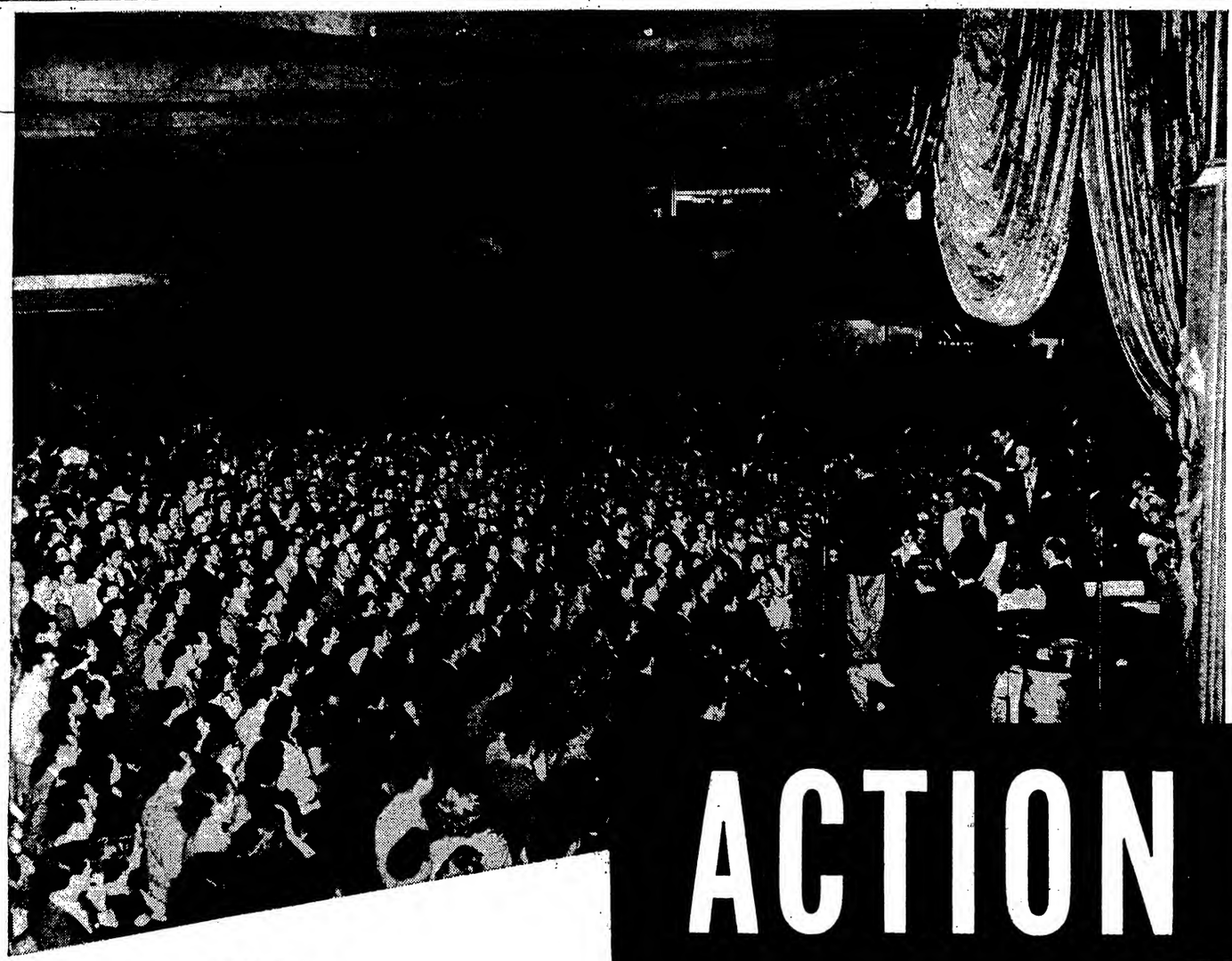
Ingrid to Dub 'Stromboli'

Rome, Dec. 26.

Ingrid Bergman will speak the lines of her own role in the Italian version of "Stromboli," currently being dubbed to ready the film for the local market. Roberto Rossellini, husband of the star and director of the RKO film, will direct the dubbing.

Role played by Miss Bergman in the pic is that of a Lithuanian displaced person, so the accent is practically a necessity.

Upon completion of the dubbing, the Rossellinis leave for Paris.



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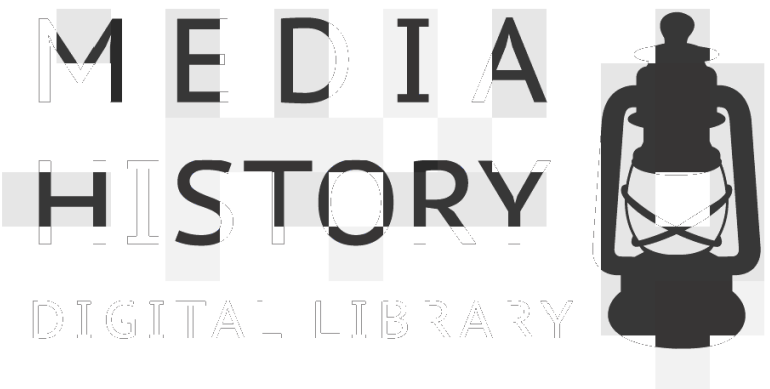

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